

R. Steadman

Songs
of
Old
London



Words by

EDWARD TESCHEMACHER

Music by

HERBERT OLIVER

- No 1 for High Voice
" 2 " Medium Voice
" 3 " Low Voice

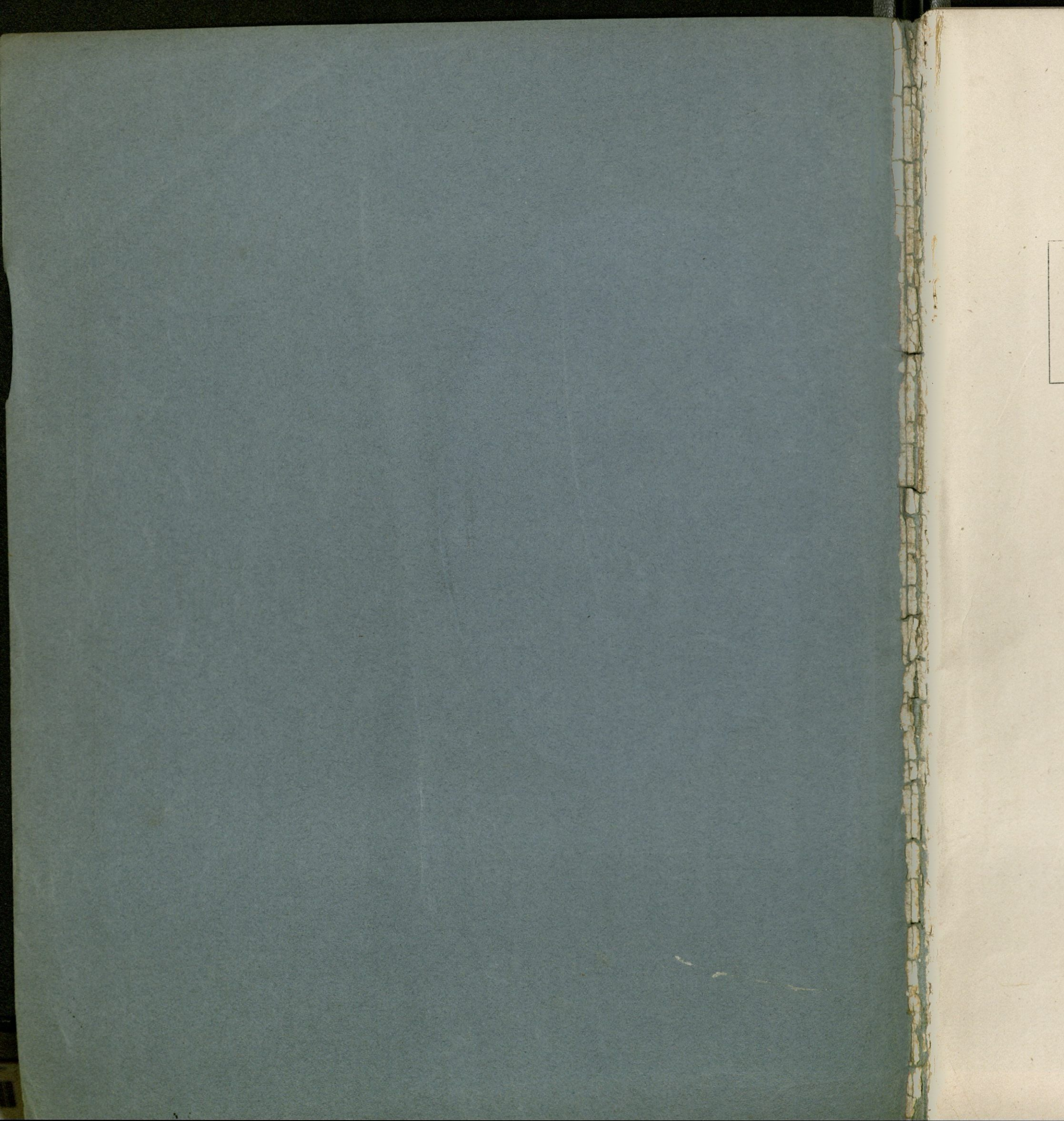
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J. H. LARWAY

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No 1 for High Voice.

