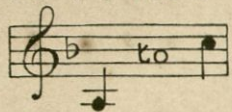


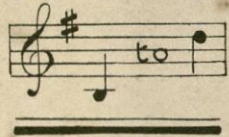
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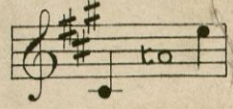
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A SERGEANT OF THE LINE

SONG

THE WORDS BY

FRED. E. WEATHERLY

The Music by

W. H. SQUIRE.

PRICE 2/- NET

BOOSEY & C^o

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A SERGEANT OF THE LINE.

EV'RY morning, wet or dry,
You can see me passing by,
See my ribbons gaily fly,
Twirling cane and twinkling eye,
 Tooral, looral, lay!
Ev'ry likely lad in town,
I look him up and I look him down:
"Come" I say, "Come along with me,
And see what a soldier's life should be."
 Tooral, looral, lay!

For I'm the Sergeant—the bully, bully Sergeant,
Come with me and you shall see that a soldier's life is fine,
So don't you worry what to do, just take the shilling, straight and true,
And I'll look after you, like a Sergeant of the Line.

When the rousing bugles blow,
Off to war you'll have to go,
Leave the girls you all adore,
One or two—or a score or more,
 Tooral, looral, lay!
But you need not feel alarm,
That your girls will come to harm;
I'll look after them all for you,—
I'll be their father and mother too.
 Tooral, looral, lay!

For I'm the Sergeant—the bully, bully Sergeant,
That's my way the darlings say, and there's not a heart like mine,
But don't you worry what they'll do, for I'll look after them for you,
Yes! I'll look after them, like a Sergeant of the Line

Now when the rowdy-dow's begun,
You'll be all among the fun,
If a shot should come your way,
You *may* get killed,—well, of course, you may.
 Tooral, looral, lay!
On the other hand, you see,
You may *not* get shot, may be,
Home you'll come when you are free,
And all be Sergeants—just like me.
 Tooral, looral, lay!

You'll all be Sergeants—yes! bully, bully Sergeants,
Home you'll come with a rolling drum, and the darlings' eyes will shine,
So don't you worry what to do, they'll all of them be after you,
For their hearts are always true to a Sergeant of the Line.

FRED. E. WEATHERLY.

A SERGEANT OF THE LINE.

Words by
FRED. E. WEATHERLY.

Music by
W. H. SQUIRE.

Alla marcia. (not too fast.)

Piano.

ff marcato.

sf *sf* *sf* *sf*

ped. *ped.*

The piano introduction consists of two staves in 2/4 time. The right hand features a series of chords and eighth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include fortissimo (ff) and sforzando (sf), with a marcato articulation. Pedal marks are present at the end of the first and second measures.

mf

Ev-'ry morn-ing, wet or dry,

mf staccato.

sf *sf* *sf* *sf*

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Ev-'ry morn-ing, wet or dry,". The piano accompaniment continues with chords and eighth notes. Dynamics include mezzo-forte (mf) and sforzando (sf), with a staccato articulation. A triplet of eighth notes is used in the piano accompaniment.

You can see me pass-ing by, See my rib-bons gai-ly fly,

ped.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "You can see me pass-ing by, See my rib-bons gai-ly fly,". The piano accompaniment features chords and eighth notes. A pedal mark is present at the end of the system.

Twir-ling cane and a twink-ling eye, Too - ral, loo - ral, lay!

p

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics "Twir-ling cane and a twink-ling eye, Too - ral, loo - ral, lay!". The piano accompaniment features chords and eighth notes. Dynamics include piano (p).

p
 Ev-'ry like-ly lad in town, I look him up, and I look him down;

p legato. *stacc.*

mf
 "Come," I say, "Come a - long with me And see what a sol-dier's life should be.".....

mf sf

..... Too-ral, loo-ral, lay!.....

f sfz

mf (with firm rhythm.)
 For I'm the Ser-geant, The bul-ly bul-ly Ser-geant,

mf marcato.

