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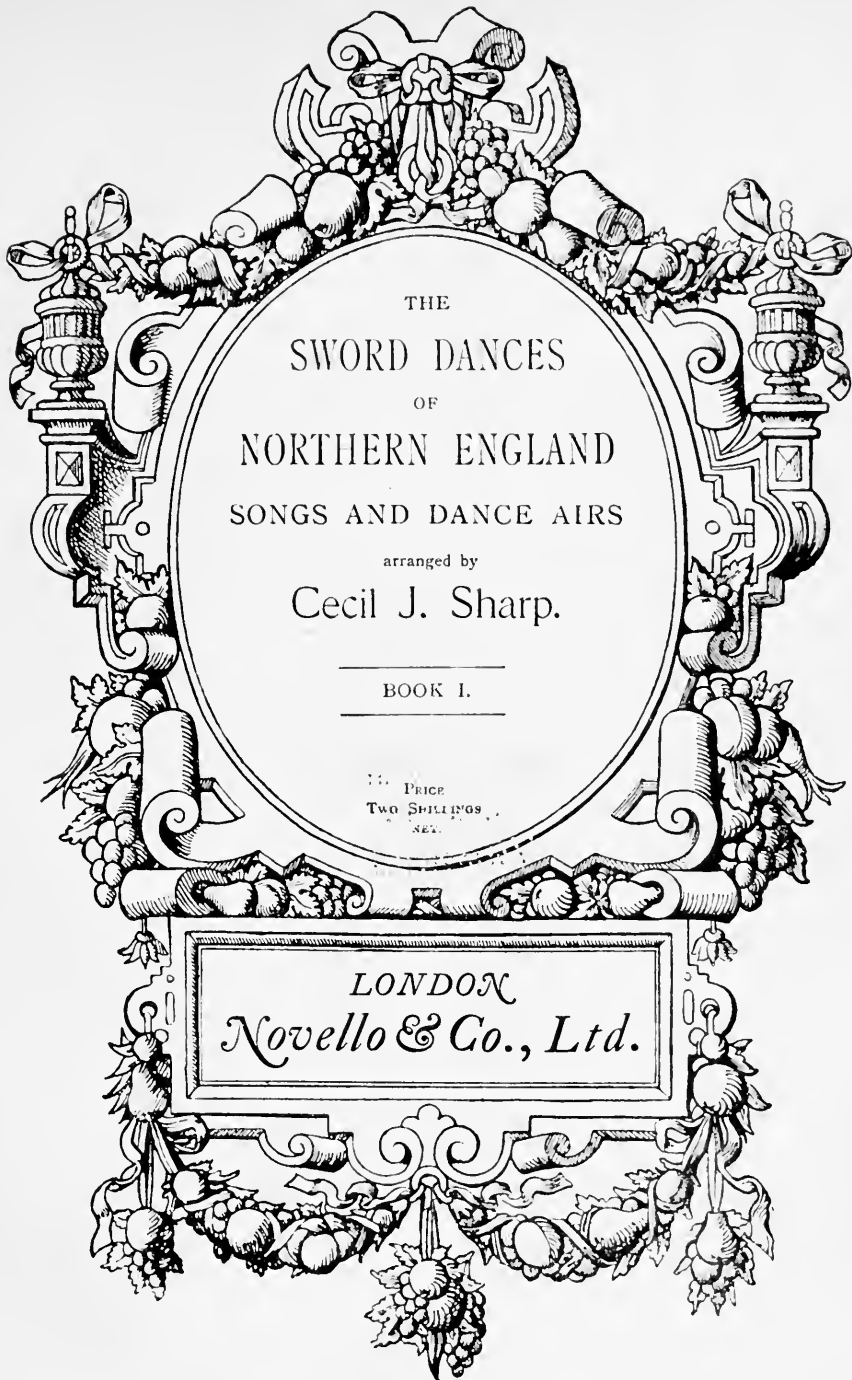
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THE  
SWORD DANCES  
OF  
NORTHERN ENGLAND  
SONGS AND DANCE AIRS  
arranged by  
Cecil J. Sharp.

BOOK I.

PRICE  
TWO SHILLINGS  
NET.