No 2 for Medium Voice.

No. 3 for Low Voice.

Songs of Old London

Words :

EDWARD TESCHEMACHER

Music :

HERBERT OLIVER

- No. 1. LONDON SPRING SONG
- „ 2. BUY MY STRAWBERRIES
- „ 3. DOWN VAUXHALL WAY
- „ 4. THE NIGHTINGALES OF
LINCOLN'S INN
- „ 5. MAY-DAY AT ISLINGTON

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J. H. LARWAY

14, Wells Street, Oxford Street, London, W.

Herbert Oliver

LONDON SPRING SONG.

Hark! the merry bells do ring,
"Wake! it is the first of Spring!
Laughter is the only thing!
Ding-a-dong, ding, ding!"

Down the streets on joyful wing,
On the wind those bells do sing
Music fit for any king!
"Ding-a-dong, ding, ding!"

London Town, I fear you bring
To our hearts much sorrowing;
But dark thoughts away we fling,
When they gaily sway and swing,
When the merry bells do ring,
"Wake! it is the first of Spring!
Laughter is the only thing!
Ding-a-dong, ding, ding!"

E. TESCHEMACHER

LONDON SPRING SONG.

WORDS BY
EDWARD TESCHEMACHER.

MUSIC BY
HERBERT OLIVER.

VOICE.

PIANO. *Moderato.* *crescendo* *poco* *a*

p

poco

mf

f accel.

ff

molto rall.

loco. *Not too fast.*

8

4 *f* *Broadly.*

Hark! the mer - ry bells do ring, "Wake! it is the first of Spring!

Laugh - ter is the on - ly thing! Ding - a - dong, ding, ding!"

Down the street on joy - ful wing, On the wind those bells do sing

Mu - sic fit for an - y king, "Ding - a - dong, ding,

ding!" *P* *Very slowly.* Lon-don Town, I fear you bring To our

rall. *p* *colla voce.*

hearts much sor-row-ing; *p* *a tempo.* But dark thoughts a-way we fling,

When they gai-ly sway and swing, *mf* When the mer-ry bells do ring,

cres *mf*

When the mer-ry bells do ring!

f *ff* *molto rall.* *sf*

f a tempo.

Hark! the mer - ry bells do ring, "Wakel it is the first of Spring!

The first system features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked *f a tempo.* The lyrics are: "Hark! the mer - ry bells do ring, 'Wakel it is the first of Spring!"

rall. *a tempo.*

Laugh - ter is the on - ly thing! Ding - a - dong

The second system continues the piece. The tempo changes to *rall.* for the first part and then *a tempo.* for the second part. The lyrics are: "Laugh - ter is the on - ly thing! Ding - a - dong". The piano accompaniment includes a section marked with a circled 'b'.

ding, ding!"

ding, ding!"

The third system shows the vocal line with the lyrics "ding, ding!". The piano accompaniment features dynamic markings *sf*, *mf*, *fff*, and *sf*. There are also markings for octaves (8) in both the treble and bass staves.



BUY MY STRAWBERRIES!

Oh! buy, oh! buy my strawberries,
In London Town to-day,
Fair ladies, kindly heed them,
As you pass on your way!
They're fresh and good and scented,
The finest ever seen,
And set in dainty splendour
On leaves all moist and green!

Ripe strawberries! Ripe strawberries!
Buy, buy, buy a little basket,
Neat and round, a penny a pound!
Dear ladies, I ask it!
Rosy and many,
Sweeter than any,
All for a penny,
Ripe strawberries, Oh! buy!

From Islington's fair gardens
Before the morn was red,
I picked these lovely strawberries,
All from a dewy bed.
Oh! buy them, pretty ladies,
Each one of summer speaks,
They'll paint the blushing roses
Upon your children's cheeks!

EDWARD TESCHEMACHER.

BUY MY STRAWBERRIES.

