

# SONGS and BALLADS of the OLD ENGLISH TIME

S. C. FOSTER. Old Folks at Home. . . . .	35	WM. SHIELD. The Thorn. Sop. or Ten. . . . .	35
ROB. JOHNSON. As I walked forth one Summer-day. . . . .	35	— The Friar of Orders Gray. Bass. . . . .	35
J. A. WADE. Meet me by Moonlight. . . . .	35	DR. THOS. A. ARNE. Polly Willis. Sop. in G. M.-Sop. in E. . . . .	50
M. W. BALFE. Come into the Garden, Maud. Sop. or Ten. . . . .	60	— Blow, blow, thou Winterwind. . . . .	35
CHAS. E. HORN. Cherry ripe. Sop. or Ten. . . . .	35	— The Lass with the delicate air. Sop. in G. M.-Sop. in E. . . . .	50
— The deep, deep Sea. . . . .	50	— Under the Green-wood tree. Sop. or Ten. . . . .	50
HENRY PURCELL. I attempt from Love's Sickness to fly. Sop. or Ten. . . . .	35	— Where the Bee sucks. . . . .	35
H. R. BISHOP. Love has Eyes. . . . .	35	J. P. KNIGHT. Rock'd in the Cradle of the Deep. . . . .	35
— Home, sweet Home! . . . . .	35	HENRY PURCELL. Nymphs and Shepherds. Sop. in G. M.-Sop. in F. . . . .	40
— Should he upbraid. . . . .	50	OLD ENGLISH AIR: Pretty Polly Oliver. Sop. in E <sub>b</sub> . Alto in C. . . . .	35
— Tell me, my heart. . . . .	50	OLD MELODY: When Love is Kind. Sop. in A. M.-Sop. in F. . . . .	35
— Bid me discourse. . . . .	75		
OLD ENGLISH MELODY: Drink to me only with thine Eyes. . . . .	35		

NOTE.—Unless otherwise mentioned, these songs are for a medium voice.

## NEW YORK G. SCHIRMER

# The Lass with the delicate air.

Song.

(Soprano, or Tenor.)

Edited by Max Spicker.

Dr. THOMAS A. ARNE.  
(1710 - 1778)

*Allegretto grazioso.*

**Voice.**

**Piano.** *mf*

The first system of music features a voice line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes in the right hand.

*mf con anima*

1. Young Mol - ly, who —  
ev'n - ing last —

*p*

The second system continues the musical notation. The voice part has a dynamic marking of *mf con anima*. The piano accompaniment includes a triplet of eighth notes in the right hand and a dynamic marking of *p* (piano) at the end of the system.

liv'd at the foot of — the — hill, Whose fame — ev - 'ry — vir - gin with  
May, as I trav - ers'd the — grove, In thought - less re - tire - ment, not

The third system continues the musical notation. The voice part has lyrics: "liv'd at the foot of — the — hill, Whose fame — ev - 'ry — vir - gin with May, as I trav - ers'd the — grove, In thought - less re - tire - ment, not". The piano accompaniment continues with chords and moving lines in both hands.

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*dolce*

en - vy doth fill, Of beau - ty - is - bless'd with so - am - ple - a -  
 dream - ing of love, I chanc'd to - es - py the gay nymph, I - de -

*p dolce*

*mf p*

share, Men call her - the - lass with the del - i - cate air, with the  
 clare, And real - ly - she - had a most del - i - cate air, a most

*p*

*grazioso poco riten.*

del - i - cate air, - Men call - her - the lass with the -  
 del - i - cate air, - And real - ly - she had a - most

*col canto*

*a tempo*

del - i - cate air.  
 del - i - cate air.

*a tempo mf*

1.  
 \*) 2. One

\*) This verse may be omitted.  
 14516

2. *p con tenerezza*

3. By a mur - mur - ing — brook on a green moss - y —

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the first measure, followed by a melodic phrase. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes a *pp* dynamic marking.

bed, A chap - let — com - pos - ing, the

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment continues with similar harmonic support. The key signature and time signature remain consistent with the first system.

*dolce*

fair — one was laid; Sur - pris'd and — trans - port - ed — I —

*p*

The third system concludes the vocal line and piano accompaniment. The vocal line features a *dolce* marking. The piano accompaniment includes a *p* dynamic marking. The key signature and time signature are consistent throughout the page.

could not— for — bear,— With rap - ture— to— gaze on her

del - i - cate air, on her del - - - -

*p* *grazioso*

- - i - cate air,— with rap - ture— to— gaze on— her—

*cresc. e poco rit.*

*cresc.* *col canto*

*p a tempo*

del - i - cate air.

*p a tempo*

*mf con anima*

4. A thou - sand times— o'er I've re - peat - ed— my— suit, But

*p leggiero*

*dolce con espress.*

still— the— tor - men - tor af - fects to be mute! Then tell me,— ye—

*p dolce*

swains who have con - quer'd the fair,— How to win the dear lass with the

*p* *con tenerezza*  
del - i - cate air, with the del - - - i - cate air;— How to

*cresc. e rit.* *p*  
lass— with— the— del - i - cate  
*cresc.* *p*  
win— the— dear lass with the— del - i - cate air.

*cresc.* *col canto* *p*

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