LONDON  
*Novello & Co., Ltd.*

Copyright, 1911, by Novello & Company, Limited.

*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.*

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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. 10<sup>th</sup> 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 block head 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 durstn't for fear of the rest.
- vi. The fourth he comes on like a ranting young lad,  
 He's like to some majestial 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."

DANCE. *The Girl I left behind me.*

*f*

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked as quarter note = 126. The vocal line begins with the lyrics "- sic! strike up and play 'T'aud wife of Dal-low - gill.'" The piano accompaniment starts with a dynamic marking of *f* (forte). The system concludes with a double bar line and a repeat sign.

The second system of the musical score, consisting of piano accompaniment on a grand staff. It continues the piece with various chordal textures and melodic lines in both hands.

The third system of the musical score, continuing the piano accompaniment. It features a mix of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

The fourth system of the musical score, concluding the piece. It includes a first ending marked "D.C. ad lib." and a final ending marked "Last time." The system ends with a double bar line and a repeat sign.

# GRENOSIDE SWORD DANCE.

## PART I. THE CAPTAIN'S SONG.

Collected and Arranged  
by Cecil J. Sharp.

*Moderato.*

O ladies 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

trade you will quick-ly see. Whilst dance.

Verses 1-4. Verse 5.

*p* *cresc.* *mf* *dim.* *p*

*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

♩ = 132.

*f*

B

1<sup>st</sup> & 2<sup>nd</sup> time. 3<sup>rd</sup> time.

## BROKEN TIME HORNPIPE.

C

$\text{♩} = 96.$

Play 15 times.

D

14 times. Last time.

## PART II.

## CHORUS.

Collected and Arranged  
by Cecil J. Sharp.*Maestoso.* ♩ = 104.

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.

$\text{♩} = 84.$  E

*f*

F

## THE ROLL.

G1  $\text{♩} = 76.$

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/2. The tempo is marked G1 with a quarter note equal to 76 beats per minute. The first system begins with a forte (*f*) dynamic. The melody in the treble clef is characterized by slurs and triplets. The bass clef accompaniment consists of chords and single notes. A 'HI' marking is present in the third system. The piece concludes with a final chord in the fifth system.

G<sub>2</sub>

♩ = 88 to 108.

The first system of music for G<sub>2</sub> 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 more measures. The right hand maintains the triplet-based melodic pattern, and the left hand continues with a steady accompaniment.

The third system contains three measures. A double bar line is present at the end of the second measure. The right hand has a triplet in the final measure, and the left hand has a dynamic accent (>) in the second measure.

The fourth system consists of three measures. The right hand continues with triplet-based figures, and the left hand has a dynamic accent (>) in the final measure.

The fifth system contains three measures. The right hand features more complex triplet patterns, and the left hand has a dynamic accent (>) in the final measure.

H<sub>2</sub>

## EARS DON SWORD DANCE.

THE CAPTAIN'S SONG.  
(OLD VERSION.)Collected and Arranged  
by Cecil J. Sharp.*Allegro moderato.*

A - rambling here I've come, Good

*p*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in G major, 4/4 time, starting with a whole rest followed by a quarter note G, then a half note A, and a quarter note B. The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic. It features a melodic line in the right hand and a bass line in the left hand, both in G major.

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

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'peo-ple for to see; Five ac-tors I have brought, As brave as brave can'. The piano accompaniment continues with a similar melodic and harmonic structure.

Verses 1—9.

Verse 10.

be. It's poor.

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'be. It's poor.' The piano accompaniment provides a final harmonic resolution. A double bar line separates the first two staves from the last two staves.

- 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

*p* *mf*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The bottom staff is the piano accompaniment, beginning with a piano (*p*) dynamic and a steady eighth-note accompaniment. A dynamic change to mezzo-forte (*mf*) occurs in the second measure of the piano part.

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

Detailed description: This system contains the next two staves. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with eighth notes and chords.

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

*cresc.*

Detailed description: This system contains the next two staves. The vocal line continues with a melodic phrase. The piano accompaniment includes a *cresc.* (crescendo) marking in the second measure of the piano part.

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

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with a melodic phrase. The piano accompaniment provides a steady accompaniment throughout.

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;  
Soproudly 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.