cresc. *f*

Come with me, and you shall see that a sol-dier's life is fine, So

p sostenuto. *cresc.* *f*

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line begins with a *cresc.* marking and ends with a *f* dynamic. The piano accompaniment starts with a *p sostenuto.* marking and includes a *cresc.* marking. The bass line consists of a steady eighth-note accompaniment with a *ped.* (pedal) marking under each note.

don't you wor-ry what to do, just take the shil-ling straight and true,

p

The second system continues the vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef and includes a *p* (piano) dynamic marking. The bass line continues with a steady eighth-note accompaniment.

f And I'll look af-ter you, like a Ser-geant of the Line.....

f *sf* *ff* *sfz* *sfz*

The third system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature changes to one flat (Bb). The vocal line starts with a *f* dynamic. The piano accompaniment includes dynamics *f*, *sf*, *ff*, and *sfz*. The bass line continues with a steady eighth-note accompaniment.

sfz *sfz* *sfz* *sf*

The fourth system shows the piano accompaniment in bass clef. It features a steady eighth-note accompaniment with dynamics *sfz* and *sf*. The key signature remains one flat (Bb).

When the rous - ing bu - gles blow, Off to war you'll

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

have to go, Leave the girls you all a - dore, One or two - or a

The second system continues the vocal line and piano accompaniment. The piano part includes a *legato* marking and a *pp* (pianissimo) dynamic marking. The vocal line has a *pp* dynamic marking at the end of the phrase.

score or more, Too - ral, loo - ral, lay! But you need not

The third system continues the vocal line and piano accompaniment. The piano part includes a *mf* (mezzo-forte) dynamic marking and a *p legato* marking. The vocal line has a *p* dynamic marking.

feel a - larm That your girls will come to harm; I'll look af - ter them

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a *stacc.* (staccato) marking and a *mf* dynamic marking. The vocal line has a *mf* dynamic marking.

all for you— I'll be their fa-ther and mo-ther too..... Tooral, looral,

f *colla voce.* *sfz* *sf* *sf* *sfz*

lay!

f *sfz* *f* *sf*

p (softly.)
For I'm the Sergeant, The bul-ly, bul-ly Sergeant.

pp (softly.)

cresc.
That's my way the dar-lings say, and there's not a heart like mine, But

pp *sostenuto.* *cresc.* *f*

(humorously)

don't you wor - ry what they'll do, for I'll look af - ter

Red. *mf*

them for you, Yes!— I'll look af - ter them, like a Ser - geant of the

sfz *f* *f* *f*

Line..... Now

ff *sf* *allarg.* *sf* *sf* *sf*

Red.

when the row - dy - dow's be - gun,

sf *p* *p* *ff* *furioso.*

sf Red.

f
You'll be all a - mong the fun,.....

sfz *f* *p* *p* *ff*

f
If a shot should come your way.....

sf *f* *ff*

gva
bassa.

p (lunga.) *p*
You may get killed well, of course you may.....

p *colla voce.* *pp*

ff *sf*

pp (a murmur.)
Too - ral, loo - ral, lay!.....

pp

mf a tempo.

On the oth - er hand, you see, You may *not* get shot, may be,

mf a tempo. *sf* *cresc.*

f

Home you'll come when you are free, And all be Sergeants— just like me,

f *colla voce* *sfz*

f a tempo.

Too - ral, loo - ral, lay!

sfz a tempo. *sf* *ff* *sf*

ff

..... You'll all be Sergeants,— Yes! bul - ly, bul - ly

sf marcato. *sf* *sf* *sf*

mf
Sergeants, Home you'll come with a roll-ing drum, and the darlings' eyes will

sf *p* *cresc.*

shine, So don't you wor-ry what to do, they'll all of them be

f *rall.*

af-ter you, For their hearts are al-ways true to a Ser-geant of..... the

ten. *f* *rall.* *sf*

Line.....

