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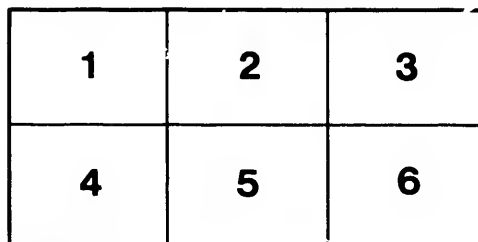
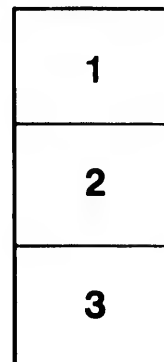
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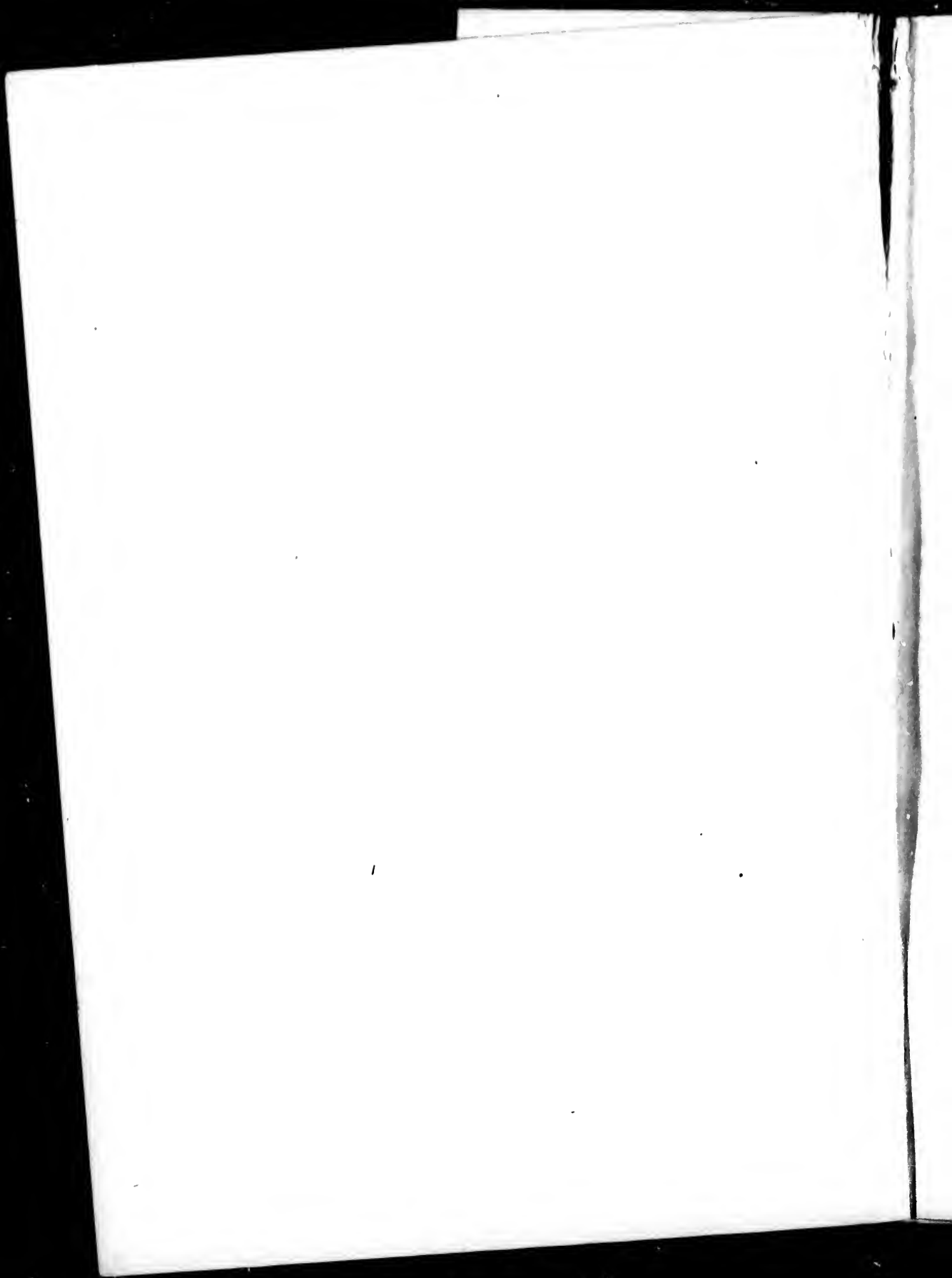
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THE
MCGILL COLLEGE SONG BOOK

COMPILED BY A COMMITTEE OF GRADUATES
AND UNDERGRADUATES.

J. L. LAMPLOUGH,
PUBLISHER,
MONTREAL.

Entered according to Act of Parliament of Canada, in the year 1885, by J. L. LAMPLOUGH, in the office of the
Minister of Agriculture.

To the Graduates and Undergraduates of McGill College:—

We have been engaged on the compilation, revision and publication of The McGill College Song Book since the beginning of last Session.

About three hundred songs have been examined, and this collection contains the larger portion of such as were finally chosen. After the selected material had been placed in the hands of the printer, it was found that exigencies of spacing and other technical details rendered further diminution absolutely necessary, so that The McGill College Song Book does not exhibit the fullness of our choice; it also happened that circumstances beyond our immediate control prevented us from deciding, in every case, what songs should be omitted in order to comply with the conditions enforced upon us.

While we have endeavoured to avoid the musical crudities and false harmonies disfiguring almost every College Song Book examined by us, we have, at the same time, been anxious to avoid the equally serious fault of introducing complexities that would have rendered this collection unfit for the general use of students; in fact, a desire for simplicity has induced us to leave untouched, harmonic progressions which might easily have been elaborated and improved.

The shortcomings of The McGill College Song Book, of which we are fully conscious, will, we venture to hope, be viewed leniently, when it is remembered that we could devote to our task only such hours as could be spared from other and more pressing duties.

The thanks of all interested in The McGill College Song Book are due to Messrs. Novello, Ewer & Co., and to Messrs. A. & S. Nordheimer for their kindness in allowing the publication of songs of which they hold the copyright. It was our intention to trace to its true source and to acknowledge every instance of indebtedness, but the limited time at our disposal must be held an excuse for a fault which the publisher, [if notified of infringement,] will be glad to rectify in future editions.

THE COMPILATION COMMITTEE.

Montreal, October, 1885.

The

MCGILL COLLEGE SONG BOOK.

Our College Home.

Adagio. p

1. Mc Gill, boys, is the home we prize; We'll lift her
Chorus.—We'll ne'er for - get these hap - py days; Though soon, a -

glo - ry to the skies, Where - e'er we go, we'll speak her
 las, their spell is o'er; Where - e'er we meet in days to

D.C. Chorus.

name, Re - cord it on the book of fame.
 come, We'll be, as now, good friends once more.

II.

We love her walls, we love her halls,
 Though oft we've met with funks and falls;
 The road to learning, well we know,
 Is hard, and must be travelled slow.—*Chorus.*

III.

We love our grave and generous profs.,
 For them no bitter taunts or scoffs;
 But patience as a virtue rare,
 We sometimes give a chance to air.—*Chorus.*

IV.

Long may our *Alma Mater* stand,
 Her worth be known in every land;
 And may her sons remember still,
 To love and honor old McGill.—*Chorus*

Farewell Song.

Words by W. McLENNAN LAW SO.

Music adapted from KISSEL.

1st AND 2^d TENOR.

p Andante.

p No time nor chance can e - er Be - dim the love we bear; No

1st AND 2^d BASS.

crescendo e poco accelerando. *f* *Tempo primo.*

space our hearts can sev - er, Nor dull our lov - ing care. Good

Chorus.
tranquillo e con molto espress.

p *f* *sfz* *p* *pp*

bye, good - bye, to Old Me - Gill, A long fare - well to Old Me - Gill.

II.
Should Fortune, so beguiling,
Lead us o'er land and sea,
We'll coax her into smiling,
Whene'er she looks on Thee.—Chorus.

III.
When Fate's keen blast is blowing,
And withered lie our bays,
Our hearts shall still be glowing
In the light of College days.—Chorus.

Man's Life's a Vapour. (Round.)

s

Man's life's a va - pour, full of woes; He cuts a ca - per,

s

Down he goes: Down he, down he, down he, down he, down he goes.

Blow the Man Down.

5

Allegretto con spirito.

I As I was go - ing down Par - a - dise street,
Cho.—From lar - board to star - board, a - way we go,

Now a way, oh! Blow the man down, As I was go - ing down
Now a way, oh! Blow the man down, From lar - board to starboard a -

Chorus D. C.

Par - a - dise street, Give us some time to blow the man down,
way we go, Give us some time to blow the man down.

Chorus D. C.

A la Claire Fontaine.



I A la clai - re fon - tai - ne M'en al - lant pro - pre - ment, l'ai trou - vé
I Down to the crys - tal streamlet I strayed at close of day, In - to its



l'eau si bel - le Quo - je m'y suis baig - né Il y a long
limp - id wa - ters I plunged with - out de - lay. Il y a long

Refrain.



temps que je tai - me, Ja mais je ne t'on - bli - erai. Ma mie ya long

II.

J'ai trouvé l'eau, si belle
Que je me suis baigné,
Et c'est au pied d'un chêne
Que je m'suis reposé.

Refrain.

III.

Et c'est au pied d'un chêne
Que je m'suis reposé,
Sur la plus haute branche
Le rossignol chantait;

Refrain.

IV.

Sur la plus haute branche
Le rossignol chantait,
Chante, rossignol chante,
Toi qui as le cœur gai;

Refrain.

V.

Chante, rossignol chante,
Toi qui as le cœur gai;
Tu as le cœur à rire,
Moi je l'ai à pleurer;

Refrain.

VI.

Tu as le cœur à rire,
Moi je l'ai à pleurer;
J'ai perdu ma maîtresse
Sans pouvoir la trouver;

Refrain.

VII.

J'ai perdu ma maîtresse
Sans pouvoir la trouver!
Pour un bouquet de rose,
Que je lui refusai.

Refrain.

VIII.

Pour un bouquet de rose,
Que je lui refusai;
Je voudrais que la rose
Fût encore au rosier;

Refrain.

IX.

Je voudrais que la rose,
Fût encore au rosier,
Et que le rosier même,
Fût dans la mer jeté.

Refrain.

ENGLISH VERSION, BY W. McLENNAN, LAW '80

II.

Into its limpid waters
I plunged without delay,
Then 'mid the flowers springing
At the oak-tree's foot I lay;
Il y a longtemps, etc.

III.

Then 'mid the flowers springing
At the oak-tree's foot I lay;
Sweet the nightingale was singing
High on the topmost spray,
Il y a longtemps, etc.

IV.

Sweet the nightingale was singing
High on the topmost spray;
Sweet bird! keep ever ringing
Thy song with heart so gay.
Il y a longtemps, etc.

V.

Sing on, keep ever ringing
Thy song with heart so gay;
Thy heart was made for laughter,
My heart's in tears to-day,
Il y a longtemps, etc.

VI.

Thy heart was made for laughter,
My heart's in tears to-day—
Tears for a fickle mistress,
Flown from its love away,
Il y a longtemps, etc.

VII.

In tears for a fickle mistress,
Flown from its love away,
All for a bunch of roses
Which I refused in play,
Il y a longtemps, etc.

VIII.

All for a bunch of roses
Which I refused in play;
Would that each rose were growing
Still on the rose-tree gay!
Il y a longtemps, etc.

IX.

Would that each rose were growing
Still on the rose-tree gay;
Would that the fatal rose-tree
Deep in the ocean lay,
Il y a longtemps, etc.

Meerschaum Pipe.

Espressivo. mf

1 Oh, who will smoke my meerschaum pipe..... Oh, who will smoke my meers chaum pipe, Meerschaum pipe,

pipe..... Oh, who will smoke my meerschaum pipe, When

Unison. ff

I am far a - way?.....

BASSES Al - lie Ba - zan! EAD MAN!!!

2. Oh, who will wear my cast-off boots?
Allie Bazan! Johnnie Moran!
3. Oh, who will hoist my green umbrell?
Allie Bazan! Johnnie Moran! Mary McCann!
4. Oh, who will go to see my girl?
Allie Bazan, Johnnie Moran, Mary McCann,
Kazecazan!
5. Oh, who will take her out to ride?
Allie Bazan, Johnnie Moran, Mary McCann,
Kazecazan, Yucatan!

6. Oh, who will squeeze her snow white hand?
Allie Bazan, Johnnie Moran, Mary McCann,
Kazecazan, Yucatan, Kalamazoo!
7. Oh, who will trot her on his knee?
Allie Bazan, Johnnie Moran, Mary McCann,
Kazecazan, Yucatan, Kalamazoo, Michigan!
8. Oh, who will kiss her ruby lips?
Allie Bazan, Johnnie Moran, Mary McCann,
Kazecazan, Yucatan, Kalamazoo, Michigan,
BAD MAN!!!

* Repeat this strain once for second stanza, twice for third, etc.

† For last stanza only.

A Jolly Good Laugh.

Vivace

1 Oh, I love, oh I love a good laugh, ha' ha' For a
2 So I love, so I love a good laugh, ha' ha' For a

won-der-ful thing is a laugh, ha' ha' Why it's bet-ter than all the tears That a
won-der-ful cure is a laugh, ha' ha' Why there's laughter in ev-'ry-thing, In the

hol-y could shed for yours; And there's nothing so good as a laugh! It's a charm for the darkest
riv-ers and birds that sing, And there's nothing so good as a laugh! Don't be moody and grow so

ills, ha' ha' And it might ease the doc-tor's bills, ha' ha' Why it's food, and it's sun, and it's
thin, ha' ha' If you ne'er tried a laugh, begin, ha' ha' To laugh, and you'll soon con-

A Jolly Good Laugh. Concluded.

air, ha' ha' And it drives to the wall Old Care, ha' ha' Oh, there's nothing so good by half. As a
fun, ha' ha' That your shadow does not grow less, ha' ha' Oh, there's nothing so good by half. As a

jol - ly good heart - y laugh } Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, as a
jol - ly good heart - y laugh }

jol - ly good heart - y laugh } Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, as a
jol - ly good heart - y laugh }

jol - ly good hearty laugh.

A Health to Old McGill.

Words by R. W. HUNTINGDON, LAW '74

Melody by Miss W. C. BAYNE.

mp *Moderato*

The score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "1. The lights a-round the fes-tal board On glass and sil-ver quiv-er, The gen-rous wine is free-ly poured, The toast a-waits the giv-er. So here's a health to Old Mc-Gil, With feel-ings proud and ten-der, Let". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1. The lights a-round the fes-tal board On glass and sil-ver

quiv-er, The gen-rous wine is free-ly poured, The

toast a-waits the giv-er. So here's a health to

Old Mc-Gil, With feel-ings proud and ten-der, Let

A Health to Old McGill. Concluded.

11

The musical score is written for voice and piano. It consists of two systems of three staves each. The first system includes the vocal line and piano accompaniment for the first two lines of lyrics. The second system includes the vocal line and piano accompaniment for the next two lines of lyrics. The score includes dynamic markings such as *crescendo*, *dim.*, *colla voce*, and *f*. The tempo is indicated as *And*. The key signature has one sharp (F#).

crescendo. *dim.*
 each a brim - ming bump - er fill And lov - ing hom - age
crescendo. *colla voce.* *dim.*
Chorus.
 ren - der. An - oth - er toast be - fore we part. An
 oth - er bump - er fill, boys, A toast that comes from
f
 ev - 'ry heart. A health to old Mc - Gill, boys

II.

For what more fitting than that we,
 The night before we sever,
 Met here once more in company,
 To part, perchance, for ever,
 Should, ere we go our several ways,
 The tie again acknowledge,
 That binds, with links of happy days,
 Us to our dear old college?—*Chorus.*

III.

