

[132] The old oaken bucket

Samuel Woodworth

George F. Kiallmark

arr. John W. Pratt

3 How sweet from the green, mossy brim to receive it, As, poised on the curb, it inclined to my lips! Not a
2 That moss covered bucket I hailed as a treasure, for often at noon, when return'd from the field, I
1 How dear to my heart are the scenes of my childhood when fond recollection presents them to view! The

Musical notation for the first system, measures 1-4. The score is in G major and 6/8 time. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

full flowing goblet could tempt me to leave it, tho' filled with the nectar that Jupiter sips. And
found it the source of an exquisite pleasure, the purest and sweetest that nature can yield. How
orchard, the meadow, the deep tangled wildwood, and ev'ry loved spot which my infancy knew; the

Musical notation for the second system, measures 5-8. The right hand continues the melody with eighth notes, and the left hand maintains the accompaniment.

now, far removed from the loved habi - tation, the tear of re - gret will in - tru - sive-ly swell, as
ar - dent I seized it, with hands that were glowing, & quick to the white pebbled bot - tom it fell, then
wide spreading pond & the mill that stood near it, the bridge & the rock where the ca - ta - ract fell; the

Musical notation for the third system, measures 9-12. The right hand melody continues, and the left hand accompaniment remains consistent.

fan - cy re - verts to my father's plan-ta-tion, and sighs for the bucket that hung in the well.
soon, with the emblem of truth over - flowing, and dripping with coolness, it rose from the well.
cot of my father, the dairy house nigh it, and e'en the rude bucket that hung in the well. The

Musical notation for the fourth system, measures 13-16. The right hand melody continues, and the left hand accompaniment remains consistent. The word "chorus" is written above the final measure.

old oaken bucket, the iron-bound bucket, the moss-covered bucket that hung in the well.

Musical notation for the fifth system, measures 17-20. The right hand melody continues, and the left hand accompaniment remains consistent.

[133] Greensleeves

traditional
arr. John W. Pratt

8 Ah, Greensleeves, now farewell, a - dieu, to God I pray to pros - per thee, for
4 If you in - tend thus to disdain, it does the more en - rap - ture me, and
3 I have been rea - dy at your hand, to grant what - e - ver you would crave, I
2 Your vows you've bro - ken, like my heart, Oh, why did you so en - rap - ture me? Now
1 A - las, my love, - you do me wrong, to cast me off dis - cour - teous - ly, for

Musical notation for the first system of Greensleeves, measures 1-4. The score is in G major and 6/8 time. It features a treble and bass clef with a key signature of one sharp (F#). The melody is primarily in the treble clef, with a bass line accompaniment.

I am still - thy lo - ver true, - come once - a - gain - and love - me.
e - ven so, - I still re - main - a lo - ver in - cap - ti - vi - ty.
have both wa - gered life and land, - Your love and good - will for to have.
I re - main in a world a - part but my heart - re - mains in cap - ti - vi - ty.
I have loved you well and long, - de - light - ing in - your com - pa - ny.

Musical notation for the second system of Greensleeves, measures 5-8. The score continues from the first system, maintaining the same key signature and time signature. It features a treble and bass clef with a key signature of one sharp (F#). The melody is primarily in the treble clef, with a bass line accompaniment.

Chorus

Green - sleeves was all my joy, - - Green - sleeves was my de - light,

Musical notation for the third system of Greensleeves, measures 9-12. The score continues from the second system, maintaining the same key signature and time signature. It features a treble and bass clef with a key signature of one sharp (F#). The melody is primarily in the treble clef, with a bass line accompaniment.

Greensleeves was my heart of gold, & who but my la - dy Greensleeves?

Musical notation for the fourth system of Greensleeves, measures 13-16. The score continues from the third system, maintaining the same key signature and time signature. It features a treble and bass clef with a key signature of one sharp (F#). The melody is primarily in the treble clef, with a bass line accompaniment. The system includes a repeat sign and a 'last stanza' section.

except last stanza

last stanza

[134] Jerusalem

William Blake

C. Hubert H. Parry
from the Middlesex School Hymn Book
slightly edited

(prelude) And did those

The prelude is written in G major and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody begins with a series of chords and eighth notes, leading to the start of the vocal line.

feet in ancient time walk upon England's mtns green? and was the Ho - ly Lamb of

5

The first system of the hymn, starting at measure 5, continues the piano accompaniment. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of chords and single notes.