WORDS BY
EDWARD TESCHEMACHER.

MUSIC BY
HERBERT OLIVER.

VOICE. *Plaintively.* *mf*

Slowly, with good accent.

Oh!

PIANO. *mf*

The first system of music features a voice line and a piano accompaniment. The voice line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4, marked *Plaintively.* and *mf*. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a *mf* dynamic and consists of chords in the right hand and a simple bass line in the left hand. The tempo/mood is indicated as *Slowly, with good accent.*

buy, oh! buy my straw - ber - ries, In Lon - don town to - day, Fair

The second system continues the musical piece. The voice line has a treble clef and contains the lyrics "buy, oh! buy my straw - ber - ries, In Lon - don town to - day, Fair". The piano accompaniment continues with chords and a bass line. The key signature remains one sharp and the time signature is 4/4.

la - dies, kind - ly heed them, As you pass on your way! They're

The third system concludes the musical piece. The voice line has a treble clef and contains the lyrics "la - dies, kind - ly heed them, As you pass on your way! They're". The piano accompaniment continues with chords and a bass line. The key signature remains one sharp and the time signature is 4/4.

fresh and good and scent - - ed, The fin - est ev - er seen, And

set in dain - ty splen - dour On leaves all moist and green!

mf Very delicately, but with sustained tone.

Ripe straw - ber - ries! Ripe

poco rall.

straw - ber - ries! Buy, buy, buy a lit - tle bas - - ket,

Neat and round, a pen - ny a pound! Dear la - dies, I ask it!

Ro - - sy and ma - - ny, Sweet - er than a - - ny,

All for a pen - - ny, Ripe straw - ber - ries, Oh! buy!

rall. *p ten.* *a tempo.* *mf*

mf From

Is - ling - ton's fair gar - dens Be - fore the morn was red, 1

picked these love - ly straw - berries, All from a dew - y bed. Oh! buy them, pret - ty

la - dies, Each one of sum - mer speaks, They'll paint the blush - ing

ros - es Up - on your chil - dren's cheeks! Ripe

pp

poco rall.

straw-berries! Ripe straw-berries! Buy, buy, buy a lit-tle bas-ket, Neat and round, a

pp

pen-ny a pound! Dear la-dies, I ask it! Ro-sy and ma-ny,

Sweet-er than a-ny, All for a pen-ny, Ripe straw-berries, Oh, buy! Oh,

ten. mf

ten.

buy! Oh, buy! Ripe straw-berries, Oh! buy!

molto rall. fpp ten.

colla voce. a tempo. fpp pppp

DOWN VAUXHALL WAY.

When Lady Betty walks abroad,
By all who see her she's adored,
 At Vauxhall in the morning;
The very stones are proud to bear
A burden that's so light and fair,
 At Vauxhall in the morning.
But none do love her more than I,
When her sweet presence wanders by,
The sun breaks through the leaden sky
 At Vauxhall in the morning!

There are roses fair at Chelsea, there are daffies down at Kew,
And the primrose many a Richmond lane's adorning,
 But the flower I hold most sweet,
 Is the blossom that I meet
Down Vauxhall way upon a summer morning!

When Lady Betty passes by,
I strive to catch her bright blue eye,
 At Vauxhall in the morning;
And when I think she smiles at me
In Paradise I seem to be,
 Not Vauxhall way that morning!
O may life's skies on her ne'er frown,
Her days be glad, of fair renown,
Without her, sad were London Town
 At Vauxhall in the morning!

EDWARD TESCHEMACHER.

DOWN VAUXHALL WAY.

WORDS BY
EDWARD TESCHEMACHER.

MUSIC BY
HERBERT OLIVER.

The voice part should be well sustained, in contrast to the accompaniment, which, unless marked otherwise should be slightly *staccato*.

VOICE.

Tempo di Gavotte.
Very brightly and daintily.

When

PIANO.