Though of each man, the future fate
 Be past our divination,
 For some the laurel wreath may wait,
 For some a humbler station;
 Yet each to each we still are bound
 By ties time cannot sever;
 So, as the wine-cup circles round,
 McGill! McGill, forever!—*Chorus.*

Alma Mater.

Andante con espressione

Words and Music by FRED. HARRIS, M.D. '87

1. O! Alma Ma-ter, ev-er dear, let us thy praises
 2. For years with in thy ha'low'd halls, We learn our no-ble
 3. When Time has bleached us with his hand, And chang'd us to old

sing, Thou par-ent of our ev-ery hope, To thee we fond-ly
 art; While dear cam-pa-nions form the tie That binds thee to the
 men, In hap-py thought our minds will oft To thee re-vert a

cling, Fount of wis-dom, home of bliss, Our trust is all in
 heart, Our old Professors, one and all, De-serve their meed of
 gain; And when forced to say farewell, Our earn-est prayer will

thee; And "La-bour all things conquers," Shall our motto ev-er be,
 praise; May Virtue's wreath and Honour's crown Be with them all their days.
 be That Sci-ence shall for-ev-er find Her sweetest child in thee.

p *mp* *a tempo* *cres.* *p*

Alma Mater. Concluded.

Chorus.

Here's to our Col lege Home! Here's to our Col lege Crew!

Where ever we may roam, To thee we'll e'er be true! Then

loud - ly we'll shout thy praises Old McGill, And may this day thy fortune ever be, When

years have come and years have gone, We'll still re - mem - ber thee!

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal line. The score includes various musical markings: 'Chorus.' at the beginning, 'rit.' (ritardando) above the vocal line in the third system and below the piano line in the fourth system, and 'p' (piano) below the piano line in the second and third systems. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Alouette.

(OLD FRENCH-CANADIAN SONG.)

Moderato.
mf

1. A - lou - et - te, gen - tile A - lou - et - te, A - lou - et - te, je - te plu - me -

rai, Je - te plu - me - rai la tête, je - te plu - me - rai la tête, et la

Chorus.

tête, et la tête, et la tête. O..... A - lou -

Chorus. **Chorus.**

et la tête, et la tête, O..... A - lou -

Chorus. **Chorus.**

f *cres* *cen* *do.*

Alouette. Concluded.

15

The musical score consists of five staves. The first two staves are vocal lines in treble clef with lyrics. The third staff is a piano accompaniment in bass clef. The fourth and fifth staves are a grand piano accompaniment in treble and bass clefs respectively. The music is in a 3/4 time signature and ends with a double bar line.

et - te, gen - tille A - lou - et - te, A - lou - et - te, je te plu - me - rai.
 et - te, gen - tille A - lou - et - te, A - lou - et - te, je te plu - me - rai.

II.

Alouette, gentille Alouette, Alouette, je te plumerai,
 Je te plumerai le bec, je te plumerai le bec,
 Et le bec, et le bec, etc.—*Chorus*.

III.

Alouette, gentille Alouette, Alouette, je te plumerai,
 Je te plumerai le nez, je te plumerai le nez,
 Et le nez, et le nez, etc.—*Chorus*.

IV.

Alouette, gentille Alouette, Alouette, je te plumerai,
 Je te plumerai le dos, je te plumerai le dos,
 Et le dos, et le dos, etc.—*Chorus*.

V.

Alouette, gentille Alouette, Alouette, je te plumerai,
 Je te plumerai les pattes, je te plumerai les pattes,
 Et les pattes, et les pattes, etc.—*Chorus*.

VI.

Alouette, gentille Alouette, Alouette, je te plumerai,
 Je te plumerai le cou, je te plumerai le cou,
 Et le cou, et le cou, etc.—*Chorus*.

A Saint Malo, Beau Port de Mer.

The musical score consists of three staves of music in G major and 4/4 time. The lyrics are written below the notes.

I. A St Ma lo, beau port de mer, A St Ma lo, beau
 port de mer, Trois gros na - vi's sont ar - ri - vés, Nous i -
 rons sur l'eau, nous y prom' pro me - ner, Nous, i - rons jou - er dans Fl - le.

II.

Trois gros navir's sont arrivés, (*bis.*)
 Chargés d'avoin', chargés de bled.—*Chorus.*

III.

Chargés d'avoin', chargés de bled, (*bis.*)
 Trois dam's s'en vont les marchander.—*Chorus.*

IV.

Trois dam's s'en vont les marchander, (*bis.*)
 Marchand, marchand, combien ton bled?—*Chorus.*

V.

Marchand, marchand, combien ton bled? (*bis.*)
 Trois francs l'avoin', six francs le bled.—*Chorus.*

VI.

Trois francs l'avoin', six francs le bled, (*bis.*)
 C'est ben trop cher d'un' bonn' moitié.—*Chorus*

VII.

C'est ben trop cher d'un' bonn' moitié (*bis.*)
 Montez, Mesdam's, vous le verrez.—*Chorus.*

VIII.

Montez, Mesdames, vous le verrez (*bis.*)
 Marchand, tu n'vendas pas ton bled.—*Chorus.*

IX.

Marchand, tu n'vendas pas ton bled. (*bis.*)
 Si je l'vends pas, je l'donnerai.—*Chorus.*

X.

Si je l'vends pas, je l'donnerai. (*bis.*)
 A c'prix-là, on va s'arranger.—*Chorus.*

The Crocodile.

17

Allegro.

I As I was sail-ing long the coast of Pe-ra, Just 'longside the o - cean, I
 saw some - thing which at first I took For all the world in mo - tion.

Chorus.

Tol - de - roll - de - roll - de - roll, Toll de - roll - de - ra.
 Tol - de - roll - de - roll - de - roll, Toll de - roll - de - ra.

II.

I steered as near as I could get,
 It must have been twenty mile—
 I found this thing was nothing elae
 Than a great big crocodile.—*Chorus.*

III.

This crocodile's snout reached to the sky,
 Whenever he tried to smile;
 From the tip of his nose to the tip of his tail
 He measured five hundred mile.—*Chorus.*

IV.

I landed then and climbed a tree,
 The wind blew from the South—
 I lost my hold and down I fell
 Slap into that crocodile's mouth.—*Chorus.*

V.

The crocodile smiled a wicked smile,
 For he thought he'd got a victim;
 But I ran down the animal's throat,
 And that is the way I tricked him.—*Chorus.*

VI.

Inside I found to my surprise
 Good things piled up in store;
 I found of pork-barrels not a few,
 And a thousand sheep or more.—*Chorus.*

VII.

And there I lived for many a year,
 And lived in the best of style—
 This crocodile travelled over the seas,
 And carried me many a mile.—*Chorus.*

VIII.

This crocodile grew very, very old,
 Till at last one day he died;
 He took six months or more getting cold,
 He was so long and wide.—*Chorus.*

IX.

This crocodile was broad and high,
 In fact he was very stout;
 It took me ten long months or more
 In digging to get out.—*Chorus.*

X.

Now if my story you should doubt,
 If ever you cross the Nile,
 Just where he fell, you'll find the shell
 Of this wonderful crocodile.—*Chorus.*

A-Roving.

(A SAILOR'S SONG.)

Allegretto.

1. At num - ber three Old England Square, Mark well what I do say: At

number three Old England Square, My Nancy Dawson she lived there; - And I'll go no more a -

f Chorus.

rov - ing with you, fair maid! A - rov - ing! A - rov - ing! Since

roving's been my ru - i - in, I'll go no more a - rov - ing with you, fair maid!

II
 My Nancy Dawson she lived there,
 Mark well what I do say,
 Oh, she was a lass surpassing fair,
 She'd bright blue eyes and golden hair,—
 And I'll go no more a-roving
 With you, fair maid!—*Chorus.*

III
 I met her first when home from sea,
 Mark well what I do say,
 Home from the Coast of Africkæe,
 With pockets lined with good monie,—
 And I'll go no more a-roving
 With you, fair maid!—*Chorus.*

IV
 O, didn't I tell her stories true!
 Mark well what I do say,
 And didn't I tell her whoppers, too,
 Of the gold we'd found in Timbuctoo!—
 And I'll go no more a-roving
 With you, fair maid!—*Chorus.*

V
 But when we'd spent my blooming "screw,"
 Mark well what I do say;
 And the whole of the gold from Timbuctoo,
 She cut her stick and vanished too;—
 And I'll go no more a-roving
 With you, fair maid!—*Chorus.*

Blow, My Bully Boys, Blow!

(A TOP-SAIL H/ YARD "SHANTY.")

Moderato.

The musical notation consists of two staves of music in G major (one sharp) and 2/4 time. The melody is simple and rhythmic, with a tempo marking of 'Moderato'. The lyrics are written below the notes.

I. A Yan - kee ship came down the riv - er, Blow, boys,
 blow! A Yan - kee ship came down the riv - er, Blow, my bul - ly boys, blow!

II.
 And who do you think was captain of her?
 Blow, boys, blow! etc.

III.
 O' Reuben Ranzo was her captain.
 Blow, boys, blow! etc.

IV.
 And what do you think they had for dinner?
 Blow, boys, blow, etc.

V.
 O! pork and beans they had for dinner.
 Blow, boys, blow! etc.

VI.
 And what do you think was cargo in her?
 Blow, boys, blow! etc.

VII.
 O! wooden hams and Yankee notions.
 Blow, boys, blow! etc.

VIII.
 O! where do you think this ship was bound to?
 Blow, boys, blow! etc.

IX.
 O! she was away for Antofugusta.
 Blow, boys, blow! etc.

X.
 Where Spanish girls come down to greet you.
 Blow, boys, blow! etc.

XI.
 With flashing eyes and long black lashes.
 Blow, boys, blow! etc.

Le Brigadier.

Moderato.

ENGLISH VERSION BY W. McLENNAN, LAW '80.

1. Deux gen - darmes, un beau di manche, Chevauchent le long du sen -
 1. Two men - at arms came riding slow ly A down the green path, smooth and

tier; L'un por - tait la sar - din e blan - che, L'aut
 clear; One held the rank of sergeant low - ly, The

re le jau ne baud - ri - er. Le prem - ier..... dit d'un ton so -
 oth - or that of Brig a - dier. The Brig - a - dier cried, "Bravo l'an -

Chorus.

no - re; Le temps est beau pour la sai - son.
 do - re; The weather's fine—no signs of rain.
 Fran, pr - r - an pan, pan, pan, pan,

Le Brigadier. Continued.

21

The musical score consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with chords, and a bass line. The lyrics are in French and English. The first system shows the Brigadier's response to Pandore. The second system continues the dialogue. The third system includes a *rit.* marking and concludes the scene.

fran. pr r un, pan, pan, pan, pan, pan, pan Brig a dier, ré pondit Pan
 " Brig a dier," laughng cried Pan
 do re, Bri ga dier, vous av ez rai son..... Bri ga
 do re, " Brig a dier, right you are a gain"..... " Brig a
 dier, ré pondit Pan do re, Bri ga dier, vous av ez rai son.
 dier," laughng cried Pan do re, " Brig a dier, right you are a gain."
rit.

II.

Ah! c'est un métier difficile,
 Garantir la propriété,
 Défendre les champs et la ville
 Du vol et de l'iniquité.
 Pourtant l'épouse que j'aime
 Repose seul à la maison.
 Brigadier, répondit Pandore,
 Brigadier, vous avez raison.

III.

La gloire c'est une couronne
 Faite de rose et de laurier;
 J'ai servi Vénus et Bellone,
 Je suis époux et brigadier;
 Mais je pourrais ce météore
 Qui vers Chalchos, guida Jason.
 Brigadier répondit Pandore,
 Brigadier, vous avez raison.

IV.

Phébus au bout de sa carrière
 Put encor les apercevoir;
 Le brigadier, de sa voix fière,
 Réveillait les échos du soir:
 Je vois, dit-il, le soleil qui dore
 Ces verts coteaux, à l'horizon.
 Brigadier répondit Pandore,
 Brigadier, vous avez raison.

V.

Puis ils rêvèrent en silence;
 On n'entendit plus que le pas
 Des chevaux marchant en cadence,
 Le brigadier ne parlait pas;
 Mais quand parut la pâle aurore,
 On entendit un vague son;
 Brigadier, répondit Pandore, } *bis.*
 Brigadier, vous avez raison. }

Le Brigadier. Concluded.

II

"It is no easy matter surely
To guard the peasant in his cot,
To hold the cities so securely
That thieves break in and plunder not;
And yet the wife whom I adore
In safety dwells while Love doth reign."
"Brigadier," smiling said Pandora,
"Brigadier, right you are again!"

III

"For Glory's wreath of fairest flowers,
With rose and laurel intertwined,
For Love and War, immortal powers,
I live—and cast the rest behind
The power that Jason led of yore
I chase and trust the prize to gain."
"Brigadier," laughing cried Pandora,
"Brigadier, right you are again!"

IV

"It brings bright days of youth before me,
That Past now gone beyond recall,
When Beauty thung her letters o'er me
I came submissive to her call
And yet the heart breaks o'er and o'er
The strongest links of Cupid's chain."
"Brigadier," laughing cried Pandora,
"Brigadier, right you are again!"

V

As Phoebus hid his glories under
The golden clouds that veil the West,
Our hero with his voice of thunder,
Still broke the evening's quiet rest
"Farewell!" he cried, "on distant shores
Your light will gild both hill and plain."
"Brigadier," laughing cried Pandora,
"Brigadier, right you are again!"

VI

He counsel—and now their horses' tramping
Fell softly on the yielding ground,
And save their iron bridles champing,
They passed along and made no sound.
But when Aurora smiled once more,
One still might hear the faint refrain:—
"Brigadier," smiling said Pandora,
"Brigadier, right you are again!"

Les Deux Avocats.

E. LAPEUR, LAW, '80.

I.

Deux avocats avant l'audience
Causaient pour abroger le temps;
L'un, conseiller plein d'expérience,
L'autre, bachelier de vingt ans,
Le premier dit — "Jeune confrère
"Pour les procès le temps est bon,
"Conseiller, mon savant confrère," } *bis.*
"Conseiller, vous avez raison."

II.

"Ah! c'est une noble science
"Distinguer le mal et le bien;
"Faire éloquentement la défense
"De la veuve et de l'orphelin.
"On bien d'une riche héritière
"Procurer la séparation."
"Conseiller, etc.

III.

"Oùte, si tu veux entendre
"De tout succès les conditions
"Il faut savoir comment s'y prendre
"Pour accrocher les successions.
"Tu verras la morale austère
"Qui distingue la profession."
"Conseiller, etc.

ATR.—"Brigadier."

IV.

"Il me souvient de ma jeunesse,
"La gloire seule me tentait;
"La plus exigeante maîtresse,
"Thémis, alors me gouvernait.
"Mais qui désire être prospère
"Doit surtout adorer Mammon."
"Conseiller, etc.

V.

"Prends donc pour ta grande maxime,
"De ne rien faire sans argent;
"Défends le plus horrible crime
"Mais fais toujours payer comptant.
"Car l'argent c'est ce qu'on révère
"Du juge jusqu'au marmiteau."
"Conseiller, etc.

VI.

Le conseiller parlait encore
Quand tout à-coup le juge entra;
L'huisier cria d'un ton sonore;
"Oyez, Oyez!" *et cetera,*
Mais malgré cette voix sévère
On entendit un faible son:—
"Conseiller, etc.

Clotilda. A Serenade.

[This is to be sung over and over, the pitch being raised a whole tone at each repetition.]

In unison.

HARVARD SONG-BOOK.



Clo - til - da! Clo - til - da! My heart you bewilder! (*Stamp!stamp!Clap!clap!†Good-night!†
*Acted. †Shouted.

1 Here's a health to the King and a last ing peace To fac tion an end to
 2 Let charm ing beau ty's health go round In whom re les tal joys

wealth in crease, Come let's drink it while we have breath, For there's no drinking
 are found, May con fu sion still pur sue, The self ish won an

af ter death, And he that will this health de ny, Down among the dead men,
 hat ing crew! And they that woman's health de ny, Down among the dead men,

Down among the dead men, Down, down, down, down, down among the dead men let him lie!

cres. *f*

III.

