



*These Songs and Dance Airs are issued in connection with "The Sword Dances of Northern England,"
Parts I. and II., by the same Author, in which a technical description of the dances will be found.*

MADE IN ENGLAND.

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KIRKBY MALZEARD SWORD DANCE.

THE CAPTAIN'S SONG.

Collected and Arranged
by Cecil J. Sharp.

Moderato.

You no - ble spec - ta - tors wher -

- e - ver you be, Your at - ten - tion I beg and I crave,

It's all my de - sire you make a big room, And a -

- bundance of pastime you'll have. 9 times. 10th time. ii. I all

Segue.

- ii. I am the second Sampson, in Judges you'll find,
Who delights in his darling so dear;
What a blockhead was I for to tell her my mind,
So gallant and quick you shall hear.
- iii. Here comes the man who laid hands upon me,
By him I was grieved to the heart;
As I laid asleep on my dear darling's knee,
O the barber was playing his part.
- iv. The second's his brother, you might think they were twins,
I thought by the world they would fight;
When these two Philistians seized on me
You'd ha' thought they'd ha' ruined me quite.
- v. The third is a man of so much milder blood,
Some pity there's lodged in his breast;
He oftentimes threatened to do me some good,
But he dursn't for fear of the rest.
- vi. The fourth he comes on like a ranting young lad,
He's like to some majestic stands;
It was he that gave orders that I should be polled,
So they fettered my feet and my hands.
- vii. The fifth is as cruel as cruel can be,
The others and him did revise;
It was he that gave orders that I should no more see,
So they instantly bored out my eyes.
- viii. The sixth is no better at all than the rest,
He was the first breeder of strife;
If any of you there had been in my place,
You'd been glad to com'd off with your life.
- ix. These are the six lads that laid hands on me
Without the consent of my dear;
But I will come even with them by and bye,
And so gallant and quick you shall hear.
- x. When they were all merry carousing with wine
The first one for Sampson did call;
He pulled down the house and slew all at that time,
So there was an end of them all.

Allegro moderato.

xi. These here six ac-tors bold Ne'er came on't stage be - fore, But

f marcato

they have done their best, — And the best can do no more. xii. You've

seen them all go round, Think on 'em what you will, Mu -

$\text{♩} = 126.$

- sic! strike up and play "T'aud wife of Dal-low - gill!"

Tinkley

DANCE. *The Girl I left behind me.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "- sic! strike up and play 'T'aud wife of Dal-low - gill!'". The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. It features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *f* (forte) is present in the piano part. The system concludes with a double bar line.

The second system of the musical score is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of three sharps. It continues the rhythmic and melodic patterns established in the first system, featuring various chordal textures and melodic lines.

The third system of the musical score is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of three sharps. It continues the piano accompaniment from the previous systems, maintaining the same key signature and rhythmic feel.

The fourth system of the musical score is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of three sharps. It concludes the piece with a final cadence. Above the staves, there are performance instructions: "D.C. ad lib." and "Last time." enclosed in a box. The system ends with a double bar line.

GRENOSIDE SWORD DANCE.

PART I. THE CAPTAIN'S SONG.

Collected and Arranged
by Cecil J. Sharp.

Moderato.

O la-dies and gen-tle-men I'd have you make

room, Con-tent - ed a - while for to be, It is

I and my - self that has brought us a - long, And my

Verses 1-4. Verse 5.
trade you will quick - ly see. Whilst dance.

Segue.

ii. Whilst in foreign parts we rambled,
All both proper stout and tall,
Though we passed through many dangers,
And at length we've caught a fall.

iii. Wounded by a charming lady
Her charms I almost dread;
To die for her I am quite ready,
And at length I conquered her.

iv. Six stout lads have I a-by me,
Both of honour and renown;
Christmas time it's growing nigher
And, since we've come in this town,

v. Since that we have all come hither,
Fiddler, draw thy strings, advance!
Play beside us, here to guard us,
And these lads will show 'em a dance.

THE JIG.

A

$\text{♩} = 132.$

f

B

1st & 2nd time.

3rd time.



BROKEN TIME HORNPIPE.

C

$\text{♩} = 96.$

Play 15 times.

The first system of musical notation for 'Broken Time Hornpipe'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/2. The music features a series of eighth-note patterns in the treble staff and a simple bass line in the bass staff. A first ending bracket is present over the final two measures of the system, with the instruction 'Play 15 times.' written below it.