ff *Quicker*

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STEPHEN ADAMS ONE DAY, B7, C, D and E7 .. BELLS OF LEE, F, G and A .. BEN THE BO'SUN, D and E7 .. BABYLON, E7, E, F, G and A7 .. ROSES, A7, B7, C and D7 .. THORA, D, E7, F and G .. THE VETERAN'S SONG, C, D, E7 & F .. NIRVANA, B7, C, D, and E7 .. IDLE WORDS, C, D7 and E7 .. VALLEY BY THE SEA, C, D7, E7, F, G .. THE HOLY CITY, A7, B7, C & D7 .. ISLAND OF DREAMS, C, D, E7 & F .. BY THE FOUNTAIN, E7, F and G .. MONA, C, D, E7, E and F .. STAR OF BETHLEHEM, E7, F, G, A7 .. THEY ALL LOVE JACK, D, E7 and F .. THE GARONNE, E7, F, G and A7 .. MAID OF THE MILL, E7, F, G, A7 .. THE LITTLE HERO, B7, C, D and E7 .. GOOD COMPANY, E7, F, G and A7 .. THE MIDSHIPMITE, B7, C and D .. NANCY LEE, C, D and E7 .. THE TAR'S FAREWELL, D and E7 .. THE BLUE ALSATIAN MOUNTAINS, D, E7, and F ..	B7 to E7 A7 to D A to D B7 to E7 D7 to E7 A to D C to D C to E7 G to E G to C C to E7 C to E C to E C to E B7 to E7 A to D E7 to E7 D to E7 B7 to D B7 to E7 B7 to D G to D B to E D to F7	<i>Mr. Ivor Walters</i> <i>Miss Lucy Nuttall</i> <i>Mr. Harry Dearth</i> <i>Mme. Clara Butt</i> <i>Mr. John Harrison</i> <i>Mr. Ivor Foster</i> <i>Mr. Ivor Foster</i> <i>Mr. John McCormack</i> <i>Mme. Clara Butt</i> <i>Miss Mabel Mann</i> <i>Mr. Edward Lloyd</i> <i>Mr. Edward Lloyd</i> <i>Mme. Alice Gomez</i> <i>Mr. Edward Lloyd</i> <i>Mr. Edward Lloyd</i> <i>Mr. Maybrick</i> <i>Mr. Edward Lloyd</i> <i>Mr. Edward Lloyd</i> <i>Mr. Maybrick</i> <i>Mr. Maybrick</i> <i>Mr. Maybrick</i> <i>Mr. Santley</i> <i>Mr. Edward Lloyd</i>	EDWARD ELGAR—continued. WHERE CORALS LIE, (No. 1) D & B min., & (No. 2) F & D min. AFTER, F, G, and A minor IN HAVEN, C and E7 SABBATH MORNING AT SEA, B7 & C	A7 to D C to D7 C to C C to F	<i>Mme. Clara Butt</i> <i>Mr. Plunket Greene</i> <i>Mme. Clara Butt</i> <i>Mme. Clara Butt</i>	ARTHUR FOOTE IRISH FOLK SONG, E, F and G ..	B to E	<i>Miss Louise Dale</i>	A. SCOTT GATTY AE FOND KISS, F, G, A7 and B7 ROTHERSAY BAY PLANTATION SONGS, Vols. 1, 2, 3 & 4 (Six Songs in each), 2/- ea.	A to D D to E7	<i>Mr. Ivor Foster</i> { <i>Baritone Solos</i> with Chorus }	EDWARD GERMAN GLORIOUS DEVON, C, D and F .. DAFFODILS A-BLOWING, C, D, E7 & F .. LOVE, THE PEDLAR, C, D, E7 & F .. WHO'LL BUY MY LAVENDER, .. C, D and E ..	