In smiling Bacchus' joys I'll roll,
 Deny no pleasure to my soul;
 Let Bacchus' health still briskly move,
 For Bacchus is a friend to Love;
 And he that will this health deny,
 Down among the dead men let him lie!

IV.

May Love and Wine their rights maintain,
 And their united pleasures reign!
 While Bacchus' treasure crowns the board,
 We'll sing the joys that both afford;
 And they that won't with us comply,
 Down among the dead men let them lie!

Cockles and Mussels.

Andante, mf

ADAPTED.

1. In Dub - lin's fair cit - y where the girls are so pret - ty. 'Twas
 2. She was a fish - mong - er, and that was the won - der. Her
 3. She died of the fa - ver, and noth - ing could save her. And

there I first met with sweet Mol - ly Ma - lone; She drove a wheelbarrow thro'
 fa - ther and moth - er were fish - mong - ers too; They drove wheelbarrows thro'
 that was the end of sweet Mol - ly Ma - lone; But her ghost drives a barrow thro'

streets broad and narrow, Crying, "Cockles and mussels, a - live, all a - live!"
 streets broad and narrow, Crying, "Cockles and mussels, a - live, all a - live!"
 streets broad and narrow, Crying, "Cockles and mussels, a - live, all a - live!"

Chorus.
 A - live, a - live - o! A - live, a - live - o! Cry - ing,

“ Cock - les and mus - sels, a - live, all a - live!”

The musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The music is in 2/4 time and ends with a double bar line.

A Boat, A Boat. (Round.)

Legato.

A boat, a boat to cross the fer - ry, And we'll go o - ver
and be mer - ry, And laugh and quaff and drink good sher - ry.

The musical score consists of two staves. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The music is in 2/4 time and includes a 'p' dynamic marking and a 's' (sotto) marking.

The Duke of York. March.

[May be sung as a two-part round by shouting in the words "And," and "Oh! the,"]

The no - ble Duke of York, He had ten thous - and
when they were up, they were up, up, up! And when they were down, they were
men, He marched them up a hill one day, Then marched them down again! AND
down, down, down! And when they were only half way up, They were neither up nor down! OH! THE

D.C. ad infn.

The musical score consists of two systems of staves. The top system has a vocal line and piano accompaniment. The bottom system has a vocal line and piano accompaniment. The music is in 2/4 time and includes a 'f' dynamic marking and a 'D.C. ad infn.' instruction.

The Cork Leg.

1. I'll tell you a tale now with - out an y llam, In Holland there dwelt Myn -

This system contains the first line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 6/8. The lyrics are: "1. I'll tell you a tale now with - out an y llam, In Holland there dwelt Myn -"

heer ^{van} Cham, Who, ev - ry morning, said, "I am the rich est merchant in

This system contains the second line of music. The lyrics are: "heer ^{van} Cham, Who, ev - ry morning, said, "I am the rich est merchant in"

Rot - ter - dam," Ri tu, di nu, di nu, di nu, Ri tu, di nu, nu, Ri

This system contains the third line of music. The lyrics are: "Rot - ter - dam," Ri tu, di nu, di nu, di nu, Ri tu, di nu, nu, Ri"

tu, di nu, ti na.

This system contains the fourth line of music. The lyrics are: "tu, di nu, ti na."

The Cork Leg. Concluded.

27

II.

One day when he had stuffed him as full as an egg,
A poor relation came to beg,
But he kicked him out without brouching a peg,
And in kicking him out he broke his leg.

Chorus.—Rit tu, di nu, etc.

III.

A surgeon, the first of his vocation,
Came and made a long relation,
He wanted a limb for anatomization,
So he finished his jaw by amputation.

Chorus.—Rit tu, di nu, etc.

IV.

"Mr. Doctor," says he, when he'd done his work,
"By your shap knife I lose one fork;
"But on two crutches I never will stalk,
"For I'll have a beautiful leg of cork."

Chorus.—Rit tu, di nu, etc.

V.

An artist in Rotterdam, 'twould seem,
Had made cork legs his study and theme,
Each joint was as strong as an iron beam,
And the springs were a compound of clock-work and stearn.

Chorus.—Rit tu, di nu, etc.

VI.

The leg was made and fitted right,
Inspection the artist did invite;
Its fine shape gave my heart delight,
As he fixed it on and screwed it tight.

Chorus.—Rit tu, di nu, etc.

VII.

He walked through squares, passed each shop,
Of speed he went to the utmost top;
Each step he took with a bound and a hop,
And he found his leg he could not stop!

Chorus.—Rit tu, di nu, etc.

VIII.

Horror and fright were in his face,
The neighbours thought he was running a race;
He clung to a lamp-post to stop his puce,
But the leg wouldn't stay, but kept on the chase.

Chorus.—Rit tu, di nu, etc.

IX.

Then he called to some men with all his might:
"Oh, stop this leg, or I'm murdered quite!
But though they heard him aid invite,
In less than a minute he was out of sight.

Chorus.—Rit tu, di nu, etc.

X.

He ran o'er hill and dale and plain,
To ease his weary bones he'd fain,
Did throw himself down, but all in vain,
The leg got up and was off again.

Chorus.—Rit tu, di nu, etc.

XI.

He walked of days and nights a score,
Of Europe he had made the tour,
He died,—but though he was no more,
The leg walked on the same as before.

Chorus.—Rit tu, di nu, etc.

Jack and Jill.

Presto.

1. Jack and Jill went up the hill To fetch a pail of wa - ter,

Jack fell down and broke his crown, And Jill came tum - bling af - ter.

Chorus.

Hey, did - dle, did - dle, the cat and the fid - dle, The cow jump'd o - ver the moon, The

little dog laugh'd to see the sport, And the dish ran away with the spoon, spoon, spoon, And the

Chorus.

Oh, no; we'll nev-er get drunk an-y

more. Oh, no, we'll nev-er get drunk an-y more,

Oh, no; we'll nev-er get drunk an-y more,

Nev-er get drunk, Nev-er get drunk, Nev-er get drunk an-y more.

II.

Old Mother Hubbard, she went to the cupboard,
To get her poor dog a bone;
When she got there the cupboard was bare,
And so the poor dog had none.—*Chorus.*

III.

Mother, may I go out to swim?
Oh, yes, my darling daughter:
Hang your clothes on a hickory limb,
But don't get near the water.—*Chorus.*

Crambambulee.

I. Cram - bam - bu - lee! all the world o - ver, Thou'rt

mother's milk to Ger - man's true, Tra - li - ra, No cure like

thee can sage dis - cov - er For col - ic, love, or dev - ils

blue, Tra - li - ra. Blow hot or cold from morn to night, My dram is still my

soul's de - light, Cram - bam - bin - bam - bu - lee! Cram - bam - bu - lee.

II.

Hungry and chill'd by midnight study,
We rise ere song o' earliest bird.
Tra li ra.
The toil has blanched our cheeks once ruddy,
And lexicon, crib and note book's the word.
Tra li ra.
Aes longa est. Our watchword this—
The way of knowledge is that of bliss.
Cram-bam-bin-bam-bu-lee!—Crambambulee!

III.

When I'm the peer of kings and kaisers,
An order of my own I'll found.
Tra li ra.
Down goes our gage to all despisers,
Our motto through the world shall sound.
Tra li ra.
"Toujours fidèle et sans souci,
C'est l'ordre de crambambulee!"
Cram-bam-bin-bam bu-lee!—Crambambulee!

Crambambuli.

31

(ANOTHER VERSION.)

I.

Crambambuli, it is the title,
Of that song we love the best,
It is the means of health most vital,
When evil fortunes us molest.
From evening late till morning free
I'll drink my glass, crambambuli;
Cram-bun-bam, bam-bu li, crambambuli.

II.

Were I into an inn ascended,
Like some most noble cavalier,
I'd leave the bread and roast untended,
And bid them bring the corkscrew here
When blows the coachman tran tun te,
Then to my glass, crambambuli,
Cram-bun-bam, bam-bu li, crambambuli.

III.

Were I a prince of power unbounded,
Like Kaiser Maximilian, —
For me were there an order founded,
'Tis thus device I'd hang thereon.
"Toujours fidèle et sans souci,
C'est l'ordre de crambambuli,"
Cram bun-bam, bam bu li, crambambuli.

IV.

Crambambuli, it still shall cheer me,
When every other joy is past;
When o'er the glass, friend, death draws near me,
To mar my pleasure at the last.
'Tis then we'll drink in company,
The last glass of crambambuli,
Cram bun-bam, bam bu li, crambambuli.

A Professor's Lot.

Words by W. McLENNAN, LAW '80.

Arr.—"Policemen's Chorus, Pirates of Penzance."

I.

When we see a lazy student overworking,
When he only talks of "Honors in the Fall,"
In our breast a grave suspicion is a-lurking,
And we feel it's mostly gammon, after all.
If you want to raise the whirlwind, only tax him
With what he most improperly calls "fun,"
And then you'll feel the full force of the maxim—
"A Professor's lot is not a happy one."

Chorus.

When any cribbing duty's to be done,
A Professor's lot is not a happy one.

II.

When he's finished with his wild and foolish courses,
Some say the hardest studies he'll affect,
And seek the stream Pterian at its sources,
But we hardly think the statement is correct.
And as for "overpressure," all that croaking
Is the greatest fraud that's underneath the sun,
And they all make with their wooden-headed joking
A Professor's lot a most unhappy one.—Chorus.

III.

Still, bless their hearts! we don't bear any malice,
And, when they're playing foot ball on the "grig,"
We say, "Well Old McGill is not a pa'ace,
And we'd sooner have a student than a "prig."
In the holidays from May until September,
When we "loaf" and take it easy in the sun,
Who would or could at such a time remember
A Professor's lot is not a happy one.—Chorus.

McGill Student's' Song.

Words by W. N. EVANS.

Chorus.

1. When a *Fresh-man* I sought Old Mc Gill's class-ic shade, O Mc
I trem-bled with fear at the learn-ing dis-played,
That I vow from thy pre-cincts I near-ly had flown,

FINE.

Gill! Al-ma Ma-ter, Mc-Gill!.....

FINE.

For each Don looked so wise in his trench-er and

D.C. al Fine.

gown, And each Fresh-man so green in a stud-y so brown,

D.C. al Fine.

McGill Students' Song. Concluded.

33

II

In due time behold me a bold *Sophomore*,

Chorus.—O, McGill! etc.

When I chafed all the Freshmen who envied my lore,

Chorus.—O, McGill! etc.

Then I tried to forget that I'd e'er been a boy,

But manhood came slowly my pride to annoy,

And I lounged through thy halls a great hobble-de-hoy;—

Chorus.—O, McGill! etc.

III

Next a *Junior*, I learned that for each undergrad.,

Chorus.—O, McGill! etc.

By hard work alone true success can be had,

Chorus.—O, McGill! etc.

So with ardour supreme I at last "buckled to,"

And the true sweets of learning came clearly in view,

And I quaffed the rich nectar that's furnished by you,—

Chorus.—O, McGill! etc.

IV

Can I tell all the pride of my *Senior* year?

Chorus.—O, McGill! etc.

How I dangled so long between hope and great fear?

Chorus.—O, McGill! etc.

But exam's soon all over, and shortly I see

That I've passed with due honor and gained my degree;

Then I say as the fair sex look smiling on me,

Chorus.—O, McGill! Alma Mater, Farewell!—

V

Here's a song for the *Founder*, who'll ne'er be forgot.

Chorus.—O, McGill! live for ever, McGill!

Here's the *Chancellor* and *Governors*, the whole jolly lot.

Chorus.—O, McGill! Alma Mater, McGill!

Here's our good *Benefactors*—benevolent elves,

Here's the *Deans* and *Professors* and *Old Grads*, themselves,

And last, but not least, here's our own noble selves.—

Chorus.—O, McGill! Alma Mater, Farewell!

Founder's Festival.

AIR.—*Slave Chase.*

I

Come sing we now right merrily the praise of Old McGill,

To the honour of its Founder full bumpers let us fill.

Let all our voices join, his merits to extol,

Who to *Academus'* shades has left free access to us all;

Nay! let them none be lacking whilst thus our praises ring—

But let each one a loyal heart to *Alma Mater* bring.

Chorus.

For ne'er inside our honoured walls has he a place to fill,

Who brings not fame and credit to the Founder of McGill.

II.

But once a year we gather and celebrate the day,

In song, good cheer and gladness, and hearty student's lay;

Old friends we meet and welcome back with jovial hearts once more,

For they bring to fond remembrance the happy days of yore.

So the day we e'er shall cherish which unites us to the past;

And in the hearts and minds of all long may its memories last!—*Chorus.*

III.

Then in three hearty ringing cheers our voices we'll upraise,

And sound the honour of McGill and our old Founder's praise;

Wide may all our Collegians' fame abound throughout the land;

And may our friends both far and near extend a bounteous hand,

That the students of some future years may richer blessings reap,

And worthier of our Founder his festal day may keep!—*Chorus.*

C

WORDS BY W. McLENNAN, LAW '80

AIR — FROM *Eliza Taylor*.

I.

'Tis years ago since I came to McGill,
 And 'twas all on account of Eliza,
 And in spite of time I'm fixed here still,
 And the name of my girl's still Eliza.
 I always wished for a high degree,
 For a B. C. L. or an LL. D.,
 Whichever came first 'twas the same to me,
 And precisely the same to Eliza.

Chorus.

Exactly the same, precisely the same, quite, quite the same to Eliza;
 Whichever came first 'twas the same to me,
 And precisely the same to Eliza.

II.

I flattered myself I was formed for the Law,
 Which delighted the charming Eliza,
 I'd a fairish head and a strongish jaw,
 As I'd often remarked to Eliza.
 I attended the Courts where Justice sits,
 I stuck to my office and copied the writs,
 And ground at the Code, till I muddled my wits—
 And all on account of Eliza.

Chorus.

All on account, all on account, all on account of Eliza;
 I ground at the Code, till I muddled my wits—
 And all on account of Eliza.

III.

I found in time that the Law was dry,
 Although approved by Eliza;
 I found that before the Court I was shy,
 Although not so with Eliza.
 So I said—"My love, you must clearly see
 I've a soul above a lawyer's fee,
 Now what do you say to a real M. D.?"
 "All right, my dear," said Eliza.

Chorus.

"All right, my dear, all right, my love, all right, my dear, sa'd Eliza."
 "M. D. appears much higher than a B."
 "C. L.," responded Eliza.

IV.

So I cut and sawed with a hearty will—
 And all on account of Eliza;
 Although at first I was often ill,
 To the great distress of Eliza.
 I wore a skull in a black necktie,
 I smoked when 'twas wet, and I drank when 'twas dry,
 But at the Exam. I was "plucked on the fly"—
 Which I couldn't explain to Eliza.

Chorus.

'Twas so hard to explain, I could hardly explain,
 I couldn't explain to Eliza.
 So the reason why I was "plucked on the fly"
 Is still unexplained to Eliza.

V

Having thus been left by the Mele, in the lurch,
To the great disgust of Eliza,
I determined to have a go at the Church,
And was well backed up by Eliza.
I gave up the World and the Flesh and the D.....
Which never had any temptations for me,
For a thorough Parson I would be—
And all on account of Eliza.

Chorus.

All on account, all on account, all on account of Eliza.
For a thorough parson I would be—
And all on account of Eliza.

VI

But I found, alas! that the World was fair—
Which was due somewhat to Eliza,
That linen as a shirt was better than hair—
"And cleaner, too," said Eliza.
So I cut the Church, and now I'm free
To take B. A. or some other degree,
And I'm sure you'll all agree with me—
If I leave the choice with Eliza.

Chorus.

"Eliza, my dear! Eliza, my girl!
Now's your chance, my Eliza!
You've got the choice, you're entirely free—
So put him through, dear Eliza!