The second system of musical notation, continuing the piece. It follows the same two-staff format as the first system, with treble and bass clefs. The treble staff continues with eighth-note patterns, and the bass staff provides a steady accompaniment. A first ending bracket is present over the final two measures.

D

The third system of musical notation. It continues the two-staff format. The treble staff features eighth-note patterns, and the bass staff has a simple accompaniment. A first ending bracket is present over the final two measures.

14 times. Last time.

The fourth and final system of musical notation. It continues the two-staff format. The treble staff features eighth-note patterns, and the bass staff has a simple accompaniment. A first ending bracket is present over the final two measures, with the instruction '14 times. Last time.' written above it.

PART II.

CHORUS.
Maestoso. ♩ = 104.

Collected and Arranged
by Cecil J. Sharp.

Tan - ti - ro, tan - ti - ro, the drums they do beat, The

mf *cresc.*

trumpets they do sound up-on call; Me - thinks mu - sic's

f

here, Some bold captain's near, March on my brave sol - diers a - way.

colla voce

THE REEL.

E

$\text{♩} = 84.$

The first system of the musical score for 'THE REEL' in E major, 2/4 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes. A first ending bracket is present at the end of the system.

The second system of the musical score. The right hand continues with eighth-note patterns, including a triplet of eighth notes. The left hand maintains the accompaniment. A first ending bracket is present at the end of the system.

F

The third system of the musical score, which changes key to F major. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of quarter notes. A first ending bracket is present at the end of the system.

The fourth system of the musical score. The right hand continues with eighth-note patterns, including a triplet of eighth notes. The left hand maintains the accompaniment. A first ending bracket is present at the end of the system.

G₂

$\text{♩} = 88 \text{ to } 108.$

The first system of music for G₂ consists of three measures. The right hand features a melodic line with eighth-note triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with three measures. It maintains the melodic and harmonic patterns established in the first system, with consistent triplet and slur markings.

The third system contains three measures. A section marker 'H₂' is placed above the right-hand staff in the second measure. The musical notation follows the same structural patterns as the previous systems.

The fourth system consists of three measures. The right hand continues with complex melodic figures involving triplets and slurs, supported by the left hand's accompaniment.

The fifth and final system on this page contains three measures. It concludes the piece with the same melodic and harmonic language as the preceding systems.

EARSDON SWORD DANCE.

THE CAPTAIN'S SONG. (OLD VERSION.)

Collected and Arranged
by Cecil J. Sharp.

Allegro moderato.

A - rambling here I've comed, Good

P

This system contains the first two staves of music. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (D major) and the time signature is 4/4. The tempo is marked 'Allegro moderato'. The piano part begins with a piano dynamic marking 'P'.

peo-ple for to see; Five ac-tors I have brought, As brave as brave can

This system contains the next two staves of music, continuing the vocal line and piano accompaniment from the first system.

Verses 1—9. | Verse 10.

be. It's poor.

This system contains the final two staves of music. It includes a repeat sign for the first measure of the vocal line, which is followed by a double bar line and then the continuation of the vocal line and piano accompaniment. The piano part concludes with a final cadence.

- ii. It's Earsdon on the hill
Where the water washes clear,
To Earsdon habitation we belong
And merry we'll appear.
- iii. The first that I'll call on
He is a pitman bold,
He walks on underground
To keep him from the cold.
- iv. The next that I'll call on
It is his heart's desire
He hews and puts the coals
The old woman makes the fire.
- v. The next that I'll call on
He is a tailor fine
What think you of his work?
He made this coat of mine.
- vi. He is a tailor fine
And a good one to his trade,
He never closed one hole
But two for one he made.
- vii. The next that I'll call on,
Is Jack upon the deck,
He cooks for our ship's crew
And he sells all the fat.
- viii. The next that I'll call on
It is big walloping Tom;
He's courted two fair women
And durst not marry one
- ix. For if he married one
The other he would slight
And the best thing he can do
Is to treat them both alike.
- x. Now I'm going to kill a bullock,
Of that I'll make you sure,
We'll kill it in Earsdon Town
And divide it amongst the poor.

THE CAPTAIN'S SONG.

(MODERN VERSION.)

Collected and Arranged
by Cecil J. Sharp.

Allegro moderato.

Good people, give ear to my sto-ry, — we have

called for to see you by chance; — Five heroes I've brought blithe and bonny, —

— in - tending to give you a dance. — For Earsdon is our hab-i - ta - tion, —

— the place we were all born and bred, — There are not finer boys in the na - tion, —

Verses 1–7. | Verse 8.

and none shall be more gal-lant-ly led. 'Tis swords.

