

Henry H. Addleston

570

IN B FLAT
COMPASS FROM D TO E^b

IN A FLAT
COMPASS FROM C TO D^b

IN C
COMPASS FROM E TO F

IN

OLD MADRID

Song
Words by Clifton Bingham
MUSIC BY
H. Trotère.

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J. B. CRAMER & Co 201, REGENT STREET.

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M. E. FISHER, PIANOFORTE STORES, 3, ARCADE, BOURNEMOUTH.

"IN OLD MADRID"

WRITTEN BY CLIFTON BINGHAN.

COMPOSED BY H. TROTÈRE.

TEMPO DI BOLERO.

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction in the left hand, marked with dynamics *f*, *ff*, and *p*. The vocal line enters in the second system with the lyrics: "Long years a -- go, in old Mad - rid, Where soft - ly". The piano accompaniment continues with chords and melodic lines that support the vocal melody. The lyrics continue in the third system: "sighs of love the light gui -- tar, Two sparkling eyes a lat - tice". The fourth system concludes the vocal phrase: "hid, Two eyes as dark - ly bright as love's own star! There". The piano accompaniment features various textures, including chords and moving lines in both hands.

Long years a -- go, in old Mad - rid, Where soft - ly

sighs of love the light gui -- tar, Two sparkling eyes a lat - tice

hid, Two eyes as dark - ly bright as love's own star! There

on the casement ledge when day was o'er, A ti_ny hand was lightly laid; A

face lookd out, as from the ri_ver shore, There stole a ten_der se_re-

Rall:

Colla voce.

-nade !..... Rang the lo_ver's happy song Light and low from

a Tempo.

shore to shore, But ah! the ri_ver flowd a_long Be-

-tween them ev_er more

f

Rall:

Con tenerezza.

Come, my love, the stars are shin -- ing, Time is fly --- ing,

a Tempo.

Love is sigh -- ing, Come, for thee a heart is pin --- ing,

Here a-lone I wait for thee!

Rall: p *a Tempo.* *ff*

Far, far a -- way from old Mad --

p

-rid, Her lo-ver fell, long years a-go, for Spain;.... A con-vent

veil those sweet eyes hid; And all the vows that love had sigh'd were

vain! But still, be-tween the dusk and night, 'tis said, Her

white hand opes the lat-tice wide, The faint sweet e-cho of that

ser-en-ade, Floats weirdly o'er the mis-ty tidel.....

Rall: *a Tempo.*

Colla voce. *a Tempo.*

Still she lists her lover's song, Still he sings up - on the shore, Though

flows a stream than all more strong Be-tween them ev--er -- more!.....

f

Con tenerezza.

..... Come, my love, the stars are shining,

Rall: *a Tempo.*

Time is fly--ing, Love is sigh--ing, Come, for thee a heart is pin--ing,

Here a lone, I wait for thee,..... a lone I wait,..... I wait for

Rall: *a Tempo.*

thee, my love I wait for thee; O come, my

love,..... I wait for thee, I wait for thee, my love, for

Colla voce.

thee!.....

Dim: *p e pp* *Rall:* *ppp*

J. B. CRAMER & Co's NEW SONGS.

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NEW SONG BY THE COMPOSER OF "THY FACE."

CHERRY GARDEN STAIRS.

Words by W. JONES HUNT. Music by C. H. R. MARRIOTT.

Vivo e con spirito.

Musical score for 'Cherry Garden Stairs' featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is lively and rhythmic.

I'll be a sai-lor, and sail o'er the main, And when with bright guineas I

'Tis many, many, years ago!
'Twas Cherry Garden Stairs,
Where first I met old sailor Joe
With boat of many fares.
He long had plough'd the mighty deep,
And lov'd the rolling sea;
His yarns they made my heart to leap,
And sing forth merrily.
O! I'll be a sailor, and sail o'er the main,
And when with bright guineas I come back again,
I'll marry my Nancy, the fairest of the fair,
And ne'er forget Joe and his boat at the stair.

(Compass in F, C to D. Also published in D and A.)

NEW BARITONE SONG BY THE COMPOSER OF "THE LONGSHOREMAN."

SOLDIER JIM.

Words by PHILIP DAYSON. Music by EDWIN M. CHESHAM.

p

Musical score for 'Soldier Jim' featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is steady and march-like.