In Ancient Times the Pantomimes.

WORDS BY A. WEIR, Sc. '86.

AIR:—Yankee Doodle.

I
In ancient times the pantomimes
Were played by jolly friars;—
They'd heaven and hell, and earth as well,
As every play requires.

Chorus.

Flutist, toot upon your flute,
Fiddler, swing your bow-ow,
Pianist, play the pianay,
And blow, Trombonist, biow-ow!

II.
They had a Vicewhich wasn't nice
For such religious persona,
Who plagued the devil and helped the revel,
By causing great diversions.—*Chorus.*

III.
They had a whale on a giant scale,
For Satan's private dwelling,
That worked one jaw and from its maw,
Belched smoke sulphurous smelling.—*Chorus.*

IV.
They'd virtues, too, that overthrew
The devil and his legions,
That with a yell in terror fell
Into the nether regions.—*Chorus.*

"Ir. Sanitatem Omnium."

FROM THE GERMAN.

SOLO. *Chorus repeats.*

In sa - ni - ta - tem om - ni - um, ça, ça!
In sa - ni - ta - tem vir - gi - num, ça, ça!

Ab - sen - ti - um praes -
sen - ti - um, stric - tis - si me - bi - ben - ti - um, ça, ça, ça, ça, ça.

The Bull Dog.

Moderato. mf

HARVARD SONG

SOLO FIRST TENOR

SOLO FIRST TENOR.

1 Oh' the bull dog on the bank, Oh' the
2. Oh' the 'ull dog stooped to catch him, Oh' the

And the bull frog in the pool,
And the snapper caught his paw,

attacca il chor. f Chorus. Allegro.

bull dog on the bank, Oh' the bull dog on the
bull dog stooped and catch him, Oh' the bull dog stooped to

SOLO SECOND BASS *rit ad lib.*

And the bull-frog in the pool,
And the snapper caught his paw,

bank, And the bull frog in the pool, The bull - dog called the bull frog, A
catch him, And the snapper caught his paw, The pol - ly wog died a laughing, To

green old wa - ter fool, Sing - ing tra la la la, { la la la,
see him wag his jaw, leil - i - o,

sing - ing tra la la la { la la la,..... Singing tra la la la la la, singing
leil - i - o,.....

Alma Mater.

ADAPTED.

mp *Moderato.*

1. Nunc est..... hi ben dum, fra tres, Sine
Nunc est..... hi ben - dum, fra tres, As

once a - gain we've met, As vig' rous as young
oft we've done be fore, For well we know that

buy trees, A right good jo - vial set.
cau de rie Keeps up "es - pit de corps."

Chorus.
TENORS *8va lower,*

Then here's to Al - ma Ma - ter, A bum - per let us

BASSES,

pour; Re - joice with - in these an - cient halls, To meet our friends once more.

II.
Our governors so condescend'ing,
Sent us here to store our minds
With heaps of classic learning,
And various other kinds.
But we'll teach them "*Ipseus factus*,"
And what more do they need,
If we but reduce to practice,
And remember what we read?—*Chorus*

III.
What though we've left our homes, boys,
And all we love so dear?
We ne'er shall spend where'er we roam
Such happy days as here.
What though we've left our darlings,
Won't absence lend its charms,
And months fly by like starlings
To restore them to our arms?—*Chorus*.

IV.
Απορω μν ιδωω, boys,
Caspiculum, do you see?
But I'll bet in the days of yore, boys,
Υδωω meant *au-de vie*.
For old *Ovidius Naso*—
For so the story goes—
Derived his name and fame, oh!
From his jolly big red nose.—*Chorus*.

Green Grass Growing all Around.

Solo.

1. There was a tree grew in the ground. The pret ti - est tree you ev - ah did
2. And on this tree, there was a bough. The pret - ti - est bough you ev ah did

Chorus. 1st verse only.

see-ah; For the tree was in the ground, And the green grass growing all around, all around, And the see-ah; For the

2d and following verses. *

green grass growing all around. bough was on the tree, And the tree was in the ground,
3. limb was on the bough, { And the bough was on the tree. }
{ And the tree was in the ground. }

And the green grass growing all around, all around, And the green grass growing all around.

III.
And on this bough there was a limb,
The prettiest limb you evah did see-ah;
For the tree, etc.

IV.
And on this limb there was a branch,
The prettiest branch you evah did see-ah;
For the tree, etc.

V.
And on this branch there was a twig,
The prettiest twig you evah did see-ah,
For the tree was, etc.

VI.
And on this twig there was a leaf,
The prettiest leaf you evah did see-ah;
For the tree, etc.

VII.
And on this leaf there was a nest,
The prettiest nest you evah did see-ah;
For the tree was, etc.

VIII.
And in this nest there were some eggs,
The prettiest eggs you evah did see-ah;
For the tree was, etc.

IX.
And in these eggs there were some chicks,
The prettiest chicks you evah did see-ah;
For the tree was, etc.

* NOTE.—In proceeding with the song, the notes within the "repeat" should be sung an additional time for each succeeding verse.

Emotions et Conseils.

Words by M. B. PARENT, ARTS, '81

Music adapted from a YALE SOLO.

1. Un es - pour, mêlé de crai - te, Suit le
fresh - man en mon - tant Vers cette ter - ri - ble en - cein - te, Qui vit
 plus d'un treu - ble ment. Co - ca - che - lunk, che - lunk, che -
 la - ly, Co - ca - che lunk, che - lunk, che - lay; Co - ca - che lunk, che - lunk, che -

Refrain.

Refrain.

For last verse.

II.
Le jour de mathématiques,
Quelqu'un s'approche en toussant;
Voici les heures critiques
Rêves, l'amour s'envolant.—*Refrain.*
III.
Nul soutien de sa patrie
Ne fut aussi glorieux
Qu'en retournant voir sa mie,
Le *freshman* victorieux.—*Refrain.*

IV.
Quand la feuille se colore,
Encore troubles nouveaux;
Car le nom de *sophomore*
N'allège pas nos travaux.—*Refrain.*
V.
Il faut prendre avec courage
Nos travaux et nos soucis,
Écouter la voix du sage,
Et des professeurs l'avis.—*Refrain.*

VI.
Si poursuivant la sagesse
Leur crâne s'est dénudé
Leur esprit dans la vieillesse
Croyez-moi ils l'ont gardé.—*Refrain.*

Allegro. **Hildebrand and Hadubrand.** GERMAN MELODY.

1. Hil - de brand and his son Ha - du-brand, Ha - du-brand, Rode with each oth - er in
2. Hil - de-brand and his son Ha - du-brand, Ha - du-brand, Neith - er the sea-town Ve -
3. Hil - de-brand and his son Ha - du-brand, Ha - du-brand, Rode to a place where a
4. Hil - de-brand and his son Ha - du-brand, Ha - du-brand, Drank till they lay in the

rage, Rode with each oth - er in rage profound, rage profound, to - wards the
- ne, Neith - er the sea-town Ve - ne - tia found, ne - tia found, then scold - ed,
Pub - Rode to a place where a Pub - lic stands Pub - lic stands Pub - lic with
- sand, Drank so long till they lay in the sand, in the sand, Then home they

sea - town Ve - ne - tia, Rode with each oth - er in rage pro - found,
and swore dan - na - tia! Neith - er the sea-town Ve - ne - tia found,
be - er so cool on score. Rode to a placé where a Pub - lic stands,
march - ed on all fours. Drank so long till they lay in the sand.

rage pro - found, to - ward the sea - town Ve - ne - - - tia.
ne - tia found, then scold - ed and swore dan - na - - - tia.
Pub - lic stands, Pub - lic with be - er so cool on score,
in the sand, Then home they march - ed on all fours.

Gaudeamus.

1. Gau - de a - mus i - gi - tur. Ju - ve nos dum
 1. Let us now in youth rejoice, None can just ly

su - mus; Gau - de a - mus i - gi - tur. Ju - ve nos dum su - mus; Post ju - cun - dam
 blame us; Let us now in youth rejoice, None can just - ly blame us; For when golden

ju - ven - tu - tem, Post mo - les - tam se - nec - tu - tem, Nos ha - be - bit hu - mus,
 youth has fled, And in age our joys are dead, Then the dust doth claim us,

The musical score consists of four systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The first system shows the beginning of the piece with a key signature of one flat and a 3/4 time signature. The lyrics are in Latin and English. The second system continues the melody and accompaniment. The third system features a more complex piano accompaniment with many sixteenth notes. The fourth system concludes the piece with a final cadence.

Now ha - be - lit hu - mus
 Then the dust doth claim us.

The musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto/Tenors) with lyrics. The bottom two staves are piano accompaniment. The music concludes with a final cadence.

II.
 Ubi sunt, qui ante nos,
 In mundo fuerunt?
 Transiens ad superiores,
 Abeas ad inferos,
 Quos si vis videre.

III.
 Vita nostra brevis est
 Brevis inicitur,
 Venit mors velociter,
 Rapit nos atrociter,
 Semini parcatur.

IV.
 Vivat academia,
 Vivant professores,
 Vivat membra quodlibet,
 Vivant membra quodlibet
 Semper sint in flore.

V.
 Vivant omnes virgines
 Faciles, formosae!
 Vivant et mulieres,
 Tendere amabiles,
 Bonae, laboriosae.

VI.
 Quis confluxus hodie
 Academicorum?
 E longinquo convenerunt
 Protinusque successerunt
 In commune forum.

VII.
 Alma mater floreat,
 Quae nos educavit,
 Caros et commilitones,
 Dissitas in regiones
 Sparsos, congregavit.

VIII.
 Vivat et republica
 Et qui illam regit,
 Vivat nostra civitas,
 Maccenatum caritas,
 Quae nos hic protegit.

IX.
 Pereat tristitia,
 Pereant osiores,
 Pereat diabolus,
 Quivis antiburschius,
 Atque irrisores.

"Gaudeamus."

TRANSLATED.

II.
 Where have all our Fathers gone?
 Here we'll see them never;
 Seek the gods' serene abode—
 Cross the dolorous Stygian flood—
 There they dwell forever.

III.
 Brief is this our life on earth,
 Brief—nor will it tarry—
 Swiftly death runs to and fro,
 All must feel his cruel blow,
 None the dart can parry.

IV.
 Raise we then the joyous shout,
 Life to Alma Mater!
 Life to each Professor here,
 Life to all our comrades dear
 May they leave us never.

V.
 Life to all the maidens fair,
 Maidens sweet and smiling;
 Life to gentle matrons, too,
 Ever kind and ever true,
 All our cares beguiling.

VI.
 May our land forever bloom
 Under wise direction;
 And this lovely classic ground,
 In munificence abound,
 Yielding us protection.

VII.
 Perish sadness, perish hate,
 And ye scoffers leave us!
 Perish every shape of woe,
 Devil and Philistine too,
 That would fain deceive us.

Eton Boat Song.

Allegretto.

I Jol-ly boat-ing weath-er..... And a har-vest breeze,
 Dars on the feath-er..... Shade from the trees, Let us
 pull, pull to-gether, With our backs be-tween our knees, Let us
 pull, pull to-gether, With our backs be-tween our knees.

II.

Harrow may be more clever,
 Rugby may make more row,
 But we'll pull on together,
 Steady from stern to bow;
 And nothing on earth shall sever } *bis.*
 The chain that unites us now.

III.

Others may fill our places,
 Dressed in the old light-blue,
 But we'll recollect our faces,
 And to our flag prove true,
 And youth will beam in our faces, } *bis.*
 As we cheer on our Eton crew.

IV.

Twenty years hence this weather
 Will tempt us from office stools,
 And we'll be slow on the feather;
 And seem to the boys old fools;
 But we'll pull, pull together, } *bis.*
 And swear by the best of schools.

V.

Skirting past the rushes,
 Rustling o'er the leas,
 Where the lock-stream gushes,
 Where the cygnet feeds,
 Let us see how the wine-glass flushes } *bis.*
 At supper on Boveney Meads.

To the Past Now Turn Your Faces.

Words by W. McLENNAN, LAW, '80.

Air,—*Eton Boat Song.*

I.

To the past now turn your faces,
 To the dead your glasses fill,
 While a reverent hand now traces
 The name we honour still.
 Let us all rise up in our places,
 As we drink to "Old McGill."

II.

We'll sing of our gracious Mother,
 Let "McGill! McGill!" resound,
 May she e'er have sons to love her,
 May her name and fame redound,
 With a future bright above her,
 And her faithful sons around.

III.

And now that our song has crown'd her,
 We'll sing of the well-tried few,
 Who, when troubles have gathered round her,
 Have borne her safely through;
 And we join with the praise of the Founder,
 One name that is ever true.

This song was written for a dinner given by Sir William (then Dr.) Dawson, the Vice-Chancellor of the University,
 2nd April, 1830.

Ich hab' den ganzen Vormittag.

15

Lebhaft.

WENZL MULLER 179

1 Ich hab' den gan-zen Vor-mit-tag in et-nem fort-stu-diert
 2 (dum sei-m' auch der Nach-mit-tag dem Bier-stoff de-di-er't)
 1 (Was ist des Le-bens hochste Lust? Die Lie-be und der Wein)
 2 (ruht's Liebchen sanft an mei-ner Brust, dank ich mich Fürst zu sein)

Ich geh' nicht eh'r vom Pla-tze heim, als bis die Wächter zwo-feschren! Vi-
 und bei dem ed-lon Ger-sten-saft traum ich von Kron-und Kai-ser-schaft!

val-le-ra, hal-le-ra, - hal-le-ral-la! vi-val-le-ra, hal-le-ral-la!

III.

Schon oft hab'ich, bei meiner Seel'! darüber nachgedacht, wie gut's der Schöpfer dem Kameel und wie bequem gemacht; es trägt sein Fass im Leib daher; wenn's nur voll Mersburger wär! Vivallera, etc.

IV.

Wer nie der Schönheit Reiz empfand und sich nicht freut beim Wein, dem reich' ich nicht als Freund die Hand, mag nicht sein Bruder sein; sein Leben gleicht, so wie mich's dünkt, dem Felde das nur Dornen bringt! Vivallera, etc.

V.

Herr Wirth, nimm'er das Glas zur Hand und schenk'er wieder ein! Schreib'er's nur dort an jene Wand, gepumpt muss eben sein! Sei er fidel! ich lass' ihm ja mein Cerevis zum Pfande da! Vivallera, etc.

Allegretto scherzando. SOLO.

1. Our Col lege is a jol - ly home;

Swe - de - le - we - dum - bum. We love it still, where'er we roam, Swe - de - le - we - dum

DEET.

bun. *mf* The ver - y songs we used to sing, Swe - de - le - we - telu -

- hi - ra - sa, 'Mid mem - o - ry's ech - oes long shall ring, Swe - de - le - we - dum - bum.

Chorus.

Litoria. Concluded.

47

1ST AND 2d TENOR

Li - to - ri - a! la - to - ri - a! Swe - de - le - we - telu

1ST AND 2d BASS.

lu - ra - sa, la - to - ri - a! la - to - ri - a! Swe - de - le - we - dum bum

II.

As freshmen first we come to McGill, Swe-de-le-we-dum bum.
 Examinations make us ill, Swe-de-le-we-dum bum.
 But when we reach our Senior year, Swe-de-le-we-tchuhirasa,
 Of such things we have lost our fear, Swe-de-le-we-dum bum.—Chorus.

III.

As Sophomores we have a task, Swe-de-le-we-dum bum.
 'Tis best performed by torch and mask; Swe-de-le-we-dum bum,
 For subjects dead, the students weep, Swe-de-le-we-tchuhirasa.
 And snatch them while the sextons sleep, Swe-de-le-we-dum bum.—Chorus.

IV.

In Junior year we take our ease, Swe-de-le-we-dum bum.
 We smoke our pipes and sing our glees; Swe-de-le-we-dum bum.
 When college life begins to swoon, Swe-de-le-we-tchuhirasa.
 It drinks new life from the wooden spoon, Swe-de-le-we-dum bum.—Chorus.