- ii. 'Tis not for your gold or your silver, nor yet for the gain of your gear,
But we come just to take a week's pleasure, to welcome the incoming year.
My lads, they are all fit for action, with spirits and courage so bold;
They are born of a noble extraction, their fathers were heroes of old.
- iii. Now this is the son of brave Elliott, the first youth that enters my ring;
So proudly rejoice I to tell it, he fought for his country and king.
When the Spaniards besieged Gibraltar, bold Elliott defended the place,
Soon caused them their plans for to alter; some died—others fell in disgrace.
- iv. Now my next handsome youth that does enter is a boy, there are very few such;
His father beat that great De Winter, and defeated the fleet of the Dutch.
His father was the great Lord Duncan, who played the Dutch ne'er such a prank,
That they fled from their harbours, ran funkin', and they fled to the great Dogger Bank.
- v. This one is the son of Lord Nelson, that hero that fought at the Nile;
Few men with such courage and talent, the Frenchmen he did them beguile.
The Frenchmen they nearly decoyed him, but the battle he managed so well,
In their fortress he wholly destroyed them, scarce one got home for to tell.
- vi. Now my next handsome youth that does enter is a boy of ability bright;
Five thousand gold guineas I'd venture that he like his father would fight.
At Waterloo and Tarryvary, Lord Wellington made the French fly;
You scarcely can find such another, he'd conquer or else he would die.
- vii. Now my last handsome youth that does enter is a boy that is both straight and tall;
He is the son of the great Buonaparte, the hero that cracked the whole all.
He went over the Lowlands like thunder, made nations to quiver and quake;
Many thousands stood gazing in wonder at the havoc he always did make.
- viii. Now you see all my five noble heroes, my five noble heroes by birth,
And they each bear as good a character as any five heroes on earth;
If they be as good as their fathers, their deeds are deserving records;
It is all the whole company desires to see how they handle their swords.

THE ROLL.

G1 $\text{♩} = 76.$

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 3/2 time signature. It begins with a dynamic marking of *f* (forte). The melody features a series of eighth notes grouped into triplets, with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and single notes.

The second system continues the musical piece. The upper staff maintains the triplet eighth-note melody with slurs and accents. The lower staff continues the accompaniment, with some notes marked with accents (>).

The third system includes a section marked "H1" in the upper staff, indicating a first ending. The musical notation follows the same pattern of triplet eighth notes and accompaniment as the previous systems.

The fourth system continues the piece, featuring the characteristic triplet eighth-note melody in the upper staff and the accompaniment in the lower staff.

The fifth system is the final system on the page, concluding the piece with the same triplet eighth-note melody and accompaniment.