La - dy Bet - ty walks a - broad, By all who see her she's a - dored, At

Vaux - hall in the morn - ing: The

ver - y stones are proud to bear A bur - den that's so light and fair, At

Vaux-hall in the morn - ing. But none do love her

more than I, When her sweet presence wan - ders by, The sun breaks through the

cen - do. - - *f* Strict time. ten.

lead - en sky At Vaux-hall in the morn - ing! There are

ros - es fair at Chel - sea, there are daf - fies down at Kew. And the

primrose many a Richmond lane's a - dorn - - - ing, But the flower I hold most

sweet, Is the blossom that I meet Down Vauxhall way up - on a sum - mer

morn - - - ing! When

13

La - dy Bet - ty pass - es by, I strive to catch her bright blue eye, At

Vaux - hall in the morn - ing; And

when I think she smiles at me In Par - a - dise I seem to be, Not

Vaux - hall way that morn - ing!

8 *loco.* O

may life's skies on her ne'er frown, Her days be glad, of fair re-nown, With-

poco rit. *a tempo.* *f*

out her. sad were Lon-don Town At Vaux-hall in the morn - - ing!

colla voce.

ten.

There are ros - es fair at —

8 *loco.* *ten.*

ff *loco*

Chel - sea, there are daf - fies down at Kew, And the

primrose many a Richmond lane's a - dorn - - - ing, But the

flower I hold most sweet, Is the .blos - som that I meet Down

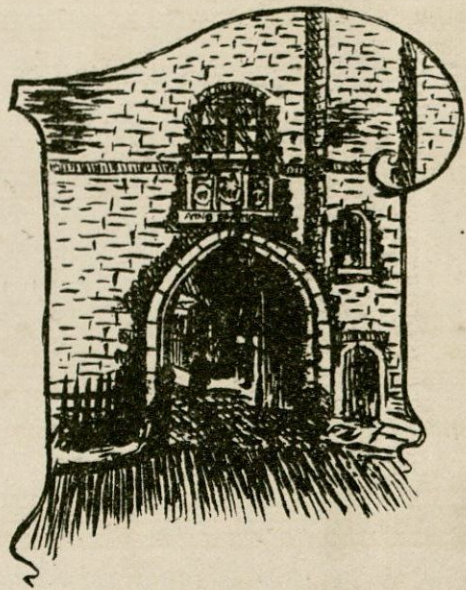
Vaux - hall way up - on a sum - mer morn -

rall.

rall. *ff*

- ing!

ff a tempo.



THE NIGHTINGALES OF LINCOLN'S INN.

When day had flown, when work was done,
And o'er the city set the sun,
Then folks to Lincoln's Inn would stray,
And sit among the shadows gray;
And there while shone the moonbeams pale,
They listened to the nightingale;
Oh! happy days, for it was so,
Two hundred weary years ago!

Ah!

And if some June you chance to stray
Through Lincoln's Inn at close of day,
Then sit beneath some tall old tree,
Forgetting all sad things that be;
And in a dream perchance you'll hear
Glad memory's nightingales sing clear
Sweet songs that used to wake and flow,
Two hundred weary years ago!

Ah!

EDWARD TESCHEMACHER.

THE NIGHTINGALES OF LINCOLN'S INN.

WORDS BY
EDWARD TESCHEMACHER.

MUSIC BY
HERBERT OLIVER.

VOICE. *Very slowly and dreamily.* When day had flown, when

PIANO. *p*

work was done, And o'er the ci - ty set the sun, Then folks to Lincoln's Inn would stray, And

sit among the shadows gray; And there while shone the moon-beams pale, They listened to the

night - in - gale; O! hap - py days, for it was so, Two hundred weary years a - go! Ah!

p

With accent.

Ah! Ah! Ah! Ah!

Ah! Ah! Ah!

ten. *tr.*

O! happy days, for it was so, Two hundred weary

rall.

years — a - go! And

a tempo.

⁴ If it is desired to omit the shake, the melody may be sung as before.

if some June you chance to stray Through Lin - coln's Inn at close of day, Then

sit be - neath some tall old tree, For - get - ting all sad things that be; And

in a dream per - chance you'll hear Glad mem' - ry's night - in - gales sing clear Sweet

songs that used to wake and flow, Two hundred weary years a - go! Ah!

rall. *pp*

Ah! Ah! Ah! Ah!