For a soldier's life's a life of glo-ry, Praised in song and famed in sto-ry,

For a "rogue about town" you could safely set down
Jim, the son of the Squire as the worst,
He'd a mania strong for all that was wrong,
And for milit'ry glory a thirst,
When parental discernment and love of preferment,
Suggested "The Church's" vocation,
Jim answered "No never! for ever and ever!
I'll enlist and I'll fight for the nation!"

For a soldier's life's a life of glory,
Praised in song and famed in story,
Still in song and story shall the tale be told.
Come my lads, and if you're willing,
You shall have beside the shilling,
All the life and glory of a soldier bold!

(In F, compass C to D. In G, compass D to G.)

NEW TENOR SONG BY THE COMPOSER OF "CLOSE TO THE THRESHOLD."

I STOOD BENEATH THY CASEMENT

Words by OSWALD BRAND. Music by HENRY PARKER.

p con express:

Musical score for 'I stood beneath thy casement' featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is tender and lyrical.

I stood be-neath thy case-ment, A-round me si-lent night,

I stood beneath thy casement, around me silent night,
The star-lit skies above me, pour'd down their mellow light;
All nature wrapt in slumber, all spoke of sweet repose,
But I alone was waking, my eyelids would not close.

(In B flat, compass F to G. In G, compass D to E.)

NEW SONG BY THE COMPOSER OF "THREE OLD MAIDS OF LEE."

HARK! HARK! THE DOGS DO BARK.

(ON AN OLD RHYME.)

Words by R. S. HICHENS.

Music by J. L. ROECKEL.

f Con Spirito.

Musical score for 'Hark! Hark! The Dogs Do Bark' featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The melody is rhythmic and humorous.

Hark! Hark! the dogs do bark! The beggars are coming to town.....

HARK! the beggars are coming to town!
Tattered and torn, ragged and brown.
Look how motley a crew are they,
Tramping along on the broad highway!
Old and young and children fair,
Some of all countries you'll find are there,
Sneer my fine lady, look proudly down,
Hark! the beggars are coming to town!
Hark! Hark! the dogs do bark!
The beggars are coming to town!
Some in rags, and some in tags,
And some in silken gown!

(In F, compass C to D. In A, compass E to F.)

SUNG BY MADAME CLARA SAMUELL, MISS ROSINA BRANDAM,
MR. WILFRID CUNLIFFE, MR. ANDREW BLACK, MR. FREDERICK KING, &c.

YOUNG LOVE.

Words by R. S. HICHENS.

Music by OTTO CANTOR.

mf

Musical score for 'Young Love' featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is sweet and romantic.

Young love sang mer-ri-ly a song at morn, In spring-time when the world was

Young love sang merrily a song at morn,
In springtime when the world was gay,
Ere flow'rs had blossom'd on the thorn,
Or cuckoos chanted loud their lay,
Young love sang joyously a song at morn.
He sang of happiness, of hope, of May,
When tender joys like purest buds are born,
When nothing droopeth wearily forlorn,
Nor any voice despairingly doth say
Ah well a-day, Ah well a-day,
That nothing sweet can stay.

(In D, compass A to D. In F, compass C to F.)

NEW BARITONE SONG FOR SMOKING AND VILLAGE CONCERTS.

BESS O' PORTSMOUTH HARD.

Words by T. L. CLAY.

Music by WALTER SLAUGHTER.

a tempo.

Musical score for 'Bess o' Portsmouth Hard' featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is steady and march-like.

As we sail'd from port to port, lots of girls so neat and taut Tried to wheedle my affections off their

Two years ago on Portsmouth Hard stood pretty Bess and I,
Fond vows a score we whispered o'er, before we said "Good-bye!"
I'd saved enough to set us up all bank'd in Bessie's name;
But one more trip aboard my ship, ere home for good I came.
So fill'd with hope of bliss to come, and full of grief to go,
My token true I gently threw around her neck of snow,
A lucky shilling on a chain, she kiss'd it and says she,
"O Jack, my love! by powers above, this never parts from me!"
As we sail'd from port to port, lots of girls so neat and taut,
Tried to wheedle my affections off their guard;
Copper coloured, white, and black did their best to mate with Jack,
But my heart was true to Bess o' Portsmouth Hard!

(In E flat, compass D to D. In F, compass E to E.)

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