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Austin, Frederic.							
It was a lover	G	G—G				
My Susan was a bonny lass	E♭	E♭—F				
Proud Maisie	C	C—G				
Sigh no more, ladies .. ..	..	F	C—G				
Bantock, Granville.							
In a myrtle shade .. ..	..	D♭	D♭—A♭				
Love's Secret .. ..	..	E	E—G				
Brewer, A. H.							
Amongst the willows .. ..	..	E	E—G				
Idyll (An) .. ..	..	B	F♯—F♯				
Morris Dance (The) .. ..	..	A	E—A				
Power of Music (The) .. ..	..	E	E♯—A				
Shepherd's dance (The) .. ..	..	C	G—A				
Sing on May morning .. ..	..	D	F♯—A				
Welcome, sweet pleasure .. ..	..	G	E—A				
Brook, Emmeline.							
Song of the pilgrims .. ..	..	F minor	E—F				
Coates, Henry.							
Longing .. ..	..	C	E♭—G				
Coenon, W.							
Come unto me .. ..	..	G	F—G				
Father, forgive them .. ..	..	F	E—F				
Lovely Spring .. ..	..	D	D—A				
Coleridge-Taylor, S.							
Canoe Song .. ..	..	F	D—G				
Eleanore .. ..	..	D	F♯—G				
Great is he who fused .. ..	..	F	F—G				
Onaway! awake, beloved .. ..	..	G♭	F—B♭				
Sweet evenings come and go .. ..	..	B♭	F—A♭				
You'll love me yet .. ..	..	B mine	F♯—F♯				
Coverley, R.							
Supplication (A) .. ..	..	C	E—G				
Davis, J. D.							
Could aught of song .. ..	..	B♭	F—G				
Good-night .. ..	..	G	D—G				
Deacon, C.							
Love's morning song .. ..	..	C	E—G				
Draper, C. F.							
When day is done .. ..	..	F	D—F				
Elgar, Edward.							
In moonlight .. ..	..	G	D—G				
Pleading .. ..	..	A♭	E♭—G				
River (The) .. ..	..	B minor	C♯—A				
Torch (The) .. ..	..	A	E—F♯				
Engelhardt, Cecil.							
On a Summer's day .. ..	..	E♭	E♭—G				
Fletcher, Percy E.							
Love in the meadows .. ..	..	E♭	D—G				
Puritan maid (The) .. ..	..	D	D—G				
Some perfect rose .. ..	..	B♭	E—G				
To the river .. ..	..	E♭	F—A♭				
German, Edward.							
Camel's hump (The) .. ..	..	F	D—F				
Gounod, C.							
Angel hosts descending .. ..	..	F	C—F				
Power and love .. ..	..	A	E—F♯				
There is a green hill .. ..	..	F	E—F				
Graham, B.							
Within your eyes .. ..	..	G	D—G				
Haynes, Battison.							
Old plaid shawl (The) .. ..	..	D	D—G				
Hollins, Alfred.							
Divided .. ..	..	F minor	E—G				
Johnson, Noel.							
Affinity .. ..	..	A♭	E♭—G				
Come, dreamless rest .. ..	..	B♭	D—G				
Roundel (A) .. ..	..	A♭	E♭—A♭				
Take thou this rose .. ..	..	F	F—G				
Ketelbey, A. W.							
Heart's awakening (The) .. ..	..	C	E—G				
King, Wilton.							
Your dear heart .. ..	..	G	G—G				
Lloyd, C. Harford.							
In Summer weather .. ..	..	B♭	D—G				
Mackenzie, A. C.							
In our boat .. ..	..	G	D—G				
Lift my spirit up to thee .. ..	..	B♭	F—G				
Margetson, E. J.							
Far from my heavenly home .. ..	..	G	D—G				
Molloy, J. L.							
French Partridge (The) .. ..	..	E	E—F♯				
Newton, Ernest.							
Love is for ever .. ..	..	E minor	D—G				
Remembrance and regret .. ..	..	A♭	E♭—A♭				
Parry, C. H. H.							
God breaketh the battle .. ..	..	G	E♭—A				
*Thine eyes still shined for me .. ..	..	D	E—F♯				
Pointer, John.							
Come to me, gentle sleep .. ..	..	A	E—G				
I sigh for night's sweet coming .. ..	..	B♭	B♭—A♭				
When all the world is young .. ..	..	G	D—G				
Pughe-Evans, D.							
Lead, kindly Light .. ..	..	G	E—G				
Smith, H. Arnold.							
Come back .. ..	..	F	D—G				
Somervell, Arthur.							
Pretty maid (A) .. ..	..	A	E—F♯				
Somerville, R.							
Invocation to the dawn .. ..	..	E♭	F—B♭				
Stewart, Kingston.							
Soul (A) .. ..	..	C minor	E♭—G				
Stradella, A.							
O God, have mercy .. ..	..	D minor	D—G				
Tours, B.							
Because of thee .. ..	..	F	E♭—A				
Dream of love (A) .. ..	..	C	E—A				
Stars of the Summer night .. ..	..	A	E—E♯				
Wagner.							
Dreams .. ..	..	A♭	D—G♭				
West, John E.							
Cheerily O! .. ..	..	F	C—G				
Wilson, Chilver.							
Love absolute	F	F—G				
Wilson, Lane.							
Lord is my Shepherd (The)	A♭	E♭—A♭				