Ah! Ah! Ah!

pp *tr.*

Ol happy days, for it was so, — Two hundred weary

pp *rall.*

L.H. *pp* *rall.*

years — a - go!

pp a tempo. *rall.*



MAY-DAY AT ISLINGTON.

Here's a rabble, here's a rout,
Here's a merry song and shout,
Here's a crowd down every way,
At Islington on May day!
Lassies young in charming frocks,
Farmer boys in caps and smocks,
London lads whose work is done,
One and all just out for fun.
Seeking all a day of leisure,
Hours of mirth and love's sweet treasure,
Filling high life's cup of pleasure
At Islington on May-day!

So come to the Fair with a hey down derry O!
Life's a song that is blithe and merry O!
Step it out with a hey ho nonny no!
Choose a lass that is young and bonny O!
Leave afar your care and pain,
Ah dark thoughts and dreams disdain,
Greet the merry spring again,
At Islington on May-day!

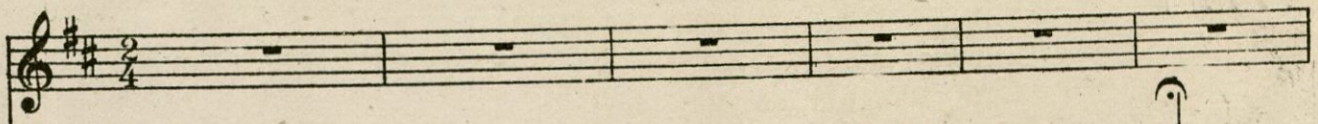
Here's a rabble, here's a shout!
What's the happy throng about?
Here's a lad with frowning face,
Duck him in the pond apace!
Here's a gipsy who foretells,
If you've money, wedding bells!
There is Parson Jack you see,
Rush him round the Maypole tree!
All the world a Fair is seeming,
Golden skies above are gleaming,
Life's a dream that's worth the dreaming
At Islington on May-day!


EDWARD TESCHEMACHER.

MAY-DAY AT ISLINGTON.