God on England's pleasant pastures seen? And did the Coun - tenance Di-

10

The second system of the hymn, starting at measure 10, continues the piano accompaniment. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of chords and single notes.

vine shine forth upon our clouded hills? And was Je - ru - salem builded here among these

14

The third system of the hymn, starting at measure 14, continues the piano accompaniment. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of chords and single notes.

dark Sata - nic mills? *(interlude)*

Bring me my

19

bow of burning gold! Bring me my arrows of de - sire! Bring me my spear! O clouds un-

24

fold! Bring me my Cha - ri - ot of Fire! I will not cease from mental

29

fight; nor shall my sword sleep in my hand till we have built Je - ru - sa -

33

lem in England's green & pleasant land. *(coda)*

37

[138] When I was a lad

W. S. Gilbert

Arthur Sullivan

ed. J. W. Pratt

1 When I was a lad I served a term as of - fice boy to an at -
2 As of - fice boy I made such a mark that they gave me the post of a
3 In ser - ving writs I made such a name that an ar - ti - cled clerk I

tor - ney's firm, I cleaned the windows and I swept the floor, and I polished up the handle of the big front door. *He*
jun - ior clerk. I served the writs with a smile so bland, and I copied all the letters in a big round hand. *He*
soon be - came; I wore clean collars and a bran' new suit for the pass examination at the institute. *For the*

polished up the handle of the big front door. I polished up that handle so carefuller that now I am the Ruler of the
copied all the letters in a big round hand. I copied all the letters in a hand so free, that now I am the Ruler of the
pass exa - mi - nation at the Institute. That pass examination did so well for me, that now I am the Ruler of the

Queen's Navee! *He polished up that handle so carefuller, that now he is the Ruler of the Queen's Navee!*
Queen's Navee! *He copied all the letters in a hand so free, that now he is the Ruler of the Queen's Navee!*
Queen's Navee! *That pass exami - nation did so well for he, that now he is the Ruler of the Queen's Navee!*

4 Of legal knowledge I ac-quired such a grip that they took me i-n - to the
 5 I grew so rich that I was sent by a po - cket borough into
 6 Now landsmen all, who - ever you may be, if you want to rise to the

part - ner - ship, and that jun - ior part - ner - ship, I ween, was the on - ly ship that I ever had seen. *Was the Par - lia - ment.* I always voted at my par - ty's call and I never thought of thinking for myself at all. *He top of the tree, if your soul isn't fettered to an of - fice steel, be careful to be guided by this golden rule. Be*

on - ly ship that he ever had seen. But that kind of ship so suited me, that now I am the Ruler of the never thought of thinking for himself at all. I thought so little, they rewarded me by making me the Ruler of the careful to be guided by this golden rule. Stick close to your desks & never go to sea, & you all may be rulers of the

Queen's Navee! *But that kind of ship so suited he that now he is the Ruler of the Queen's Navee!*
 Queen's Navee! *He thought so little, they re - warded he by making him the Ruler of the Queen's Navee!*
 Queen's Navee! *Stick close to your desks & never go to sea, & you all may be rulers of the*

[140 There's a long, long trail

Stoddard King
Moderato

Zo Elliott (1915)

2 All night long I hear you call - ing, calling sweet and low;
1 Nights are growing ve - ry lone - ly, days are ve - ry long;

Seem to hear your footsteps fall - ing, ev'ry where I go.
I'm a - growing weary on - ly list'ning for your song.

Tho' the road between us stret - ches many a weary mile,
Old re - membrances are throng - ing thro' my me - mo - ry

I for - get that you're not with me yet when I think I see you smile.
Till it seems the world is full of dreams just to call you back to me.

There's a long, long trail a - winding into the land of my dreams, where the night - ingales are

Chorus *a tempo*

Musical notation for measures 21-26. The system includes a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment with quarter notes and rests.

singing and a white moon beams. There's a long, long night of waiting until my

Musical notation for measures 27-31. The melody continues with similar rhythmic patterns, including some dotted notes and rests. The bass line remains consistent with the previous system.

dreams all come true; till the day when I'll be going down that long, long trail with

Musical notation for measures 32-36. The melody concludes with a final note and a fermata. The bass line features a *rit.* (ritardando) marking in the final measure.

you.