B to D B to D B to D C to E	<i>Mr. H. Lane Wilson</i> { <i>Mme. Albani and</i> <i>Miss Louise Dale</i> <i>Mme. Ada Crossley</i> { <i>Miss E. Florence</i> & <i>Miss Louise Dale</i> }	BATTISON HAYNES OFF TO PHILADELPHIA, C and D ..	G to D	<i>Mr. Plunket Greene</i>	HERBERT HUGHES. I KNOW MY LOVE, E7 and F .. IRISH COUNTRY SONGS (3/6) ..	B7 to E7	<i>Mme. Clara Butt</i>	A. L. BOIS EPAIS, E7 and F .. SWISS GIRL'S LAMENT, D7, E7, F .. WHEN LOVE IS KIND, F and A7 ..	C to E7 C to F C to D	<i>Mr. Plunket Greene</i> <i>Miss Evan. Florence</i> <i>Miss Liza Lehmann</i>	LIZA LEHMANN IF I BUILT A WORLD FOR YOU, C, E7, F .. THE CUCKOO, C and D .. IF NO ONE EVER MARRIES ME, C & D ..	C to C C to F C to E	<i>Miss Louise Dale</i> <i>Miss Louise Dale</i> <i>Miss Louise Dale</i>	LAURA G. LEMON MY AIN FOLK, D7, E7, F and G ..	A7 to D7	<i>Mme. Clara Butt</i>	FRANCO LEONI THE LEAVES AND THE WIND, .. C, E7, F and G ..	G to C	<i>Mme. Clara Butt</i>	S. LIDDLE ARIDE WITH ME, C, D7, E7, E & F .. A FAREWELL, G, A7, B7, C & D7 .. TO TELL THEE HOW I LOVE .. and IN MY GARDEN ..	G to E D to D For low, medium, & high voices	<i>Mme. Clara Butt</i> <i>Mr. John McCormack</i> <i>Miss Ruth Vincent</i> <i>Miss Edith Evans</i>	DERMOT MACMURROUGH MACUSHLA, F, A7 and B7 ..	C to E7	<i>Mr. John McCormack</i>	E. J. MARGETSON TOMMY LAD, C, D and E7 ..	A to D	<i>Mr. Harry Dearth</i>	CHARLES MARSHALL I HEAR YOU CALLING ME, G, A7, B7 & C .. DEAR LOVE, REMEMBER ME, G, A7, B7 and C .. WHEN SHADOWS GATHER, B7, C, D, E ..	D to E C7 to E B7 to E7	<i>Mr. John McCormack</i> { <i>Mr. J. McCormack</i> & <i>Mr. Philip Ritte</i> } <i>Mr. John McCormack</i>	THEO. MARZIALS THE RIVER OF YEARS, E7, F and G .. MILLER AND THE MAID, D, E7, F .. TWICKENHAM FERRY, E7 and F ..	B7 to E7 B to D B7 to E7	<i>Contraltos</i> <i>Sopranos</i> <i>Sopranos</i>	JOHN W. METCALF ABSENT, E7, F, G, A7 & B7 ..	B7 to C	<i>{ Mr. J. McCormack</i> & <i>Mr. Ivor Foster</i> }	FRANK L. MOIR DOWN THE VALE, C, D7, E7, F, G .. DOWN THE VALE. Duet, F & G .. ONLY ONCE MORE, D, E7, F & G ..	A to C A to C B7 to E	<i>All Voices.</i> <i>Equal Voices</i> <i>Mr. Thomas Thomas</i>	J. L. MOLLOY THE CARNIVAL, B7, C, D7 and E7 .. LOVE'S OLD SWEET SONG, E7, F, G .. SAILOR'S DANCE, D, E7 and F ..	A to D A to C A to D	<i>Mr. Ivor Foster</i> <i>Mme. Clara Butt</i> <i>Mr. Harry Dearth</i>	MERLIN MORGAN. JOLLY OLD BACHELOR, D and E7 ..	A to D	<i>Mr. Harry Dearth</i>	ALICIA A. NEEDHAM HUSHEN, B7, C and D .. FAIRY'S LULLABY, E7, F, G, A7 .. O BEATING WAVES, G, A7 & B7 ..	