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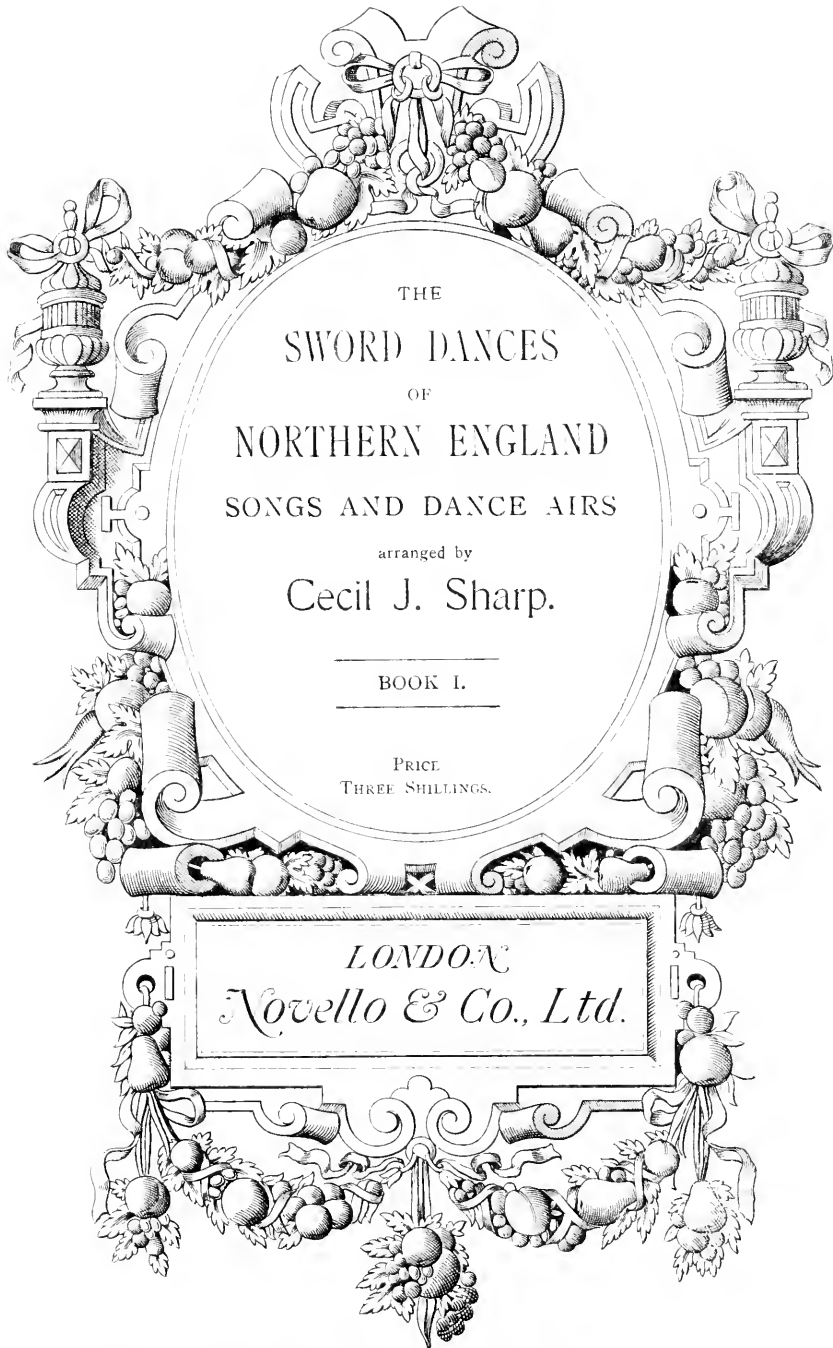


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S. JAMES, CONNECTICUT



*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. 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 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 -

♩ = 126.

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

DANCE. *The Girl I left behind me.*

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. It begins with the lyrics "- sic! strike up and play 'T'aud wife of Dal-low - gill!'". The bottom staff is a piano accompaniment in bass clef, also in 2/2 time. It features a steady bass line and chords in the right hand. A dynamic marking of *f* (forte) is placed in the right hand of the piano part.

Detailed description: This system shows the second two staves of the piano accompaniment. The right hand continues with chords and melodic fragments, while the left hand maintains a consistent rhythmic pattern of eighth notes.