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Austin, Frederic. It was a lover E My Susan was a bonny lass .. C	E C	E-E C-D
Brewer, A. H. Big Review (The) D England, my England B \flat	D B \flat	A-E G-E \flat
Brook, Emmeline. Song of the pilgrims E minor	E minor	D \sharp -E
Carr, Howard. Song of the Fugitives D minor	D minor	B-E
Coates, Henry. Longing B \flat	B \flat	D \flat -F
Coleridge-Taylor, S. Beat, beat drums D Canoe song D \flat Eleanore B \flat O praise me not G Sons of the sea F minor	D D \flat B \flat G F minor	C-E B \flat -E \flat D-E \flat D-E C-F
Coverley, R. Supplication (A) B \flat	B \flat	D-F
Draper, C. F. When day is done E	E	C \sharp -E
Elgar, Edward. In moonlight F Sword song F	F F	C-F C-F
Fletcher, Percy E. Galloping Dick D Some perfect rose A \flat	D A \flat	C-E D-F
German, Edward. Camel's hump (The) E \flat Rolling down to Rio A minor	E \flat A minor	C-E \flat A-E
Graham, Basil. Within your eyes F	F	C-F
Harty, Hamilton. Drover (The) C minor Stranger's grave (The) G minor	C minor G minor	C-F \sharp D-F \sharp
Johnson, Noel. Affinity F Roundel (A) F Take thou this rose E \flat	F F E \flat	C-E C-F E \flat -F
Ketelbey, A. W. Heart's awakening (The) B \flat My heart's dream D \flat	B \flat D \flat	D-F D \flat -E
King, Wilton. Your dear heart F	F	F-F
Mohoy, J. L. Behind the silver of the moon .. E \flat	E \flat	C-F
Newton, Ernest. Bold Gendarme (The) D Zummerzethire E \flat	D E \flat	D-E E \flat -E \flat
Parry, C. Hubert H. *Love is a bubble E \flat *Lover's garland (A) E \flat	E \flat E \flat	C-E \flat C-E \flat
Pughe-Evans, D. Lead kindly Light E \flat	E \flat	C-E \flat
Smith, H. Arnold. Come back E \flat	E \flat	C-F
Spurling, C. M. When I saw Chloe's face E	E	E-F \sharp
Thomson, Bothwell. Heliodore D { Old, old song D { Soft, soft wind D \flat	D D D \flat	D-D A-F \sharp B \flat -E \flat
Wareing, H. W. Gentleman John F	F	C-F
Wilson, Lane. Lord is my Shepherd (The) .. F	F	C-F

BASS SONGS.

	KEY	COMPASS
Arnott, A. D. Give a rouse D	D	A-E
Austin, Ernest. Sweet night B \flat	B \flat	C-D
Austin, Frederic. It was a lover D	D	D-D
Brewer, A. H. Big Review (The) C	C	C-D
Brook, Emmeline. Song of the pilgrims D minor Two Lyrics: { Prayer (A) A \flat { Question (A) F	D minor A \flat F	C \sharp -D C-E \flat C-D
Carr, Howard. Song of the fugitives C minor	C minor	A-D
Coates, Henry. Down Chelsea way C	C	C-F
Coleridge-Taylor, S. Eleanore A	A	C \sharp -D
Coverley, R. Supplication (A) A \flat	A \flat	C-E \flat
Elgar, Edward. In moonlight B \flat	B \flat	B \flat -E \flat
Engelhardt, Cecil. On a Summer's day C	C	C-E
Fletcher, Percy E. Galloping Dick C Puritan Maid B \flat Some perfect rose G	C B \flat G	B \flat -D B-E C \sharp -E
German, Edward. Camel's hump (The) D Rolling down to Rio G minor	D G minor	B-D G-D
Graham, Basil. Within your Eyes E \flat	E \flat	B \flat -E \flat
Hatton, J. *Ocean (The) E	E	G-F
Haynes, Battison. Ould plaid shawl (The) B \flat	B \flat	B \flat -E \flat
Johnson, Noel. Affinity E \flat Come, dreamless rest G Roundel (A) E \flat Take thou this rose C	E \flat G E \flat C	B \flat -D B-E B \flat -E \flat C-D
Mackenzie, A. C. Old Grenadier (The) C	C	A-E
Newton, Ernest. Bold Gendarme (The) C Remembrance and regret F Zummerzethire E \flat	C F E \flat	C-D C-D E \flat -E \flat
Parry, C. Hubert H. Maid of Elsinore (The) E \flat	E \flat	B \flat -E \flat
Pughe-Evans, D. Lead, kindly Light E \flat Return unto thy rest E \flat	E \flat E \flat	C-E \flat B \flat -E \flat
Spurling, C. M. When I saw Chloe's face D	D	D-E
Thomson, Bothwell. Heliodore D	D	D-D
Wareing, H. W. Gentleman John F	F	C-E
West, John E. Cheerily O! C	C	G-D
Wilson, Lane. Lord is my Shepherd (The) .. E \flat	E \flat	B \flat -E \flat