B7 to D B7 to E7 B to E	<i>Mme. Clara Butt</i> <i>Miss Louise Dale</i> <i>Miss Verena Fancourt</i>	ERNEST NEWTON AHLA MINE, C, D and F ..	C to D	<i>{ All Tenors and</i> <i>Baritones</i> }	IVOR NOVELLO LITTLE DAMOZEL, D, E7, F, G .. CARNIVAL TIME, D, E7 and F .. UP THERE, E7, F and G ..	A to E B to G C to E7	<i>Miss Evan. Florence</i> <i>Miss Evan. Florence</i> <i>Miss May Huxley</i>	HERBERT OLIVER. SONGS OF A VIVANDIERE (3/-) ON THE MARCH, C, D and E7 ..	Low and high voices C to G	<i>Mr. Edward Lloyd</i>	C. PINSUTI THE LAST WATCH, D, F and G ..	D to E	<i>Mr. Edward Lloyd</i>	PRINCE PONIATOWSKI YEOMAN'S WEDDING, G, A, & B7	C to D	<i>Mr. Santley</i>	ROGER QUILTER THREE SHAKESPEARE SONGS. (2/6) TO JULIA (Six Lyrics) (4/-) SEVEN ELIZABETHAN LYRICS. (4/-) FOUR SONGS OF SORROW (2/6) NOW SLEEPS THE CRIMSON PETAL, .. D, E7, F and G7 ..	Low and high voices Ditto. Ditto. B to D	<i>Mr. Gervase Elwes</i> <i>Mr. Gervase Elwes</i> { <i>Mme. A. Crossley</i> & <i>Mr. Plunket Greene</i> }	SAINTON-DOLBY, Mme. OUT ON THE ROCKS, D7, D, E7 & F ..	A7 to D7	<i>Mme. Ada Crossley</i>	WILFRID SANDERSON FRIEND O' MINE, F, G, A7, B7 & C .. LORRAINE, E2, F, G2 and G .. BIRD LULLABY, D7 and E7 .. UP FROM SOMERSET, B7, C and D .. SPRING'S AWAKENING, F, G, A7, A and B7 .. SHIPMATES O' MINE, F and G .. HAPPY DAY, E7, F and G .. TIRED HANDS, G, A7, B7, and C .. THOSE SAD BLUE EYES, A, B7 & C .. CORISANDE, D, E, and F minor .. BEYOND THE DAWN, B7, C, D7 and E7 .. VALLEY OF LAUGHTER, E7, F & G .. MY DEAR SOUL, A7, B7 and C .. UNTIL, D7, E7, F, G .. DRAKE GOES WEST, C, D, F .. GOD THAT MADEST, D7, D, E7, F .. THE VOYAGERS, Duet, E7, F & G .. IN A GARDEN OF ROSES, Duet, D7 and E7 ..	B7 to C B7 to F D7 to F A7 to C B7 to F G to D B7 to E7 B to D G7 to D A to D A to E7 C to F A7 to E7 B7 to E7 G to D A7 to E7 { <i>Miss Flor. Smithson</i> & <i>Mr. Wilfrid Douthitt</i> }	<i>Mr. Norman Williams</i> <i>Mr. Hdy. Williamson</i> <i>Miss Carrie Tubb</i> <i>Mr. Ivor Foster</i> <i>Miss Felice Lyne</i> <i>Mr. Norm. Williams</i> <i>Miss Carrie Tubb</i> <i>Mr. Ivor Foster</i> <i>Mr. Ivor Foster</i> <i>Miss Lucy Nuttall</i> <i>Miss Carrie Tubb</i> <i>Mr. Philip Ritte</i> <i>Mr. Ivor Foster</i> <i>Mme. Clara Butt</i> { <i>Miss Flor. Smithson</i> & <i>Mr. Wilfrid Douthitt</i> }	J. SARJEANT WATCHMAN! WHAT OF THE NIGHT? Duet, Tenor & Baritone, F & G .. BLOW, BLOW, B, C & D ..	