Chorus repeated *a tempo*

Musical notation for measures 37-42. This system includes dynamic markings: *p* (piano) at measure 37, *f* (forte) at measure 38, and *pp* (pianissimo) at measures 41 and 42. The melody is more expressive, with some notes tied across measures.

Musical notation for measures 43-47. This system includes dynamic markings: *rit.* (ritardando) at measure 43, *f* (forte) at measure 45, and *pp* (pianissimo) at measure 47. The melody features a long phrase with ties.

Musical notation for measures 48-53. This system includes dynamic markings: *ff* (fortissimo) at measure 48, *f* (forte) at measure 50, and *rit.* (ritardando) at measure 52. The piece concludes with a final chord and a fermata.

1 I've been a - way from you a long time. I never
 The birds are singin', it is song time, The banjos

thought I'd miss you so. Some - how I feel your love is
 strumming soft and low. I know that you yearn for me

real too.

Near you
 Swa - nee,

1. I long to be.

2. You're calling me.

Swa - nee, how I love you, how I love you,

my dear old Swanee! I'd give the world to be

35 A - mong the folks in D - I - X - I - E - ven now my Mam-

41 my's waiting for me, praying for me down by the Swanee. The folks up north

49 will see me no more when I go to the Swanee Shore!

56 Swanee, Swanee, I am coming back to

62 Swanee! Swanee, Mammy,

68 I love the old folks at **1.** home! **2.** home!

[148] Old Black Joe

Stephen Foster
arr. John W. Pratt

Poco Adagio

1 Gone are the days when my heart was young & gay, gone are my friends from the cotton fields away,

Musical notation for the first system, measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of quarter and eighth notes, with some rests. The piano accompaniment features chords and eighth-note patterns.

Gone from the earth to a better land I know, I hear their gentle voices calling 'Old Black Joe.'

Musical notation for the second system, measures 5-8. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The melody includes some sixteenth-note runs. The piano accompaniment features chords and eighth-note patterns.

Chorus

I'm coming, I'm coming, for my head is bending low: I hear those gentle voices calling, 'Old Black Joe.'

Musical notation for the chorus, measures 9-12. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of quarter notes and rests. The piano accompaniment features chords and eighth-note patterns.

2 Why do I weep when my heart should feel no pain, why do I sigh that my friends come not again,

Musical notation for the third system, measures 13-16. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of quarter and eighth notes, with some rests. The piano accompaniment features chords and eighth-note patterns.

Grieving for forms now departed long ago? I hear their gentle voices calling 'Old Black Joe.'

(rit.)

Chorus

I'm coming, I'm coming, for my head is bending low: I hear those gentle voices calling, 'Old Black Joe.'

(a tempo)

(molto rit.)

3 Where are the hearts once so happy and so free? The children so dear that I held upon my knee,

(a tempo)

Gone to the shore where my soul has longed to go. I hear their gentle voices calling 'Old Black Joe.'

(rit.)

Chorus

I'm coming, I'm coming, for my head is bending low: I hear those gentle voices calling, 'Old Black Joe.'

(a tempo)

(molto rit.)

[149] I'm called Little Buttercup

W. S. Gilbert

Sir Arthur Sullivan

I'm called Little

The first system of the score is in 3/4 time. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a fermata over the final note of the melody.

10 Buttercup, dear Little Buttercup, though I could never tell why, but still I'm called Buttercup,

The second system continues the melody and accompaniment. The right hand features a mix of eighth and sixteenth notes. The left hand uses a consistent rhythmic pattern of eighth notes.

19 Poor little Buttercup, sweet Little Buttercup !! I've snuff and to-baccy, and excellent

The third system begins with a fermata over the first note of the melody. The right hand continues with eighth notes, and the left hand maintains the accompaniment. The system ends with a fermata over the final note.

28 jacky, I've scissors, and watches, and knives; I've ribbons and la - ces to set off the

The fourth system continues the melody and accompaniment. The right hand features a mix of eighth and sixteenth notes. The left hand uses a consistent rhythmic pattern of eighth notes.

36 fa - ces of pretty young sweethearts and wives. I've treacle and toffee, I've

The fifth system continues the melody and accompaniment. The right hand features a mix of eighth and sixteenth notes. The left hand uses a consistent rhythmic pattern of eighth notes.