V.

In Senior year we act our parts, Swe-de-le-we-dum bum.
 In making love, and winning hearts; Swe-de-le-we-dum bum.
 The saddest tale we have to tell, Swe-de-le-we-tchuhirasa.
 Is when we bid our friends farewell, Swe-de-le-we-dum bum.—Chorus.

VI.

And when into the world we come Swe-de-le-we-dum bum.
 We've made good friends and studied some; Swe-de-le-we-dum bum.
 And while the seasons' moons shall fill Swe-de-le-we-tchuhirasa,
 We'll love and reverence Old McGill, Swe-de-le-we-dum bum.—Chorus.

One Song Before We Part, Boys.

Moderato.

Words and Music by A. W. W. S. S.

1 One song be fore we part, boys, And let the oth - ers
 2 An - oth - er race is run, boys, On learn - ing's rug - ged
 3 We'll sail the heel - ing yacht, boys, Or fish in all very

ring. It comes from ev - ery heart, boys, And that's the way to sing. An
 way. And now the rush is done boys, We'll have a lit - tle play. Good
 brooks, Or seek when days are hot, boys, The wood land's sha - dy nooks. The

1st time Solo, Repeat in Chorus.

oth - er year has pass'd a - way, An oth - er grind is o'er And we are go - ing
 bye to ev - ry pond'rous to - me, Whose contents make us all We're off to taste the
 rug - ged hill - sides we will climb, Or pe - ne - in - the glen And, boys, we'll have a

home to - day, Are go - ing home once more. An - more,
 joys of home, Fare - well, fare - well, Me - Gill, Good - Gill,
 jol - ly time, Be - fore we meet a - gain. The gain.

1st. 2d.

Allegro moderato.

First system of piano introduction. Treble clef, 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4, quarter note E4, quarter note D4. The bass line consists of quarter notes G2, A2, B2, C3, D3, E3, F3, G3.

Second system of piano introduction. Treble clef, 2/4 time signature. The melody continues with quarter notes D4, E4, F4, G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4, quarter note E4, quarter note D4. The bass line continues with quarter notes G3, A3, B3, C4, D4, E4, F4, G4.

Third system. Treble clef, 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4, quarter note E4, quarter note D4. The bass line consists of quarter notes G2, A2, B2, C3, D3, E3, F3, G3. The lyrics "1. It's a way we have at Me-Gill, boys, It's a way we have at Me" are written below the staff.

Fourth system. Treble clef, 2/4 time signature. The piano accompaniment for the first vocal line. Treble clef, 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4, quarter note E4, quarter note D4. The bass line consists of quarter notes G2, A2, B2, C3, D3, E3, F3, G3.

Fifth system. Treble clef, 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4, quarter note E4, quarter note D4. The bass line consists of quarter notes G2, A2, B2, C3, D3, E3, F3, G3. The lyrics "1. It's a way we have at Me-Gill, boys, It's a way we have at Me" are written below the staff.

Sixth system. Treble clef, 2/4 time signature. The piano accompaniment for the second vocal line. Treble clef, 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4, quarter note E4, quarter note D4. The bass line consists of quarter notes G2, A2, B2, C3, D3, E3, F3, G3.

Seventh system. Treble clef, 2/4 time signature. The piano accompaniment for the final section. Treble clef, 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F4, quarter note E4, quarter note D4. The bass line consists of quarter notes G2, A2, B2, C3, D3, E3, F3, G3.

FINE

Gill, boys, It's a way we have at Me-Gill, boys, To drive dull care a-way

- Gill, boys, It's a way we have at Me-Gill, boys, To drive dull care a-way.

FINE.

FINE.

It's a Way We Have at McGill, Boys. Concluded. 51

Coda

To drive dull care a way. To drive dull care a way. It's a
 To drive dull care a way. To drive dull care a way. It's a
 Coda

Coda

It's a

Musical score for 'It's a Way We Have at McGill, Boys. Concluded.' featuring vocal lines and piano accompaniment. The score includes a Coda section and lyrics: 'To drive dull care a way. To drive dull care a way. It's a'.

I've a Jolly Sixpence;
 OR, ROLLING HOME.

I've a jol-ly six-pence, a jol-ly, jol-ly six-pence, I love a six-pence
 as I love my life, I'll spend a pen-ny of it, I'll lend a pen-ny of it,
Chorus.
 I'll car-ry four-pence home to my wife. May the pipe and the bowl nev-er
 leave us, Kind friends nev-er de-ceive us, And hap-py is the one that shall
 meet us As we go roll-ing home, rolling, reeling, rolling, reeling, rolling
 home, Roll-ing reel-ing, roll-ing, reel-ing, roll-ing home, And
 hap-py is the one that shall meet us, As we go roll-ing home

Musical score for 'I've a Jolly Sixpence; OR, ROLLING HOME.' featuring vocal lines and piano accompaniment. The score includes lyrics: 'I've a jol-ly six-pence, a jol-ly, jol-ly six-pence, I love a six-pence as I love my life, I'll spend a pen-ny of it, I'll lend a pen-ny of it, Chorus. I'll car-ry four-pence home to my wife. May the pipe and the bowl nev-er leave us, Kind friends nev-er de-ceive us, And hap-py is the one that shall meet us As we go roll-ing home, rolling, reeling, rolling, reeling, rolling home, Roll-ing reel-ing, roll-ing, reel-ing, roll-ing home, And hap-py is the one that shall meet us, As we go roll-ing home'.

II.
 I've a jolly fippence, a jolly, jolly fippence,
 I love a fippence as I love my life;
 I'll spend a penny of it, I'll lend a penny of it,
 I'll carry threepence home to my wife.—*Chorus.*

III.
 I've a jolly fourpence, a jolly, jolly fourpence,
 I love a fourpence as I love my life;
 I'll spend a penny of it, I'll lend a penny of it,
 I'll carry twopence home to my wife.—*Chorus.*

Landlord, Fill the Flowing Bowl.

ADAPTED.

Chorus.

1. Come, land-lord, fill the flow-ing bowl Un - til it doth run o - ver, Come,

land - lord, fill the flow - ing bowl Un - til it doth run o - ver,

For to-night we'll mer-ry, mer-ry be, For to-night we'll mer-ry, mer-ry be,

For to-night we'll mer - ry, mer - ry be, To - mor - row we'll get so - ber.

SOLO.

2. The man that drinks good whis - ky punch, And goes to bed right
3. The man who drinks cold wa - ter pure, And goes to bed quite
4. But he who drinks just what he likes, And get - teth "half seas

p

mel - low, The man that drinks good whis - ky punch, And goes to bed right
so - ber, The man who drinks cold wa - ter pure, And goes to bed quite
o - ver." But he who drinks just what he likes, And get teth" half seas

mel - low, Lives as he ought to live, Lives as he
so - ber, Falls as the leaves do fall, Falls as the
o - ver," Will live until he dies, per - haps, Will live un - til

Chorus D.C. al Fine.

ought to live, Lives as he ought to live, And dies a jol - ly good fel - low.
leaves do fall, Falls as the leaves do fall, So ear - ly in Oc - to - ber.
dies, per-haps, Will live until he dies per-haps, And then lie down in clo - ver.

The Last Cigar.

ADAPTED.

Andantino.

1. 'Twas off the blue Ca-na-ry isles, A glori-ous sum-mer day, I
2. I leaned up on the quar-ter rail, And looked down in the sea, 'E'en

sat up on the quar-ter deck, And whiffed my cares away; And as the volu-med smoke arose, Like
there the purple wreath of smoke Was curling gracefully; Oh, what had I at such a time To

in-cense in the air, I breathed a sigh to think, in sooth, It was my last ci-gar.
do with wasting care! A-las, the trembling tear proclaimed It was my last ci-gar.

Chorus.

1st TENOR.

It was my last ci-gar, It was my last ci-gar, I
2d TENOR.
It was my last ci-gar, It was my last ci-gar, I
1st and 2d BASSES.

ritard.

ritard.

breathed a sigh to think in sooth, It was my last ci - gar

breathed a sigh to think, in sooth, It was my last ci - gar

III.
I watched the ashes as it came,
Fast drawing toward the end;
I watched it as a friend would watch
Beside a dying friend;
But still the flame crept slowly on;
It vanished into air;
I threw it from me, spare the tale, —
It was my last cigar.—*Chorus.*

IV.
I've seen the land of all I love,
Faded in the distance dim;
I've watched above the blighted heart,
Where once proud hope hath been;
But I've never known a sorrow
That could with that compare,
When off the blue Canaries,
I smoked my last cigar.—*Chorus.*

'Tis Really Very Unpleasant.

Words by A. WALKER, No. 186.

Att.—So early in the morning

I, When you go up to Mol - son Hall, And face the grim Pro - fess - ors all, Yet

Chorus.

are not a - ble to re - call, A sm - gle for - mu - la, 'Tis

real - ly ver - y un - pleas - ant, 'Tis real - ly ver - y un - pleas - ant, 'Tis

real - ly ver - y un - pleas - ant, But it can't be helped, you know.

II.
When we are wandering home at night,
Singing our songs with all our might,
We wake the people who delight
To hear our serenade.—*Chorus.*

III.
And when the policeman leaves his beat,
And dashes wildly down the street,
He'll hear some "freshies" nimble feet
Ring out the wild reply.—*Chorus.*

IV.
When on the frozen pond you skate,
And it gives way beneath your weight,
You'll find—but only when too late—
There's water underneath.—*Chorus.*

V.
And if you see a hornet's nest,
I think you'll find it natch the best,
To plot a curve a little west
Of that exciting spot.—*Chorus.*

VI.
You see a yelling, panting pack,
Fear o'er the ice and poke and whack,
And knock some fellow on his baek—
This is a hockey match.—*Chorus.*

VII.
And if you venture in ungewond
Where P. holds sway, it will be found
That his sweet accents will resound—
"A stranger's in the room."—*Chorus.*

Alma Mater McGill.

Words by J. McDONALD, ARTS

Arr.—Believe me if all those endearing young charms.

Andante. mf

1. Alma Ma - ter, Mc-Gill! we will sing to thy praise, From the treasures of hearts fond and

true, For the love in our hearts is a - wak - ened by thoughts Which th

pros - pects of part - ing re - new. The friendships we've formed in thy

halls are as dear As the cas - ket of mem - o - ry holds; Time

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are written below the notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music concludes with a double bar line.

nev er can bring aught more tenderly sweet, As the Future her so ccrets un folds

II.

Alma Mater, McGill! since we left in our youth,
 The loved homes of our earliest years,
 Where our fathers had warned, our mothers had prayed,
 And our sisters had blessed through their tears,—
 Thou alone wert our parent, the nurse of our souls,
 We were moulded to manhood by thee;
 Till freighted with treasure, thoughts, friendships and hopes,
 Thou hast launched us on Destiny's sea.

III.

And you who are taking our places we greet
 With warm hearts and with sympathies broad,
 We now hail you as brothers pursuing the path
 Which we with such pleasure have trod;
 Let you, voices ring blithe as you sing the old songs
 That have cheered and blest past College days;
 May our loved Alma Mater yet boast of your worth,
 May she garland your brows with her bays!

IV.

Alma Mater, McGill! thou dost sit as a queen,
 On the slopes of Mount Royal, whose crest
 Saw the cross and the fleur-de-lis herald the birth
 Of an empire—the Queen of the West!
 With fair memories crowned thou hast fostered our love
 For the country whose name we hold dear;
 Thou hast taught us to look to her future with pride,
 And her glorious past to revere.

V.

Alma Mater, McGill! thy shades and thy halls,
 We shall long to behold them once more,
 To revisit old scenes, feel the warm grasp of hands
 Of the comrades our hearts loved of yore,
 Farewell! be thy destinies onward and bright,
 Our fond hearts shall follow thee still,
 May thy sons and thy daughters all cherish and love
 Forever the name of McGill.

The Maple Leaf For Ever.*

Words and Music by ALEXANDER MUIR.

Con spirito.

1. In
2. At
3. Our
4. On

days of yore, from Bri-tain's shore, Wolfe the dauntless he-roic, And
Queenston Heights, and Lun-dy's Lane, Our brave Fa-thers, side by side, For
fair Do-min-ion now ex-tends From Cape Race to Noot-ka Sound; May
Mer-ry En-gland's far-famed land May kind Heav-en sweet-ly smile; God

plant-ed firm Bri-tan-nia's flag On Ca-na-da's fair do-main! Here
free-dom, homes, and loved ones dear, Firm-ly stood, and no-bly died; And
peace for-ev-er be our lot, And plen-te-ous store a-bound; And
bless Old Scot-land ev-er-more, And Ireland's Em-er-ald Isle! Then

*By permission of Messrs. A. & S. Nordheimer.

The Maple Leaf For Ever. Continued.

may it wave—our boast, our pride, And joined in love to - geth - er, The
 those dear rights which they maintained, We - sweat to yield them - nev - er! Our
 may those ties of love be ours Which dis - cord can not sev - er, And
 swell the song, both loud and long, Till rocks and for - est quiv - er, God

This ole Shamrock, Rose en - twine, The Ma - ple Leaf for ev - er!
 watchword ev - er - more shall be— The Ma - ple Leaf for ev - er!
 flour - ish green o'er Free - dom's home, The Ma - ple Leaf for ev - er!
 save our Queen, and Heav - en bless The Ma - ple Leaf for ev - er!

Chorus.

1st TENOR.

1. The Ma - ple Leaf, our em - blem dear, The Ma - ple Leaf for ev - er! God
 2. The Ma - ple Leaf, our em - blem dear, The Ma - ple Leaf for ev - er! God

2nd TENOR.

3. The Ma - ple Leaf, our em - blem dear, The Ma - ple Leaf for ev - er! And
 4. The Ma - ple Leaf, our em - blem dear, The Ma - ple Leaf for ev - er! God

BASS.

PIANO.
f

The Maple Leaf For Ever. Concluded.

save our Queen, and Heav-en bless The Ma-ple Leaf for ev-er!
 save our Queen, and Heav-en bless The Ma-ple Leaf for ev-er!
 flour-ish green o'er Free-dom's home, The Ma-ple Leaf for ev-er!
 save our Queen, and Heav-en bless The Ma-ple Leaf for ev-er!

Little Billee.

Moderato.

Words by W. M. THACKERAY.

I. There were three sail - ors of Bris - tol Cit - y, There were three sail - ors of Bristol
 But first with beef and captain's bis - cuits, But first with beef and captain's
 cit - y, Who took a boat and went to sea, Who took a boat and went to sea.
 bis - cuits And pick - led pork they load - ed she, And pickled pork they loaded she.

II.

There was gorging Jack and guzzling Jimmy,
 And the youngest he was little Billee,
 Now when they got as far as the equator
 They'd nothing left but one split pea.

III.

Says gorging Jack to guzzling Jimmy,
 "I am extremely hungaree."
 To gorging Jack says guzzling Jimmy,
 "We've nothing left, us must eat we."

IV.

Says gorging Jack to guzzling Jimmy,
 "With one another we shouldn't agree!
 There's little Bill, he's young and tender,
 We're old and tough, so let's eat he."

V.

"Oh! Billy, we're going to kill and eat you,
 So undo the button of your chemise."
 When Bill received this information
 He used his pocket handkerchie.

VI.

"First let me say my catechism
 Which my poor mammy taught to me."
 "Make haste, make haste," says guzzling Jimmy,
 While Jack pulled out his snickersnee.

VII.

So Billy went up to the main-top-gallant mast,
 And down he fell on his bended knee;
 He scarce had come to the twelfth commandment,
 When up he jumps—"There's land I see."

VIII.

"Jerusalem and Madagascar,
 And North and South Amerikee,
 There's the British flag a riding at anchor,
 With Admiral Napier, K. C. B."

IX.

So when they got aboard of the Admiral,
 He hanged fat Jack, and flogged Jimmee;
 But as for little Bill, he made him—
 The captain of a seventy-three.