F7 to D	<i>{ Mr. Ben Davies &</i> <i>Mr. Robert Radford</i> <i>Mr. Robert Radford</i> }	ARTHUR SOMERVELL CYCLE OF TWELVE SONGS from Tennyson's "Maud" (5/-)		<i>Mr. Plunket Greene</i>	W. H. SQUIRE YOU ARE THE WORLD TO ME, E7, F, G and B7 .. IN AN OLD FASHIONED TOWN, C, D, E7, F and G .. WHEN YOU COME HOME, D, E7, F, G .. THE WATCHMAN, C, D and E .. SERGEANT OF THE LINE, F, G & A .. MOUNTAIN LOVERS, B7, C, E7 & F .. LIKE STARS ABOVE, A, B7, C & D ..	B7 to D A to D A to D G to D A to C B7 to D C7 to E	<i>Mr. John McCormack</i> <i>Mr. Ivor Foster</i> <i>Miss Lucy Nuttall</i> <i>Mr. Norman Williams</i> <i>Mr. Harry Dearth</i> <i>Mr. John McCormack</i> <i>All Tenors</i>	C. V. STANFORD SONGS OF THE SEA (2/6) .. FATHER O' FLYNN, A7, B7 and C ..	A7 to E7	<i>Mr. Plunket Greene</i> <i>Mr. Santley</i>	ARTHUR SULLIVAN LOST CHORD, E7, F, G, A7 & A .. MY DEAREST HEART, F, G, A7 & B7 .. LET ME DREAM AGAIN, C, D and E7 .. SLEEP, MY LOVE, D7, E7 and F .. ONCE AGAIN, D and F ..	B7 to E7 A to F B to E A7 to D7 C to E	<i>Mme. Clara Butt</i> <i>All Voices</i> <i>Contraltos</i> <i>Contraltos</i> <i>Tenors</i>	HOPE TEMPLE THOUGHTS AND TEARS, C, D7, E7, F .. IN SWEET SEPTEMBER, D, E7 and F .. MY LADY'S BOWER, E7, F and G .. AN OLD GARDEN, G, A7 and B7 ..	C to E C7 to E A7 to D B to E	<i>Mr. Ben Davies</i> <i>Contraltos & Mezzos</i> <i>Contraltos & Mezzos</i> <i>Miss Mabel Mann</i>	JOAN TREVALSA MY TREASURE, F, G and A .. THREE SCORE AND TEN, D, F & G ..	A to D A to D	<i>Mme. Clara Butt</i> { <i>Mme. Clara Butt</i> & <i>Miss Lucy Nuttall</i> }	H. TROTÈRE MY OLD SHAKO, B7, C & E7 .. THE DEATHLESS ARMY, A, B7 & D .. GO TO SEA, F, G, A7 and C ..	B7 to D A to D A to C	<i>Mr. Charles Knowles</i> <i>All Baritones</i> <i>All Baritones</i>	MAUDE V. WHITE KING CHARLES, F and G .. TO MARY, F, G, A7 and B7 ..	C to C C to D	<i>Mr. Plunket Greene</i> <i>Mr. Ben Davies</i>	HAYDN WOOD BIRD OF LOVE DIVINE, E7, F, G and A7 .. THE SEA ROAD, B7, C and D ..	B7 to E7 B7 to D	<i>Miss Felice Lyne</i> <i>Mr. Harry Dearth</i>	A. WOODFORDE-FINDEN ON JHELUM RIVER (4/-) 6 SONGS FROM "JHELUM" (4/-) 5 LITTLE JAPANESE SONGS (3/-) A LOVER IN DAMASCUS (4/-) FOUR INDIAN LOVE LYRICS (3/-) THE PAGODA OF FLOWERS (5/-) O FLOWER OF ALL THE WORLD, C, D7 and F .. KASHMIRI SONG, B7, C and D .. TILL I WAKE, E7 and F ..	Low and high voices Ditto. Ditto. Ditto. Ditto. C to E B7 to D C to E7	<i>Miss Edith Evans</i> <i>Mr. Ivor Foster</i>