Detailed description: This system shows the third two staves of the piano accompaniment. The musical texture remains consistent with the previous systems, featuring a steady bass line and chordal accompaniment in the right hand.

D.C. ad lib. Last time.

Detailed description: This system shows the final two staves of the piano accompaniment. It concludes with a double bar line and a repeat sign. Above the staff, the text "D.C. ad lib." and "Last time." is written. The music ends with a final chord in the right hand and a bass line ending on a low note.

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

P

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

cresc.

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

mf

Verses 1-4. Verse 5.

trade you will quick-ly see. Whilst dance.

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.

A THE JIG.

♩ = 132.

The first system of music for 'THE JIG' is marked 'A' and 'f'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The tempo is indicated as quarter note = 132. The music begins with a repeat sign. The treble staff features a rhythmic pattern of eighth notes, while the bass staff provides a simple accompaniment of quarter notes.

The second system of music continues the piece. It maintains the same two-staff structure and key signature. The treble staff continues with eighth-note patterns, and the bass staff continues with quarter-note accompaniment.

The third system of music is marked 'B'. It continues the two-staff structure. The treble staff shows a change in the eighth-note pattern, and the bass staff continues with quarter-note accompaniment.

The fourth system of music continues the two-staff structure. The treble staff features a melodic line with eighth notes, and the bass staff continues with quarter-note accompaniment.

The fifth system of music concludes the piece and includes three endings. The first two endings are grouped under the label '1st & 2nd time.' and lead to a repeat sign. The third ending is labeled '3rd time.' and leads to a final double bar line. The notation remains consistent with the previous systems, using a two-staff format.

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 $\text{♩} = 76.$

First system of musical notation. The piece is in G major (one sharp) and 3/4 time. The tempo is marked $\text{♩} = 76$. The first measure is marked with a forte *f* dynamic. The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with eighth-note triplets and slurs. The left hand accompaniment includes chords and single notes, with some measures featuring accents (>) on the notes.

Third system of musical notation. The right hand features eighth-note triplets and slurs. The left hand accompaniment includes chords and single notes, with some measures featuring accents (>) on the notes. The system concludes with a first ending bracket labeled "H1" over the final two measures.

Fourth system of musical notation. The right hand continues with eighth-note triplets and slurs. The left hand accompaniment includes chords and single notes, with some measures featuring accents (>) on the notes.

Fifth system of musical notation. The right hand continues with eighth-note triplets and slurs. The left hand accompaniment includes chords and single notes, with some measures featuring accents (>) on the notes.

G₂

$\text{♩} = 88 \text{ to } 108.$

The first system of musical notation for G₂ consists of three measures. The right hand (treble clef) features a melodic line with eighth-note triplets, each marked with a '3' and a slur. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

The second system of musical notation for G₂ consists of three measures. The right hand continues with eighth-note triplets, marked with '3' and slurs. The left hand accompaniment includes chords and single notes. The key signature has one sharp (F#).

The third system of musical notation for G₂ consists of three measures. The right hand continues with eighth-note triplets, marked with '3' and slurs. The left hand accompaniment includes chords and single notes. The key signature has one sharp (F#).

The fourth system of musical notation for G₂ consists of three measures. The right hand continues with eighth-note triplets, marked with '3' and slurs. The left hand accompaniment includes chords and single notes. The key signature has one sharp (F#).

The fifth system of musical notation for G₂ consists of three measures. The right hand continues with eighth-note triplets, marked with '3' and slurs. The left hand accompaniment includes chords and single notes. The key signature has one sharp (F#).

H₂

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 vocal line is on a treble clef staff in G major, 4/4 time, with lyrics 'A - rambling here I've comed, Good'. The piano accompaniment is on a grand staff (treble and bass clefs) 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. The vocal line continues with lyrics 'peo-ple for to see; Five ac-tors I have brought, As brave as brave can'. The piano accompaniment continues with various chords and melodic lines.

Verses 1-9.

Verse 10.

be. It's poor.

This system contains the final two staves of music. The vocal line has lyrics 'be. It's poor.' and includes a double bar line. The piano accompaniment concludes the piece with a final chord.

- 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 funk'in', 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.

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