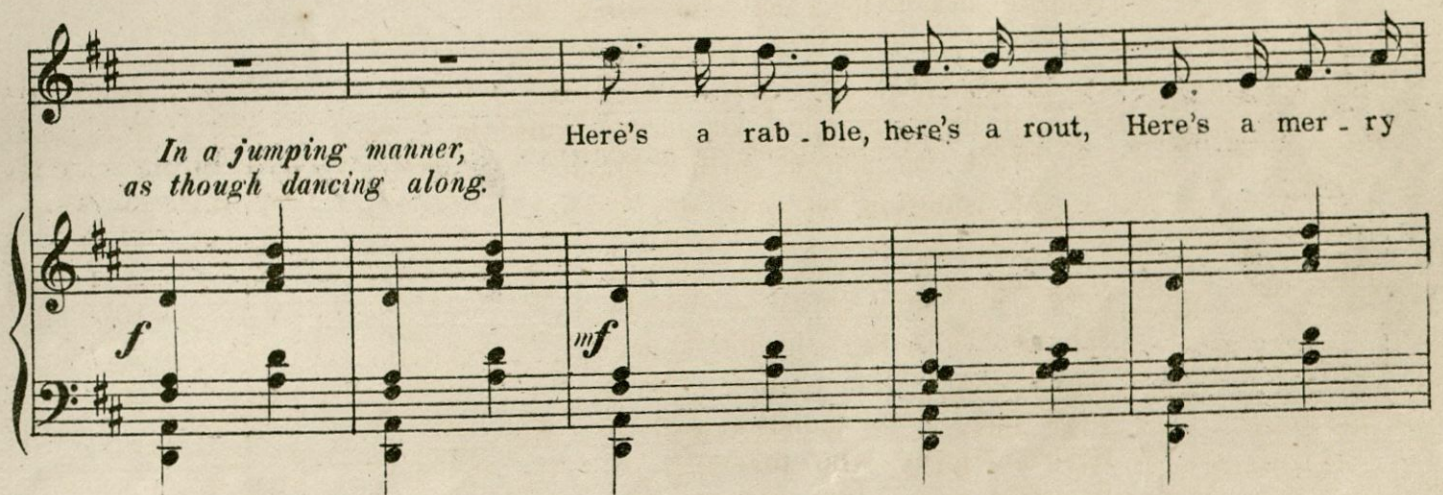
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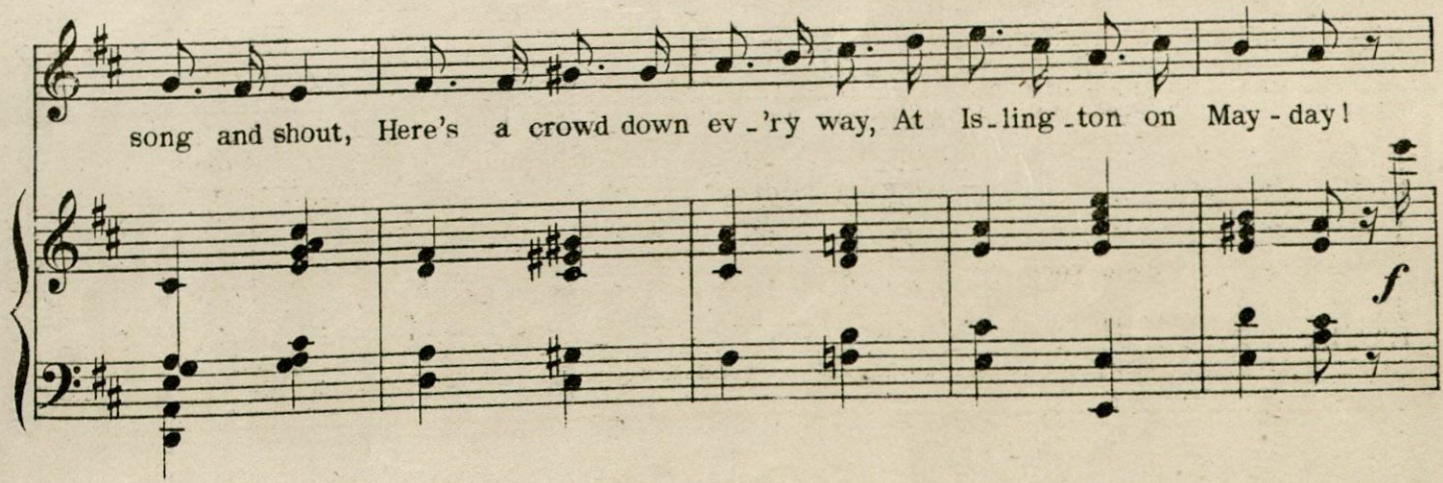
VOICE. 

PIANO. *Vivo.* *fff*  *ff*

*In a jumping manner,
as though dancing along.* Here's a rab - ble, here's a rout, Here's a mer - ry



song and shout, Here's a crowd down ev - 'ry way, At Is - ling - ton on May - day!



Las-sies young in charming frocks, Farm-er boys in

mf

caps and smocks, Lon-don lads whose work is done, One and all just out for fun.

Seek-ing all a day of leisure, Hours of mirth and love's sweet treasure, Filling high life's

ad lib. *ten.* *a tempo.*

cup of pleasure At Is-ling-ton on May-day!

colla voce. *a tempo.* *ff* *loco.*

ten. With marked rhythm.

So come to the Fair with a hey down der-ry Ol

ten. *sf* *mf*

Life's a song that is blithe and merry Ol Step it out with a hey ho, nonny nol

molto rall. *a tempo.*

Choose a lass that is young and bonny Ol Leave a-far your care and pain,

colla voce.

All dark thoughts and dreams dis-dain, Greet the mer-ry spring a-gain, At

rall.

Is-ling-ton on May - - day!

rall. *f a tempo.*

fff *ff*

Here's a rab-ble, here's a shout! What's the hap-py throng a-bout?