43 tea and I've coffee, soft tommy and suc - cu - lent chops; I've

49 chickens and conies, and pretty po - lo - nies, and ex - cellent peppermint

55 drops. Then buy of your Buttercup, dear Little Buttercup; sailors should never be

63 shy; so, buy of your Buttercup, poor Little Buttercup; come, of your Buttercup

71 buy!

jacky – twists of tobacco soaked in rum (for chewing)

treacle – molasses, or a similar syrup

tommy – a kind of bread

conies – wild rabbits

polonies – smoked sausages named, like the sandwich meat, after Bologna, where they were first made

[150] Yellow Rose of Texas

traditional
arr. John W. Pratt

2 When the Rio Grande is flowing, the starry skies are bright, she walks along the river in the quiet summer night: I
1 There's a yellow rose in Texas, that I am going to see, she loves no other fellow, she loves no one but me. She

know that she remembers, when we parted long ago, I promised to come back again, because I loved her so. *chorus*
cried so when I left her, it like to broke my heart, and if I ever find her, we nevermore will part. She's the

sweetest little rosebud that Texas ever knew, her eyes are bright as diamonds, they sparkle like the dew; you may

talk about your Dearest May, and sing of Rosa Lee, but the yellow rose of Texas beats the belles of Tennessee.

3 Oh! now I'm going to find her, for my heart is full of woe, & we'll sing the songs together, that we

Musical notation for measures 3-4, featuring a treble and bass clef with a key signature of three flats. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 3 starts with a quarter rest in the treble and a quarter note in the bass. Measure 4 has a quarter rest in the treble and a quarter note in the bass.

sung so long ago We'll play the banjo gaily, & we'll sing the songs of yore, and the

Musical notation for measures 5-6, featuring a treble and bass clef with a key signature of three flats. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 5 starts with a quarter rest in the treble and a quarter note in the bass. Measure 6 has a quarter rest in the treble and a quarter note in the bass.

yellow rose of Texas shall be mine for-e - ver - more. She's the sweetest little rosebud that

Musical notation for measures 7-8, featuring a treble and bass clef with a key signature of three flats. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 7 starts with a quarter rest in the treble and a quarter note in the bass. Measure 8 has a quarter rest in the treble and a quarter note in the bass. The word *chorus* is written above the treble staff in measure 7.

Texas ever knew, her eyes are bright as diamonds, they sparkle like the dew; you may

Musical notation for measures 9-10, featuring a treble and bass clef with a key signature of three flats. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 9 starts with a quarter rest in the treble and a quarter note in the bass. Measure 10 has a quarter rest in the treble and a quarter note in the bass.

talk about your Dearest May, and sing of Rosa Lee, but the yellow rose of Texas beats the belles of Tennessee.

Musical notation for measures 11-12, featuring a treble and bass clef with a key signature of three flats. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 11 starts with a quarter rest in the treble and a quarter note in the bass. Measure 12 has a quarter rest in the treble and a quarter note in the bass.

[151] Funiculi, funiculà

Edward Oxenford

Luigi Denza

Allegretto brillante

mod. J. W. Pratt

Musical notation for measures 1-6. The piece is in 6/8 time. The first system shows the beginning with a piano (*p*) and *grazioso* marking. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 7-12. The second system continues the piece, featuring a *pp cresc.* marking. The melody and bass line continue with various dynamics and articulations.

Musical notation for measures 13-18. The third system includes a *f* marking at the start and a *pp* marking later in the system. The piece continues with a steady bass line and a melodic line in the right hand.

Musical notation for measures 19-24. The fourth system includes the lyrics: "1 Some think the world is made for fun and frolic, and so do". The music features a *f* marking at the start and a *p* marking later. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 25-30. The fifth system includes the lyrics: "II! And so do II! Some think it well to". The music features a *f* marking at the start and a *p* marking later. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 31-36. The sixth system includes the lyrics: "be all me-lan-cho-lic, to pine and sigh; to pine and sigh;". The music features a *f* marking at the start and a *p* marking later. The melody is in the right hand, and the bass line is in the left hand.

37 But I, *p* I love to spend my time in sing - ing

42 some joyous song, some joyous song. To set

48 the air with mu - sic bravely ring - ing is far from wrong!

53 Is far from wrong! Har - ken, har - ken, music sounds a-

59 far! Har - ken, har - ken, have a happy heart! Funi - cu - li, fu - ni - cu-

65 là, funi - cu - li, fu - ni - cu - là! Joy is eve - ry-where, funi - cu - li, funi - cu - là!