Maid of Athens.

61

Music by H. R. ALLEN.

Words by LEON BYRON.

sf *decz.* *mf* *pp*

p

1. Maid of Athens, ere we part..... give, O give me back my heart!
 2. By those tresses unconfined..... Wo'ld by each Egean wind,
 3. Maid of Athens, I am gone..... Think of me, sweet, when a lone,

Or, since that has left my breast..... Keep it now and take the rest.....
 By those lids whose jetty fringe..... Kiss thy soft cheek's blooming tinge.....
 Though I fly to Is-tam-pol..... Athens holds my heart and soul.....

Maid of Athens. Continued.

Hear my vow be fore I go
 By those wild eyes like the rose
 Can I cease to love thee? No!

col canto.

Accomp. thus if desired.

Rest.....

Hear my vow be fore I go, My life..... I }
 Hear my vow be fore I go, My life..... I }
 Can I cease to love thee? No! Ζώ - η μου αυ

pp *rall.* *p a tempo.*

p *Accomp. thus if desired.* *rall.*

lov- thee, My dear- est life, I love thee, Hear my vow before I
 à ya na, Zu η μου anc à ya na Can I ever to love thee?

go, My life I love but thee
 No! Zu η μου anc à ya na.

Roll the Old Chariot.

Vat vere auto, and repeat for chorists.

1 Then we'll roll the old char - iot a long, For we'll roll the old
 char - iot a - long, And we'll roll the old char iot a long, And we'll
 all jump on be - hind *FINE.* *solo.*

2. If the drunkard's in the way, we will
 stop and take him in, If the drunkard's in the way, we will stop and take him in, If the
Chorus D. C. al Fine.

drunkard's in the way we will stop and take him in, And we'll all jump on be - hind.

III.

If the "Cops" are in the way, we will roll it over them, (*ter.*)
 And we'll all jump on behind.—*Chorus.*

IV.

If ladies' schools are in the way, we'll stop and serenade, (*ter.*)
 And we'll all jump on behind.—*Chorus.*

The Man of Mentone.

(A PALÆOLITHIC DITTY.)

Words by B. J. HARRINGTON, Ph. D.

1. I'll sing you a fine old song of a fine old fos-sil man, Who
 2. Now this fine old fos-sil gen-tle-man was not an "ape-like man," But a

dwelt in a fine old cav-ern not ver-y far from Cannes, And
 most ro-spect-a-ble hu-man, de-ny it all who can; He

The Man of Mentone. Concluded.

65

The musical score consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line.

lived on the fat of the land— by e - nos, in one hour, Which he
had a fa - cal an - gle of just eight y five de - grees. He

killed with flint y ar - rows, or caught with cunning snares, Like a
legs were long, his arms were short, not reach - ing to his knees, Oh! the

fine old fos - sil gen - the man, all of the old - en time, #
fine old fos - sil gen - the man, one of the real old stock #

III.

Now this fine old fossil gentleman, he never went to college,
He never burnt the midnight oil in search of useless knowledge,
He never kicked a football, and he never played lacrosse,
And yet for occupation he was never at a loss.
Oh! this fine old fossil gentleman, one of the olden time.

IV.

He chipped his stony arrow heads, he shaped his flexing bow,
He scoured the gloomy forests from dawn till sun sank low;
And many a fierce encounter with mammoth brute had he;
Oh! his was a wild, rough life, indeed, but he lived it manfully,
Like a fine old fossil gentleman, one of that stormy time.

V.

Now this fine old fossil gentleman got weary of this life;
Or, possibly—for who can tell?—got weary of his wife,
He laid him down in peace and slept within that ancient cave,
And there he would be while I sing, had no one robbed his grave.
Oh! this fine old fossil gentleman, his bones are now at Paris.

The Leather Bottél.

From the ANTIDOTE TO MELANCHOLY, 1632

Allegro

1. When I sur-vey the world a-round, The won-drous things tha'
2. Now what do you say to these cans of wood? Oh no, in faith, they

do a-round, The ships that on the sea do swim, To keep out foes that
can-not be good, For if the bear-er fall by the way, Why on the ground your

The Leather Bottel. Concluded.

none come in; Well, let them all say what they can, 'Twas for one or t' - the
liquor doth lay; But had it been in a leather bot tel, Although he had fal - len

use of man, So I wish him joy wher-e'er he dwell, That first found
all had been well, So I wish him joy wher-e'er he dwell, That first found

out..... The lea - - - ther bot - tel.....
out..... The lea - - - ther bot - tel.....

The Menagerie.

solo.

I. Come all and lis - ten to me, And as you stand a round, I will

show you the greatest men - ag - erie That ev - er was in town; We are

here in a great cloth tent, With ca - ges round the sides,

There is the El - e - phant Em - e - line o - ver there, That ev - 'ry bod - y rides.

The Menagerie. Continued.

69

Chorus.

The El - e - phant will now move round, The mu - sic be - gin to play, Those
 The El - e - phant will now move round, The mu - sic be - gin to play, Those
 boys a - round the Mon - keys' cage will please to keep a - way.
 boys a - round the Mon - keys' cage will please to keep a - way.

II.

Van Amburgh is the man
 That owns all these 'ere shows,
 He'll get into the lion's den
 And show you all he knows.
 He'll put his head in the lion's mouth,
 And hold it there awhile,
 He'll take it out again pretty soon,
 And then look round and smile.—*Chorus*

III.

That Leopards never change their spots
 He'll prove to be a blunder,
 He'll make them lay in this 'ere spot,
 Then change to that spot yonder.
 He moves among the savage brutes
 Not fearing any harm.
 They may growl and snarl all that they please,
 But he don't care a — cent.—*Chorus.*

IV.

With the wonderful Rhino-noceros
 The programme does begin,
 He wades in the water up to his knees,
 And then wades out again.
 That horn on the top of his nose
 Is a tooth-pick he cannot use,
 Except to pick up human beings
 And shake 'em right out of their shoes.—
Chorus.

V.

Here's the Giraffe Camel Leopard,
 With a great long spotted throat;
 His head's so high and out of town,
 That he aint allowed to vote.
 With fore legs long and hind legs short,
 He scampers o'er the plain,
 And his long legs often rest themselves
 Till the short catch up again.—*Chorus.*

VI.

Here's the wonderful Dromedary,
 Double breasted in the back;
 You see his toes are cracked in two,
 So he always toes the crack;
 When in Noah's ark, they got him mad,
 And drove him round and round,
 The Drommy "got his back up,"
 And never got it down.—*Chorus.*

VII.

And here's the Golden Eagle,
 America's proud bird;
 They say he "shouts for liberty,"
 But he nev-er says a word.
 He puts his head beneath his wing,
 Makes seventy-six gyrations,
 Then whistles Yankee Doodle,
 And shrieks the variations.—*Chorus.*

VIII.

That Zebra standing in the next cage, there,
 Too sleepy to kick or bite,
 Has a thousand marks across his back,
 And nary one alike;
 The skin on his face is drawn so tight,
 And covered up with marks,
 That when he gapes he's sure to wink,
 And when he winks he gapes.—*Chorus.*

IX.

The next, the African Polar Bear,
 Often called the Iceberg's Daughter,
 Has been known to eat ten tons of ice,
 Then call for soda water.
 The performance can't go on,
 There's too much noise and confusion,
 Ladies, don't give those monkeys fruit,
 It will injure their constitution.—*Chorus.*

The Menagerie. Concluded.

X

That speckled snake in the blanket there
 Noted for great longevity,
 Is Anna Maria Condoe Boa Constrictor Snake,
 Called Anaconda for brevity.
 She will tie herself in thirty knots,
 And eat with great voracity.
 Swallow her head, turn inside out,
 And go backward with great alacrity.—
Chorus.

XI.

That Kangaroo that is hopping about,
 And culling his little brother,
 Is not to blame for doing so,
 For he learned it of his mother.
 He measures eighteen feet you see—
 I measure with this cane—
 He's nine feet long from head to tail,
 And nine feet back again.—*Chorus.*

XII

Now John stir up those monkeys,
 And Jimmy feed the bear,
 Make Christopher Columbus and Washington
 fight,
 And pull one another's hair.
 Here is the monkey "Drooping Lily,"
 Of all her friends bereft,
 The Orang Outang is looking love at her,
 With his right hand "over the left."—*Chorus.*

XIII

Here is the Crying Hyena, of the insect tribe,
 Most wonderful of all,
 He makes night hideous and daylight too,
 By his everlasting squall.
 With tearful eyes he roams about,
 And snaps at all the boys,
 And once in fifteen minutes
 Make this remarkable noise. (Yell.)—*Chorus.*

XIV.

The last is the Vulture—awful bird—
 From the highest mountain tops,
 He stuffs himself with little birds,
 And here his history stops,
 The audience will please retire,
 The Hyena is getting mad,
 The boys have got the monkeys cross,
 And Enelme's feeling bad.

My Bonnie.

Andante.

mf

Dolce.

mf

1. My Bon - nie is o - ver the o - cean,..... My Bon - nie is
 2. Oh! blow, ye winds, o - ver the o - cean,..... And blow, ye winds

My Bonnie. Concluded.

71

o - ver the sea My Bon - nie is o - ver the o - cean.....
 o - ver the sea Oh! blow, ye winds, o - ver the o - cean.....

Oh! bring back my Bon - nie to me.....
 And bring back my Bon - nie to me.....

ALL CHORUS. *cres.*
 Bring back, bring back, Bring back my Bon - nie to me, to me,
1ST TENOR. *cres.*
1ST BASS. Bring back, bring back, Bring back my Bon - nie to me, to me,
2D BASS. *cres.*

Bring back, bring back, Oh! bring back my Bon - nie to me. *D.C.*
 Bring back, bring back, Oh! bring back my Bon - nie to me.

III.

Last night, as I lay on my pillow
 Last night, as I lay on my bed,
 Last night, as I lay on my pillow,
 I dreamed that my Bonnie was dead
 Chorus.—Bring back, etc

IV.

The winds have blown over the ocean,
 The winds have blown over the sea,
 The winds have blown over the ocean,
 And brought back my Bonnie to me.
 Chorus.—Bring back, etc.

The Mermaid.

Moderato. mf

1. 'Twas Fri - day morn when we - set sad, And we were not far from the land, When the
2. Then out spake the captain of our gallant ship, And a well spo - ken man was he, "I have

mf

cap - tan spied a love ly mer - maid, With a comb and a glass in her hand,
mar - ried me a wife in town, And to night she a wid - der will be."

Chorus. f

Oh, the o - cean waves may roll. And the storm - y winds may

f

blow, While we poor sail - ors go skipping to the tops, And the land lubbers lie down be -

The Mermaid. Concluded.

73

accel.



low, he low be low, And the land-lub-bow he down be low.

III

Then out spake the cook of our gallant ship,
And a fat old cookie was he
"I care much more for my patties and my pans,
Than I do for the depths of the sea."—*Chorus.*

IV

Then out spake the boy of our gallant ship,
And a well spoken laddie was he
"I've a father and a mother in Bristol Town,
But to night they childless will be."—*Chorus.*

V

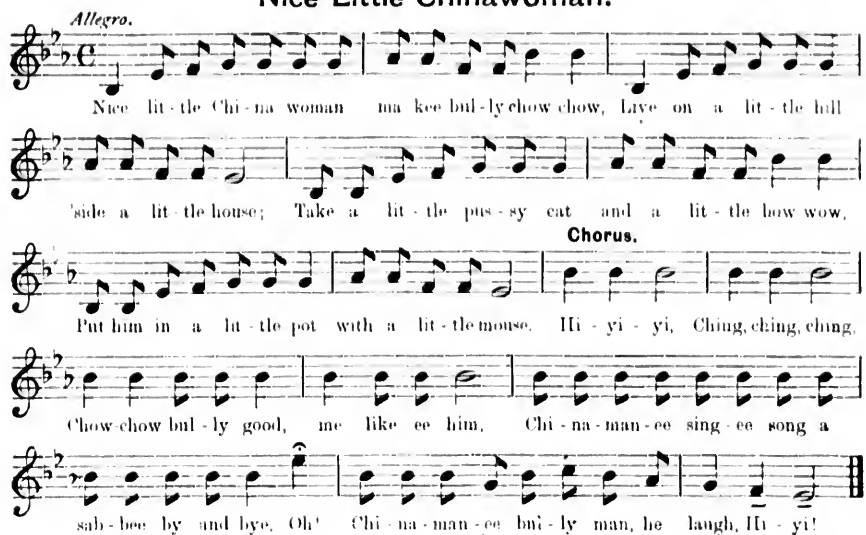
"Oh! the moon shines bright, and the stars give light;
Oh! my mammy'll be looking for me
She may look, she may weep, she may look to the deep,
She may look to the bottom of the sea."—*Chorus.*

VI

Then three times around went our gallant ship,
And three times around went she;
Then three times around went our gallant ship,
And she sank to the depths of the sea.—*Chorus.*

Nice Little Chinawoman.

Allegro.



Nice lit-tle Chi-na woman ma kee bul-ly chow chow, Live on a lit-tle hill
'side a lit-tle house; Take a lit-tle pus-sy cat and a lit-tle how wow,
Chorus.
Put him in a lit-tle pot with a lit-tle mouse. Hi-yi-yi, Ching, ching, chung.
Chow-chow bul-ly good, me like ee him, Chi-na-man-ee sing-ee song a
sab-bee by and bye, Oh! Chi-na-man-ee bul-ly man, he laugh, Hu-yi!

Row! Row! (New Version.)

(A RIVER SONG.)

Andantino.

1. Row! row! home ward we steer, Twi light falls o'er us;
Hark! hark! mu sic is near, Friends glide be fore us! Song light ens our
la - bor, Sing as on ward we go, Keep, each with his neigh - bour,
as onward we go.
Time as we flow..... Row! row! homeward we go, Twi light falls
o'er us; Row! row! sing as we flow! Day flies be fore us.

II.

Row! row! sing as we go!
Nature rejoices;
Hark! how the hills, as we flow,
Echo our voices!
Still o'er the dark waters
Far away we must roam,
Ere Canada's daughters
Welcome us home,
Row! row! homeward we go,
Twilight falls o'er us;
Row! row! sing as we flow,
Day flies before us.

III.

Row! row! see, in the west,
Lights dimly burning,
Friends in yon harbour of rest
Wait our returning.
See! now they burn clearer;
Keep time with the oar;
Now, now we are nearer
Our happy shore!
Home, home, daylight is o'er.
Friends stand before us;
Yet, ere our boat touch the shore,
Once more the chorus:

Chorus.

Row! row! homeward we steer,
Twilight falls over us;
Hark! hark! music is near,
Friends glide before us.

Row! Row!

(A RIVER SONG)

1. Row! row! home ward we steer. Twilight falls o'er us. Hark!
 hark! music is near. Friends glide before us! Sing light ens on
 our hour. Sing us on ward we go. Keep, each with his neigh bour.
 Time as we flow Row! row! homeward we go. Twilight falls
 o'er us; Row! row! sing as we flow! Day flies before us.

II.
 Row! row! sing as we go!
 Nature rejoices;
 Hark! how the hills, as we flow,
 Echo our voices!
 Still o'er the dark waters
 Far away we must roam,
 Ere Canada's daughters
 Welcome us home.
 Row! row! homeward we go,
 Twilight falls o'er us;
 Row! row! sing as we flow,
 Day flies before us.

III.
 Row! row! see, in the west,
 Lights dimly burning,
 Friends in your harbour of rest
 Wait our returning.
 See! now they burn clearer;
 Keep time with the oar;
 Now, now we are nearer
 Our happy shore!
 Home! home! daylight is o'er,
 Friends stand before us;
 Yet, ere our boat touch the shore,
 Once more the chorus:

Chorus.

Row! row! homeward we steer,
 Twilight falls over us;
 Hark! hark! music is near,
 Friends glide before us.