Here's a lad with frowning face, Duck him in the pond a-pace!

Here's a gip - sy who fore - tells, If you've mon - ey, wed - ding - bells!

molto accel. There is Par - son Jack you see, *e* Rush him round the *ran* May - pole tree!

do All the world a Fair is seem - ing, Gold - en skies a - bove are gleam - ing,

ten. rall. broadly. Life's a dream that's worth the dreaming *ad lib.* At *ten.* Is - ling - ton *a tempo.* on May - day!

ten. colla voce. *a tempo.*

So

come to the Fair with a hey down der-ry O! Life's a song that is blithe and merry O!

Step it out with a hey ho nonny nol Choose a lass that is young and bonny O!

molto rall.

colla voce.

a tempo.

Leave a-far your care and pain, All dark thoughts and dreams dis-dain,

Greet the mer - ry spring a - - gain, At

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a half note G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with a fermata over the final notes.

Is - ling - ton on May - - - day!

molto rall. *ff Presto.*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment is marked *molto rall.* (molto rallentando) and then *ff Presto.* (fortissimo, presto). The piano part features a complex rhythmic pattern with sixteenth notes and chords. The system ends with a double bar line.

The third system shows the piano accompaniment continuing. It includes a section with a tremolo effect, indicated by a wavy line above the notes. The system concludes with a double bar line and a final chord.

No. 1.—Low Voice

No. 2.—Medium Voice.

No. 3.—High Voice.

THREE PERSIAN SONGS

HERBERT OLIVER

Words

EDWARD TESCHEMACHER

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THE HOUSE OF LOVE	15

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J. H. LARWAY,

14. Wells Street, Oxford Street, London, W

No. 1 for High Voice
No. 2 for Medium Voice
No. 3 for Low Voice

Songs of Merrie England

Words:

EDWARD TESCHEMACHER

Music:

HERBERT OLIVER

- No. 1. RED ROSE OF ENGLAND
" 2. THE BIRDS OF BRENDON TOR
" 3. PRETTY MOLLY CARTER
" 4. LAD O' MINE
" 5. GRETNA GREEN
" 3a. { OBERFERRY FAIR
 { Supplementary Number.

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Herbert Oliver

Song Cycles

No. 1. High Voice

No. 2. Low Voice
(Original)

Songs of the Orient

Words:
ED. TESCHEMACHER

Musical:
HERBERT OLIVER

- No. 1. DESERT MORNING
- " 2. THE NAUTCH GIRL
- " 3. THE BELLS OF BURMAH
- " 4. THE CYPRESS TREE
- " 5. THE GREAT BAZAAR

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CYCLE FOR FOUR VOICES.

THE PASSING SHOW

(A CYCLE OF THE MOTLEY)

Words:
EDWARD TESCHEMACHER

Musical:
HERBERT OLIVER

- No. 1. Quartette COME TO THE SHOW
- " 2. Solo THE DANCING LESSON
- " 3. " EXIT PIERROT
- " 4. Quartette A ROUNDELAY
- " 5. Duet ENCHANTMENT
- " 6. Solo FAIRY MOON
- " 7. " HARLEQUIN'S SONG
- " 8. Quartette THE PASSING SHOW

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No. 1 for Low Voice.

No. 2 for Medium Voice

No. 3 for High Voice

Songs of the Devon Moors

Words:
ED. TESCHEMACHER

Musical:
HERBERT OLIVER

- No. 1. THE MOORS OF DEVON
- " 2. A MOORLAND LAMENT
- " 3. LOVELY DEVON ROSE
- " 4. CUMLEY DOWN

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No. 1. Low Voice

No. 2. High Voice

Songs of the Northern Hills

Words:
ED. TESCHEMACHER

Musical:
HERBERT OLIVER

- No. 1. OF THE NORTH I SING
- " 2. MEMORY SONG
- " 3. GREAT AS THE SEA
- " 4. WHEN THE SHIPS COME HOME
- " 5. SPRING'S ON THE MOUNTAINS

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