

# SONGS AND BALLADS

FROM THE

## London Ballad Concerts

I love you best	- - - -	Wellings.	3½	Miriam's Lullaby	- - - -	M. Schroter.	4
Andalusiene	- - - -	E. Barnett.	3	Moon Daisies	- - - -	S. Adams.	3
Behind the Clouds	- - - -	J. M. Coward.	3	My Fairest Child	- - - -	A. H. Behrend.	3
Child's Letter to Heaven	- - - -	W. C. Levey.	4	My Love	- - - -	H. Parker.	3
Father O'Flynn	- - - -	C. W. Stanford.	3½	Not Always Young	- - - -	E. Paladilhe.	4
Forget! Forgive—"The Morning Breaks"	- - - -	Wellings.	3	So Little, so Much	- - - -	M. Wellings.	3
For Pity's Sake	- - - -	S. Adams.	3½	Speed on, my Bark, speed on	- - - -	H. Leslie.	3½
Going to Market (Soprano E♭, Alto G.)	- - - -	L. Diehl.	3½	The Golden Thread	- - - -	C. Gounod.	5
Happy Summer	- - - -	M. Planquette.	3	The Proud Ladye	- - - -	F. W. Bamfylde.	3½
I Love to Roam	- - - -	G. Marks.	4	Thine Alone	- - - -	A. H. Behrend.	3
Kirtle Red—"Sing hey, sing ho"	- - - -	J. L. Hutton.	4	The Valiant Knight	- - - -	Watson.	3
Lilla's a Lady	- - - -	C. Dick.	3½	The Trysting Well	- - - -	B. Tours.	4
Little Musician	- - - -	W. I. Bishop.	4	Westbury Fair	- - - -	C. Dick.	3
May Morn	- - - -	F. Pascal.	3½	Powder Monkey Joe	- - - -	O. Barri.	3½
Big Ben	- - - -	H. Pontet.	4	How to Ask and Have	- - - -	S. Lover.	3
The Old Barge	- - - -	A. H. Behrend.	3½	Wondering	- - - -	F. L. Moir.	4
Once and Once only	- - - -	A. H. Behrend.	3	In the North Countree	- - - -	T. Marzials.	4
Jack's Message	- - - -	W. H. Jude.	3½	Chimes of the Bells	- - - -	J. Alexander.	4
The New Kingdom	- - - -	B. Tours.	4	Loved and Lost,	- - - -	J. Blumenthal.	4
Love Abides	- - - -	J. L. Roeckel.	3½	Power and Love,	- - - -	C. Gounod.	3
Arabian Girl,	- - - -	G. Bizet.	6	Thread of the Story,	- - - -	L. Gray.	3
April Song,	- - - -	G. Bizet.	3½	Many Years Ago,	- - - -	F. Stevenson.	3½
The Hidden Dial,	- - - -	H. Parker.	5	Mother's Prayer,	- - - -	C. Dick.	3½
Captain's Dream,	- - - -	F. Pascal.	5	A Song for Mariners,	- - - -	C. Wigan.	4
Two Children,	- - - -	A. H. Behrend.	4	The Old Blacksmith,	- - - -	T. Crampton.	3½
A Whaler's Yarn,	- - - -	M. Watson.	4	Diamond Cut Diamond,	- - - -	A. J. Caldicot.	3
Ever Near,	- - - -	Ronalds.	3	O that we two were Maying,	- - - -	J. Hullah.	4
Romany Lass,	- - - -	Adams.	3½				

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# KIRTLE RED.

"Sing hey! sing ho! for the summer!"

Words by W. H. Bellamy.

Music by J. L. Hatton.

Allegretto.

Piano.

The first system of the piano introduction consists of two staves. The right hand begins with a melody in 6/8 time, marked *mf*. The left hand provides a simple harmonic accompaniment. The system concludes with a dynamic shift to *p* for the second system.

The second system continues the piano introduction. The right hand features a more active melodic line with some grace notes, while the left hand maintains a steady accompaniment. The dynamic remains *mf*.

The third system of the piano introduction. The right hand has a melodic phrase that ends with a fermata. The left hand accompaniment is consistent. The dynamic is *p*.

sum - mer's day, Sing hey! sing ho! for the sum - mer! ..... Sat

The vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves. The lyrics are: "sum - mer's day, Sing hey! sing ho! for the sum - mer! ..... Sat". The piano accompaniment features a rhythmic pattern with some chords marked *sf*.

un - der a tree, in a kir - tie grey, Sing - ing "Some - body's late at

*p* *pp*

tryst to day!" "Gath - er ye rose - buds while ye may" - "Or, The

leaves may fall! in sum - mer. .... The leaves may fall! in

sum - mer, may fall! ..... in sum - mer!"

*p*

Answer'd a lit - tle bird ov - er head, As birds will do in sum - mer, .....

*p*

*ad lib.*

"Some - bo - dy has kept tryst," it said, "With some - bo - dy else, in a

*pp colla voce*

*Più lento* - *a tempo*

kir - tle red, And they are go - - ing to be mar - ried!" Sing

*Più lento*

*Con anima*

hey! sing hol for the sum - mer! ..... Sing hey! sing hol for the

sum-mer! sing hey! sing ho! sing hey! sing

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "sum-mer! sing hey! sing ho! sing hey! sing". The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand providing harmonic support with chords and single notes. There are fermatas over the final notes of the vocal line.

ho! sing hey, sing ho for the sum-mer! .....

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "ho! sing hey, sing ho for the sum-mer! .....". The piano accompaniment continues with similar rhythmic patterns. There are fermatas over the final notes of the vocal line.

The third system shows the piano accompaniment continuing. The right hand features a more complex rhythmic pattern with sixteenth notes and slurs. The left hand continues with harmonic support. There are fermatas over the final notes of the system.

The fourth system shows the piano accompaniment continuing. The right hand features a more complex rhythmic pattern with sixteenth notes and slurs. The left hand continues with harmonic support. There are fermatas over the final notes of the system.

*mf*

“With all my heart, lit - tle bird,” - said she, Sing

*p*

hey! sing ho! for the sum - mer!..... “He’s wel - come to kir - tle

*sf*

*p*

*ad lib.*

red for me, Some - bo - dy’s fast, while some - bo - dy’s free! There’s

*a tempo con anima*

no - thing no nothing like li - ber - ty!” Sing hey! sing ho! for the

*colla voce*

*f*

sum-mer!..... sing hey! sing ho! for the sum-mer! sing

hey! sing ho! sing hey! sing

ho! sing hey! sing ho! for the sum-mer!.....

*sf sf sf sf*

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