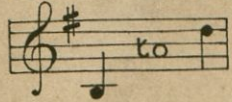
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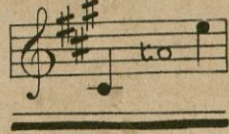
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A SERGEANT OF THE LINE.

EV'RY morning, wet or dry,
You can see me passing by,
See my ribbons gaily fly,
Twirling cane and twinkling eye,
 Tooral, looral, lay!

Ev'ry likely lad in town,
I look him up and I look him down:
"Come" I say, "Come along with me,
And see what a soldier's life should be."
 Tooral, looral, lay!

For I'm the Sergeant—the bully, bully Sergeant,
Come with me and you shall see that a soldier's life is fine,
So don't you worry what to do, just take the shilling, straight and true,
And I'll look after you, like a Sergeant of the Line.

When the rousing bugles blow,
Off to war you'll have to go,
Leave the girls you all adore,
One or two—or a score or more,
 Tooral, looral, lay!

But you need not feel alarm,
That your girls will come to harm;
I'll look after them all for you,—
I'll be their father and mother too.
 Tooral, looral, lay!

For I'm the Sergeant—the bully, bully Sergeant,
That's my way the darlings say, and there's not a heart like mine,
But don't you worry what they'll do, for I'll look after them for you,
Yes! I'll look after them, like a Sergeant of the Line

Now when the rowdy-dow's begun,
You'll be all among the fun,
If a shot should come your way,
You *may* get killed,—well, of course, you may.
 Tooral, looral, lay!

On the other hand, you see,
You may *not* get shot, may be,
Home you'll come when you are free,
And all be Sergeants—just like me.
 Tooral, looral, lay!

You'll all be Sergeants—yes! bully, bully Sergeants,
Home you'll come with a rolling drum, and the darlings' eyes will shine,
So don't you worry what to do, they'll all of them be after you,
For their hearts are always true to a Sergeant of the Line.

FRED. E. WEATHERLY.

A SERGEANT OF THE LINE.

Words by
FRED. E. WEATHERLY.

Music by
W. H. SQUIRE.

Alla marcia. (not too fast.)

Piano.

mf Ev-'ry morn - ing, wet or dry,

You can see me pass - ing by, See my rib - bons gai - ly fly,

Twir - ling cane and a twink - ling eye, Too - ral, loo - ral, lay!

p

Ey - 'ry like - ly lad in town, I look him up, and I look him down;

p legato. *stacc.*

mf

"Come," I say, "Come a - long with me And see what a sol-dier's life should be"

mf *sf* *f* *f*

ff

Too-ral, loo - ral, lay!

sf *sfz* *f* *sfz* *f* *sfz*

mf (with firm rhythm.)

For I'm the Ser-geant, The bul - ly, bul - ly Ser-geant,

mf marcato.

cresc.

Come with me, and you shall see that a sol-dier's life is fine, So

p sostenuto. *cresc.* *f*

And. *And.* *And.* *And.* *And.*

don't you wor-ry what to do, just take the shil-ling straight and true,

p

f

And I'll look af-ter you, like a Ser-geant of the Line.....

f *f* *f* *ff* *sfz* *sfz*

And.

sfz *sfz* *sfz* *f*

And. *And.*

p
 When the rous - ing bu - gles blow, Off to war you'll

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'When the rous - ing bu - gles blow, Off to war you'll'. The piano accompaniment starts with a forte (*sf*) dynamic and includes a piano (*p*) dynamic marking.

have to go, Leave the girls you all a - dore, One or two - or a

pp
legato.

The second system continues the vocal line with the lyrics 'have to go, Leave the girls you all a - dore, One or two - or a'. The piano accompaniment features a piano (*p*) dynamic, a piano-piano (*pp*) dynamic, and a *legato.* marking. A triplet of eighth notes is indicated with a '3' above the notes.

score or more, Too - ral, loo - ral, lay! But you need not

p
mf
p legato.

The third system continues the vocal line with the lyrics 'score or more, Too - ral, loo - ral, lay! But you need not'. The piano accompaniment includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a *p legato.* marking.

feel a - larm That your girls will come to harm; I'll look af - ter them

mf
stacc.
mf

The fourth system concludes the vocal line with the lyrics 'feel a - larm That your girls will come to harm; I'll look af - ter them'. The piano accompaniment features a mezzo-forte (*mf*) dynamic, a staccato (*stacc.*) marking, and another mezzo-forte (*mf*) dynamic. A triplet of eighth notes is indicated with a '3' above the notes.

all for you,— I'll be their fa - ther and mo - ther too..... Tooral, looral,

f *sfz* *colla voce.* *sf* *sf* *sfz*

lay!.....

f *sfz* *f* *f*

p (softly.)
For I'm the Ser-geant, The bul-ly, bul-ly Ser-geant,

pp (softly.)

cresc. *f*
That's my way the dar-lings say, and there's not a heart like mine, But

pp *sostenuto.* *cresc.* *f*

(humorously.)

don't you wor - ry what they'll do, for I'll look af - ter

mf

Red.

them for you, Yes! - I'll look af - ter them, like a Ser-geant of the

sfz

f

f

f

Line..... Now

ff

f

allarg

sf

sf

sf

Red.

when the row - dy - dow's be - gun,

f

p

p

ff furioso.

sf Red.