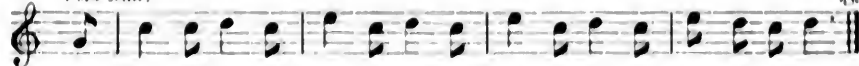
En Roulant Ma Boule.

Voix seule, puis la reprise en chœur.

I En rou-lant ma bou-le rou-lant, En rou-lant ma bou-le

Voix seule, reprise en chœur.

Der-rièr' chez nous ya l'un é-tang. En rou-lant ma bou-le.

Voix seule.

Trois beaux canards s'en vont baignant, rou-li, rou-lant, ma bou-le rou-lant,

II

Trois beaux canards s'en vont baignant,
 En roulant ma boule,
 Le fils du roi s'en va chassant,
 Rouli, roulant, ma boule roulant.—*Refrain.*

III

Le fils du roi s'en va chassant,
 En roulant ma boule,
 Avec son grand fusil d'argent,
 Rouli, roulant, ma boule roulant.—*Refrain.*

IV.

Avec son grand fusil d'argent,
 En roulant ma boule,
 Visa le noir, tua le blanc,
 Rouli, roulant, ma boule roulant.—*Refrain.*

V.

Visa le noir, tua le blanc,
 En roulant ma boule,
 O fils du roi, tu es méchant!
 Rouli, roulant, ma boule roulant.—*Refrain.*

VI.

O fils du roi, tu es méchant!
 En roulant ma boule,
 D'avoir tué mon canard blanc,
 Rouli, roulant, ma boule roulant.—*Refrain.*

VII.

D'avoir tué mon canard blanc,
 En roulant ma boule,
 Par dessous l'aile il perd son sang.
 Rouli, roulant, ma boule roulant.—*Refrain.*

VIII.

Par dessous l'aile il perd son sang,
 En roulant ma boule,
 Par les yeux lui sort'nt des diamants,
 Rouli, roulant, ma bou-le roulant.—*Refrain.*

IX.

Par les yeux lui sort'nt des diamants,
 En roulant ma boule,
 Et par le bec l'or et l'argent,
 Rouli, roulant, ma boule roulant.—*Refrain.*

X.

Et par le bec l'or et l'argent,
 En roulant ma boule,
 Toutes ses plum's s'en vont au vent,
 Rouli, roulant, ma boule roulant.—*Refrain.*

XI.

Toutes ses plum's s'en vont au vent,
 En roulant ma boule,
 Trois dam's s'en vont les ramassant,
 Rouli, roulant, ma boule roulant.—*Refrain.*

XII.

Trois dam's s'en vont les ramassant,
 En roulant ma boule,
 C'est pour en faire un lit de camp,
 Rouli, roulant, ma boule roulant.—*Refrain.*

XIII.

C'est pour en faire un lit de camp,
 En roulant ma boule,
 Pour y coucher tous les passants,
 Rouli, roulant, ma boule roulant.—*Refrain.*

En Roulant Ma Boule.

77

Translated by W. M. LINSAY LAWSON

I
Behind the mirror lies the mere,
En roulant ma boule
Three ducks bathe in its waters clear,
En roulant ma boule — *Chorus*

II
Three fairy ducks swim without fear,
En roulant ma boule
The Prince goes hunting far and near,
En roulant ma boule — *Chorus*

III
The Prince at last draws near the lake,
En roulant ma boule
He hears his gun of magic make,
En roulant ma boule — *Chorus*

IV
With magic gun of silver bright
En roulant ma boule
He sights the Black but kills the White,
En roulant ma boule — *Chorus*

V
He sights the Black but kills the White,
En roulant ma boule
Ah! cruel Prince, my heart you smite,
En roulant ma boule — *Chorus*

VI
Ah! cruel Prince, my heart you break,
En roulant ma boule
In killing thus my snow white Drake,
En roulant ma boule — *Chorus*

VII
My snow white Drake, my Love, my King
En roulant ma boule
His crimson life blood stains his wing
En roulant ma boule — *Chorus*

VIII
His life blood falls in rubies bright
En roulant ma boule
His diamond eyes have lost their light,
En roulant ma boule — *Chorus*

IX
The cruel bar' has found its quest,
En roulant ma boule
His golden bill sinks on his breast,
En roulant ma boule — *Chorus*

X
His golden bill sinks on his breast
En roulant ma boule
His plumes go floating east and west,
En roulant ma boule — *Chorus*

XI
Far, far they're borne to distant lands,
En roulant ma boule
Till gathered by fair maiden's hands,
En roulant ma boule — *Chorus*

XII
They form at last a soldier's bed,
En roulant ma boule
Sweet refuge for the wanderer's head,
En roulant ma boule — *Chorus*

No. 149.

Molto Allegro.

My name it was Sol o - mon Le - vi, way down in Chatham Street, At One

hundred-and-for - ty - nine is where you get your clothes so cheap, Second - handed

All stars and ev'ry thing else so fine, Oh! all the boys they

Chorus.

trade with me, at One hundred and for - ty nine, Oh! o - mon Sol - o - mon.

E - li, Tra - la - la - la, Oh! Shee - ny Le - vi

Tra - la - la - la - la - la - la - la, The boys they call me Sol - o - mon, and the

bunners Shee ny Moss. But then they come to One hundred and for ty

nine, to buy their clothes. See and hand ed 'U' stores, and every thing else so

fine. Oh! all the boys they trade with me at One hundred-and-for ty-nine.

II.

And when a bummer comes in my store, way down on Chatham Street;
 And tries to hang me up for a Coat and Vest and Pants complete,
 I kick that bummer out of my store, and on him set my Pup;
 For I will not trade with any man, who tries to hang me up.—*Chorus.*

III.

The People are delighted to come inside of my store,
 And trade with the elegant Gentleman, what I keeps to walk the floor.
 He is a blood among the Sheemes, beloved by one and all,
 And his clothes they fit him, just like the paper on the wall.—*Chorus.*

Peanuts.

Energetically. ad lib.

Oh! all ye fellers that have peanuts And give your neighbor none, Yer
 shan't have an - y of my peanuts When your peanuts are gone, When
 your peanuts are gone,..... When your peanuts are gone, Yer
 shan't have an - y of my peanuts. When your peanuts are gone.

II.

Oh! all ye fellers that have plenty of good oranges,
 and give your neighbor none, etc.

III.

Oh! all ye fellers that have plenty of soft, sweet soda crackers,
 And give your neighbor none, etc., *ad infini.*

"Old Rogeram."

ADAPTED.

Allegro.

1. Oh, there was an old man and he lived in Je - ru - sa - lem,

Old Rogeram. Concluded.

81

Glo - ry Hal - le - lu - je - rum, Old Rog - er am; And he lived till he died, and was

old as Methus - a - lem; Glo - ry Hal - le - lu - je - rum, Old Rog - er - am.

Chorus.

Old Rog - eram, Old Roger - am, Glo - ry Hal - le - lu - je - rum, Old Roger - am.

cres - cen - do. sfz

II.

Dives was a rich man, as I am a sinner-um,
 Glory Halle-lu-je-rum, Old Rogeram;
 He ate mutton chops and mutton pies for dinner-um,
 Glory Halle-lu-je-rum, Old Rogeram.

III.

Lazarus was a poor man, who lived in a stable-um,
 Glory Halle-lu-je-rum, Old Rogeram;
 He ate the crumbs from the rich man's table-um,
 Glory Halle-lu-je-rum, Old Rogeram.

Ranzo.

A FAVOURITE SAILOR'S SONG OR "SHANTY."

SOLO

Chorus.

SOLO

Ran zo was no sail or Ran zo! boys, Ran zo! O!

Chorus.

Ran zo was no sail or, Ran zo! boys, Ran zo!

II
He shipped on board a whaler,

Chorus.

Ranzo! boys, Ranzo!
He shipped on board a whaler,

Chorus.

Ranzo! boys, Ranzo!

III.
And he would not do his duty, etc.

IV.
So they took him to the gangway, etc.

V.
And they gave him five-and forty, etc.

VI.
But the Captain was a good man, etc.

VII.
And he took him to his cabin, etc.

VIII.
And he taught him navigation, etc.

IX.
And he gave him rum and water, etc.

X.
And he married the Captain's daughter, etc.

XI.
Now he's Captain of a whaler, etc.

XII.
And his Bolson's name is Taylor, etc.

Allegretto.

I had four broth-ers o-ver the sea, Per-rie, Mer-rie, Dix-i,

Dom-i-ne; And they each sent a pres-ent un-to me; Pe-trum, Par-trum

pe-re-dic-en-tum, Per-rie, Mer-rie, Dix-i, Dom-i-ne.

II.

The first sent a goose without a bone,
 Perrie, Merrie, Dixi, Domine.
 The second sent a cherry without a stone,
 Petrum, Partrum, Peredicentum, Perrie, Merrie, Dixi, Domine.

III.

The third sent a blanket without a thread,
 Perrie, Merrie, Dixi, Domine.
 The fourth sent a book that no man could read
 Petrum, Partrum, Peredicentum, Perrie, Merrie, Dixi, Domine.

IV

When the cherry's in the blossom, there is no stone
 Perrie, Merrie, Dixi, Domine.
 When the goose is in the egg-shell, there is no bone,
 Petrum, Partrum, Peredicentum, Perrie, Merrie, Dixi, Domine.

V.

When the wool's on the sheep's back, there's no thread,
 Perrie, Merrie, Dixi, Domine.
 When the book's in the press no man can it read,
 Petrum, Partrum, Peredicentum, Perrie, Merrie, Dixi, Domine.

O Tempora, O Mores.

Con Allegrezza.

A { mer ry mu - sic mak er march'd once on banks of Nile, O
out the wa - ter slow - ly crept a - jol ly cro - co - dile. O

tem - po - ra, O mo - res. From }
tem - po - ra, O mo - res. To } eat him sheer he

did his best with fid - dle and sol - fa; Hey - day, ras - sus

sa. O tem - po tem - po - ra.....

* If pre - ar - red, throughout the rest of this page, the notes on the lower staff alone, may be played by the two hands.

O Tempora, O Mores. Concluded.

85

Musical score for the first system of 'O Tempora, O Mores. Concluded.' It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Praise to Thee e - ter - nal - ly, Dame Mu - sic - ca'.

II.

But then the merry fiddler he seized his violin, O tempora, O mores,
 With bow so fine and nimble, he touched the sweet machine, O tempora, O mores.
 Allegro, Dolce, Presto—the beast is moved, Hurrah!
 Hey-day rassassa. O tempo tempora,
 Praise to Thee eternally, Dame Musica.

III.

And as the music-maker with fiddle did advance, O tempora, O mores,
 The crocodile most charmingly began a country dance, O tempora, O mores,
 Minuet, gallop and waltz, singing a sweet solfa
 Hey-day rassassa. O tempo tempora.
 Praise to Thee eternally, Dame Musica.

IV.

He danced in sand in a circle bound, O tempora, O mores,
 And danced seven old pyramids round, O tempora, O mores,
 For they have long been shaky; singing a sweet solfa,
 Hey-day rassassa. O tempo tempora
 Praise to Thee eternally, Dame Musica.

V.

When the pyramids the beast had killed outright, O tempora, O mores,
 He thought of a public house and appetite, O tempora, O mores,
 Tokay, Burgundy, Champagne with fiddle and with solfa.
 Hey-day rassassa. Oh tempo tempora,
 Praise to Thee eternally, Dame Musica.

VI.

The throat of a musician is like unto a hole, O tempora, O mores,
 Though he has not ceas'd to drink, he'll take another bowl, O tempora, O mores,
 So wishing health to all around, with cheers and a solfa
 Hey-day rassassa. O tempo tempora.
 Praise to Thee eternally, Dame Musica.

Saw My Leg Off.

Musical score for 'Saw My Leg Off.' It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante'. The lyrics are: 'Saw my leg off, saw my leg off, saw my leg off, short.' The score includes dynamic markings 'ff' and 'D.C.' and ends with 'FINE.'.

Partant Pour La Syrie.

Words and Music by HOTTINGER,
Mother of NAPOLEON III

Music adapted for McGILL SONG BOOK,
Translation by C. E. MOYSE, B. A.

I Par - tant pour la Sy - ri - e Le jeune et beau Du - nous, Al
I. Ere left Dunois for Sy - ri - a's shore, Du nous the young and fair, Ho

la prier Ma - ri - e be - ne - dic - tions ex - ploits, Fai -
kneel to Ma - ry to implore Her bless - ing on him there. "Thou

tes Reine im - mor - tel - le. Lui dit il, en par - tant— Que
queen, immortal queen," he prayed—The hour had come to part— Que
"O grant, O

j'aim - e la plus bel - le, Et sois le plus vail - lant, Que
grant I love the fairest maid And prove the stout - est heart," Que
"O grant, O

j'aim - e la plus bel - le, Et sois le plus vail - lant
grant I love the fair - est maid, And prove the stout - est heart."

II

Il écrit sur la pierre
Le serment de l'honneur,
Et va suivre à la guerre
Le conte, son Seigneur,
Au noble vœu fidèle,
Il dit en combattant:
Amour à la plus belle!
Honneur au plus vaillant!

III

Viens, fils de la victoire,
D'unos, dit le Seigneur,
Puisque tu fais ma gloire
Je ferai ton bonheur
De ma fille Isabelle
Sois l'époux à l'instant
Car elle est la plus belle,
Et toi le plus vaillant!

IV

A l'autel de Marie
Ils contractent tous deux,
Cette union chère
Qui seule rend heureux.
Chacun, dans la chapelle,
Disait en les voyant
Amour à la plus belle!
Honneur au plus vaillant!

II

The words he traced upon the stone,
The oath of honour they—
And by his huge lord's side he gone
To join the distant fray
The noble vow he staunch obeyed
And cried amid battle's smart
"Love, love shall be for fairest maid
Honour for stoutest heart."

III

The victory his valour gained,
"Why, certes!" said his lord,
"Take for my glory thus attained,
Thy bliss as the reward
With daughter mine thou shalt be paid
And married, as thou art,
For Isabel's the fairest maid,
And thou the stoutest heart."

IV

At Mary's altar knight and bride
Contract in solemn tone
The union that whatever betide,
Brings happiness alone
And those within the abbey's shade,
Gazed on the pair apart,
And said, "Love, love for fairest maid,
Honour for stoutest heart."

The Microscope, the Telephone.

AIR.—From *H. M. S. Pufface*.

Words by W. McLENNAN, Law '80.

I.

We hope you've all enjoyed this celebration,
The music, tea and muffins in the Hall;
And have recognized the higher education
Which mingles with our yearly Temperance Ball.

Chorus.

The microscope, the telephone
The telescope, the microphone,
The micro-telo-phono-scope,
In the Hall.

II.

We've the music, we've the partners, we've the dances,
It's the evening, it's the season, here's the Hall;
Now don't be led away by foolish fancies,
Remember you're at a Temperance Ball.—*Chorus*.

III.

Here instruction ever mingles with our pleasure,
Which pleasure, unlike others, cannot pall;
And learned gags, not dances, mark the measure
Of the flow of wit and wisdom at our Ball.—*Chorus*.

IV.

If you still will crave for wider dissipations,
Go down into the lower right-hand Hall.
And see the scientific innovations,
Which serve instead of dancing at our Ball.—*Chorus*.

The Proctors and the Dons.

Words and Music By L. G. (Montreal.)

Allgro.
SOLO

f Chorus. SOLO

1 Oh! the Proctors and the Dons and the Sops, And the Sops, Took an

ear ly morn ing walk for their coughs, For their coughs, And they

marched to Côte St. Luc, With-out wa-ter-proof or tuque, Af-ter

get-ting up quite ear-ly in the morn-ing And they

f Chorus.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The tempo is marked 'Allgro.' and the first system is labeled 'SOLO'. The second and fourth systems are labeled 'f Chorus.' and 'SOLO' respectively. The lyrics are: '1 Oh! the Proctors and the Dons and the Sops, And the Sops, Took an ear ly morn ing walk for their coughs, For their coughs, And they marched to Côte St. Luc, With-out wa-ter-proof or tuque, Af-ter get-ting up quite ear-ly in the morn-ing And they'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

marched to Côte St. Luc, with out wa - ter - proof or - tigue Af - ter
 get - ting up quite ear - ly in the morn - ing

II.