You'll be all a-mong the fun,

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 has two sharps (F# and C#). The vocal line begins with a fermata and a dynamic marking of *f*. The piano accompaniment includes dynamic markings of *sf*, *p*, and *ff*.

If a shot should come your way

The second system continues the musical piece. The vocal line has a dynamic marking of *f*. The piano accompaniment features a *gva bassa* marking in the bass line and dynamic markings of *sf* and *ff*.

You may get killed— well, of course you may.

(lunga.)

The third system includes a vocal line with a dynamic marking of *p* and a *(lunga.)* marking. The piano accompaniment has dynamic markings of *p*, *colla voce*, and *pp*. There is also a *ff* marking in the bass line.

Too-ral, loo-ral, lay!

The fourth system features a vocal line with a dynamic marking of *pp* and the instruction *(a murmur.)*. The piano accompaniment includes a *pp* marking.

mf a tempo.

On the oth-er hand, you see, You may *not* get shot, may be,

mf a tempo. *f* *cresc.*

f

Home you'll come when you are free, And all be Sergeants— just like me.

f *sfz* *colla voce.*

f a tempo.

Too - ral, loo-ral, lay!

sfz a tempo. *sf* *ff* *sf*

..... You'll all be Ser-geants,— Yes! bul-ly, bul-ly

sf marcato. sf *sf* *sf* *sf*

Sergeants, Home you'll come with a roll-ing drum, And the darlings' eyes will

sf *p* *cresc.*

shine, So don't you wor-ry what to do, they'll all of them be

f *rall.*

af - ter you, For their hearts are al-ways true to a Ser-geant of.... the

ten. *f* *rall.*

Line.....

ff *Quicker.*

Sergeant of the Line.

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EVERLASTING DAY, Eb, F, G, A	Bb to D	All voices	HOW LOVELY ARE THY DWELLINGS, C, D, and Eb	C to F	Miss Edith Evans	A LITTLE FLEET OF CLOUD-BOATS, B, D and F ..	B to D	Mme. Clara Butt	
FLIGHT OF AGES, G, Ab, Bb, C	Bb to D	All voices	A FAREWELL, G, Ab, Bb, C & D	D to D	Mr. John McCormack	INDIAN DESERT SONG, E & G min.	B to E	Miss I. Crossley & Miss I. Dale	
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NEARER, MY GOD, TO THEE, F, G and Ab ..	C to F	Mme. Ada Crossley	WHEN SHADOWS GATHER, Bb, C, D, E	Bb to Eb	Mr. John McCormack				
A. von AHN CARSE.			THE FAIRY GLEN, C, Eb and F ..	B to E	Mr. John McCormack				
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IN THE TIME OF ROSES, D, D and Eb	Bb to Gb	Mme. Clara Butt	TWICKENHAM FERRY, Eb and F ..	Bb to Eb					
F. H. COWEN			JOHN W. METCALF.	Bb to C	Mr. John McCormack				
BORDER BALLAD, A, B, and D ..	C to E	Mr. K. Rumford & Mr. Ivor Foster	ABSENT, Eb, F, G, Ab & Bb ..						
THE VOICE OF THE FATHER, D, Eb, E, F and G ..	A to C#	Mme. Clara Butt	FRANK L. MOIR	A to C	All Voices				
THE SWALLOWS, F, G and A ..	C to F	Miss Evan. Florence	DOWN THE VALE, C, D, Eb, F, G						
PROMISE OF LIFE, C, D, Eb, F ..	A to C	Mme. Clara Butt	DOWN THE VALE, F & G ..	Bb to F	Mr. Thomas Thomas				
THE BETTER LAND, Ab, A and C	Bb to Eb	Mme. Clara Butt	ONLY ONCE MORE, Eb, F & G ..						
TERESA DEL RIEGO			J. L. MOLLOY	A to D	Mr. Ivor Foster				
LAND OF ROSES, D, Eb, F and G	A to D	Mme. Clara Butt	THE CARNIVAL, Bb, C, D, and Eb	A to C	Mme. Clara Butt				
J. AIRLIE DIX			LOVE'S OLD SWEET SONG, Eb, F, G	A to D	Mr. Harry Dearth				
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