Oh, they marched to Côte St. Luc in "ex'cellent form,"
 "Ex'cellent form"
 Never dreaming of a fierce impending storm,
 Pending storm:
 Till a rumbling in the West
 Stirred the doughty Proctor's breast
 After getting up *quite* early in the morning

Chorus.

Till a rumbling in the West, etc.

III.

"Gentlemen," said he, "this storm we must evade,
 Must evade
 Let us seek the classic shelter of a Shade,
 Of a Shade;
 For a wetting through would be
 An extreme calamitie.
 After getting up *quite* early in the morning."

Chorus.

For a wetting through, etc.

IV.

"An *extreme* calamitie," the Proctor said,
 Proctor said;
 "We should have to ask the assistance of a Med.,
 Of a Med.,
 And he'd stuff us at his will
 With his bolus and his pill
 After getting up *quite* early in the morning.

Chorus.

And he'd stuff us, etc.

The Proctors and the Dons. Concluded.

V

Then the Proctor and the Dons and the Sophs,
 And the Sophs,
 Much regretted having ventured with their coughs,
 With their coughs
 And although they ran "in town"
 They were "poked up" by the storm.
 After getting up *quite* early in the morning.

Chorus.

And although they ran, etc.

VI

Oh, the Proctor "spurred" up to forty-two,
 Forty two,
 But the *agua pura* wet them through and through,
 Through and through.
 And they had to fetch a Med
 Who soon closed them into bed,
 After getting up *quite* early in the morning.

Chorus.

And they had to fetch, etc.

Moral.²

Now let every gentle Soph of McGill,
 Of McGill,
 Shun the stony-hearted Meddy with his pall,
 With his pall,
 Never march to Cote St. Luc,
 Without waterproof or tunic,
 After getting up *quite* early in the morning.

Chorus.

Never march, etc.

² The word *Moral* to be spoken.

Smoking Song.

The musical score for "Smoking Song" is written in 3/4 time with a key signature of one flat (B-flat). It consists of two systems of three staves each. The first system includes the vocal line and two piano accompaniment staves. The lyrics for the first system are: "1. Float - ing a way like the four tan's spray Or the". The second system includes the vocal line and two piano accompaniment staves. The lyrics for the second system are: "snow-white plume of a mai - den, The smoke wreaths rise to the". The piano accompaniment features a steady bass line and chords in the right hand.

Smoking Song. Concluded.

star lit - skies, With bliss - ful fogs - dance - la - den

Chorus.

Then smoke a way till a gold - den ray - lights

up the dawn of the mor - row, For a cheer - ful crew like a

shield, will bar The blows of care and sor - row

II.
The leaf burns bright, like the gems of light.
That flash in the brands of beauty;
It nerves each heart for the hero's part
On the battle plain of duty.—*Chorus.*

III.
In the thoughtful gloom of his darkened room,
Sits the child of song and story,
But his heart is light, for his pipe beams bright,
And his dreams are all of glory.—*Chorus.*

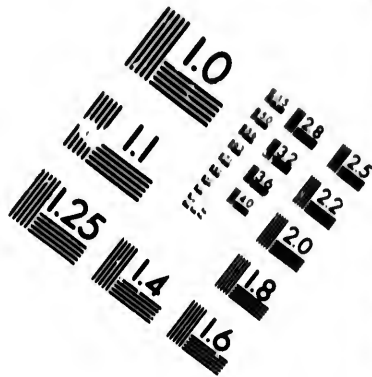
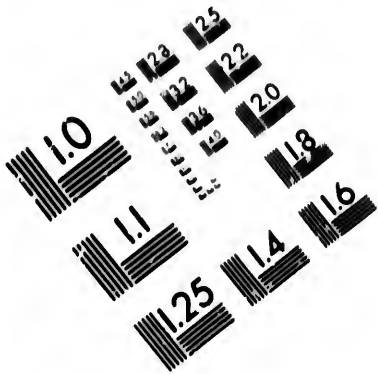
IV.
By the blazing fire sits the gray haired sire,
And infant arms surround him;
And he smiles on all in that quaint old hall,
While the smoke curls float around him.—*Chorus.*

V.
In the forests grand of our native land,
When the savage conflict's ended,
The Pipe of Peace brought a sweet release
From toil and terror blended.—*Chorus.*

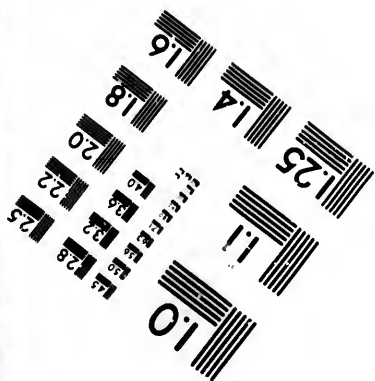
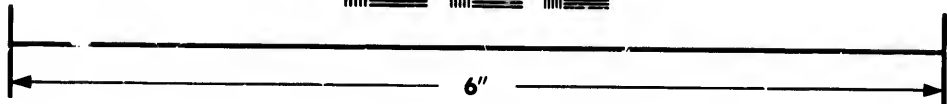
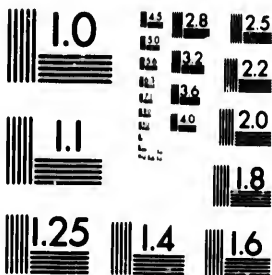
VI.
The dark eyed train of the maids of Spain,
'Neath their arbour shades trip lightly,
And a gleaming cigar, like a new born star,
In the clasped their lips burns brightly.—*Chorus.*

VII.
It warms the soul like the blushing bowl,
With its rose-red burden streaming,
And drowns it in bliss like the first warm kiss
From the lips with the love buds teeming.—*Chorus.*





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01

Robinson Crusoe.

1. When I was a lad I had cause to be sad, My grand-fa-ther I did

lose O. I'll bet you never can you have heard of the man—His name it was Rob-in-son

Chorus.

Cru - soe. O! Rob-in-son Cru - soe, O! poor Rob-in-son Cru - soe!

The musical score consists of three systems. The first system has a vocal line with lyrics: 'Tink a tink tang, Ting a tink tang, O! poor Rob in son Cru soe'. The second system is a piano accompaniment. The third system is a grand piano accompaniment. The music is in a simple, rhythmic style with a key signature of one sharp (F#).

II.
 Perhaps you have read in a book,
 Of a voyage that he took,
 And how the raging whirlwind blew,
 That the ship with a shock
 Drove plump on a rock,
 Near drowning poor Robinson Crusoe.
 Tink a tink tang, etc.

III.
 Poor son! none but he
 Remain'd on the sea;
 Ah! Fate, Fate, how could you do so?
 Till a hore he was thrown,
 On an island unknown:
 O! poor Robinson Crusoe.
 Tink a tink tang, etc.

IV.
 He wanted something to eat,
 And sought for some meat,
 But the cattle away from him flew so!
 That, but for his gun,
 He'd been surely undone:
 Oh! my poor Robinson Crusoe.
 Tink a tink tang, etc.

V.
 But he sav'd from aboard
 An old gun and a sword,
 And another odd matter or two, so,
 That, by dint of his thrift
 He manag'd to shift:
 Well done, Robinson Crusoe.
 Tink a tink tang, etc.

VI.
 And he happen'd to save,
 From the merciless wave,
 A poor parrot, I assure you 'tis true, so,
 That when he'd come home,
 From a wearisome roam,
 Shou'd cry out, "Poor Robinson Crusoe!"
 Tink a tink tang, etc.

VII.
 He got all the wood,
 That ever he could,
 And stuck it together with glue, so,
 That he made him a hut,
 In which he might put,
 The carcass of Robinson Crusoe.
 Tink a tink tang, etc.

VIII.
 He us'd to wear an old cap,
 And a coat with long flap,
 With a beard as long as a Jew, so,
 That by all that is civil,
 He look'd like the devil,
 More than like Robinson Crusoe.
 Tink a tink tang, etc.

IX.
 And then his man Friday,
 Kept the house neat and tidy,—
 To be sure 'twas his business to do so;
 They lived friendly together—
 Less like servant than neighbor,
 Liv'd Friday and Robinson Crusoe.
 Tink a tink tang, etc.

X.
 At last an English sail,
 Came near within hail,—
 O! then he took to his little canoe, so,
 That on reaching the ship,
 The captain gave him a trip—
 Back to the country of Robinson Crusoe.
 Tink a tink tang, etc.

PAGEES DE LA FRÉCHETTE

MUSIQUE DE G. COUTURE.

Allegro moderato.

1 Sur l'asphalte ou la neige molle, Trot - ti - nent les cheveux au

vent, Quel est ce lu - ron qui souvent chante en s'en al - lant à l'é - co - le?

Refrain. *Chœur ad libitum.*

Gai comme un pinson,
Plein de sans-façon, Quel est - il?
Ce jo - li gar - çon, Quel est-il?

L'enfant de McGill. Continued.

f *leggiero e staccato.*

C'est l'é-bourif fant, C'est le triomphant, Le joyeux en-fant de Me-

C'est l'é-bou-rif-fant, C'est le triomphant, joyeux en-fant de Me-

f

f

Detailed description: This system contains the first two systems of music. The first system has a vocal line in treble clef with lyrics 'C'est l'é-bourif fant, C'est le triomphant, Le joyeux en-fant de Me-'. The second system has a vocal line in treble clef with lyrics 'C'est l'é-bou-rif-fant, C'est le triomphant, joyeux en-fant de Me-'. Below these are two systems of piano accompaniment. The first piano system has a treble clef with a forte (*f*) dynamic and a bass clef with a forte (*f*) dynamic. The second piano system has a treble clef with a forte (*f*) dynamic and a bass clef with a forte (*f*) dynamic.

Gill..... C'est l'é-bou-rif-fant, C'est le triomphant,

Gill..... C'est l'é-bou-rif-fant,, C'est le tri-om-

p

p

Detailed description: This system contains the second two systems of music. The first system has a vocal line in treble clef with lyrics 'Gill..... C'est l'é-bou-rif-fant, C'est le triomphant,'. The second system has a vocal line in treble clef with lyrics 'Gill..... C'est l'é-bou-rif-fant,, C'est le tri-om-'. Below these are two systems of piano accompaniment. The first piano system has a treble clef with a piano (*p*) dynamic and a bass clef with a piano (*p*) dynamic. The second piano system has a treble clef with a piano (*p*) dynamic and a bass clef with a piano (*p*) dynamic.

L'enfant de McGill. Continued.

First system of musical notation. It consists of three staves: a vocal line and two piano accompaniment staves. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line has lyrics: "C'est l'é - bou - rif - fant, le tri - om - phant, l'é - bou - rif - fant, le tri - om -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Dynamic markings include *cres* and *con*.

Second system of musical notation, continuing the piano accompaniment from the first system. It consists of two staves. The right hand continues with chords and eighth notes, while the left hand continues with eighth notes. Dynamic markings include *cres* and *con*.

Third system of musical notation. It consists of four staves: two vocal lines and two piano accompaniment staves. The key signature has one sharp (F#) and the time signature is 2/4. The vocal lines have lyrics: "phant, le joy - eux en - fant de Mc - Gill. De Me - Gill." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Dynamic markings include *do*, *ff*, and *p*.

II
Il porte sous le bras un livre,
Sa jeunesse est tout son trésor,
Libre et fier, il nargue le sort,
Tout heureux de se sentir vivre.—*Refrain.*

III
Sa moustache souvent rebelle
Aux soins les plus persévérants,
Plus que tous les crocs conquérants,
Ont fait rêver plus d'une belle.—*Refrain.*

IV
Pa;fois son cœur, douce chimère,
Caresse un tendre souvenir;
Mais, quand il rêve d'avenir,
C'est plutôt pour sa vieille mère.—*Refrain.*

V
Commettrait il quelque escapade,
N'en parlons pas, car ce froufrou
Donne souvent son dernier sou
Pour obliger un camarade.—*Refrain.*

VI
Le souet jamais ne l'effleure,
Allègre comme auparavant,
Il semble se dire "En avant"
Lorsque du travail sonne l'heure.—*Refrain.*

VII
De tous côtés chacun s'écrie
Quel est ce bruyant bonte-en train,
De s'amuser toujours en train?
Ca? c'est l'espoir de la patrie!—*Refrain.*

Who Can Tell? (Round.)

1.
1. Why the Fresh, Why the
D.C. Who can tell? Who can
2. How much sport, How much
D.C. Who can tell? Who can

2.
When - - e'er they hear, When - - e'er they hear,
Soph - - o - mores have, Soph - - o - mores have,

3.
tramping of feet in the dead of night, Spring out of bed in a
div - ing in to all sorts of scrapes, In "salt ing" of Fresh and "cur
Fixe

1.
Fresh, Why the Fresh, 2.
tell? Who can tell? tell?
sport, How much sport,
tell? Who can tell? tell?

2.
hear, When - - e'er they hear, The
have, Soph - - o - mores have, In

3.
fear - ful fright, And se - cure their doors so wondrous - ly tight,
ing" of grapes, In the "gobbling of gobblers" and nar - row es - capes.
D.C. 1.

III.
How much more, || *Ter.*
Of Junior time, || *Ter.*
With thoughts far away from the book in hand,
Is spent in the castles of airy land,
Where celestial beauties bewitchingly stand,
Who can tell? || *Ter.*

IV.
What success, || *Ter.*
Seniors have, || *Ter.*
By practice of "Science," and practice of "Arts,"
Through making of love, and breaking of hearts,
In becoming a prey to "Cupidine" darts,
Who can tell? || *Ter.*

G

Sir Urian's Ride Round the World.

Moderato barbaresco.

BEETHOVEN

I. When folks have on their trav - els gone, They bring strange sto - ries
home, sirs, My stick I took, my hat put on, For
I, in turn, would roam, sirs, Lay aught to your blame - - -
no wight can, Let's have more of that now, Sir U - ri - an.

II.

I first went t'ward the Arctic Pole,
'Twas very cold, believe me;
More comfort, thought I, on the whole,
My German hearth could give me.—*Chorus.*

III.

In Greenland many friends I met,
Whose kindness was but wasted;
A jug of oil before me set
I left behind untasted.—*Chorus.*

Sir Urian's Ride Round the World. Concluded. 99

IV

The Esquimaux are big and stout,
A lazy, useless lot, sirs,
Through calling one a sorry lout,
Of blows a store I got, sirs.—*Chorus.*

V

New in America was I,
Fresh told I did not mind it—
The north west passage must be nigh,
I'll do my best to find it.—*Chorus.*

VI

I straight slung on my telescope
And off I put to sea, sirs,
The passage will be found, I hope,
By luckier folk than me, sirs.—*Chorus.*

VII

To Mexico then go I must,
The journey is not short, sirs,
But gold I heard, lies there like dust,
To get some would be sport, sirs.—*Chorus.*

VIII

A grievous truth I must unfold,
How could those falsehoods blind me?
The sack I bought to hold the gold
I empty left behind me.—*Chorus.*

XIV

Now from my travels, sirs, returned,
That man to man's a brother
At I one, abroad—thus have I learned
All fools like one another.

Chorus.
In truth a wicked speech, you heartless man!
For goodness sake stop short, Sir Urian!

IX

Some fish I bought— I bought some cake
And other cold provision,
My way to Asia - soil I'd make,
Such was my firm decision.—*Chorus.*

X

Great, wise is the Mogul, no doubt,
If we could find the truth out,
When I arrived he was about
To have a double tooth out.—*Chorus.*

XI

The tooth of a Mogul can ache,
In spite of all his treasure!
A poor man can with ease partake
Of such a doubtful pleasure.—*Chorus.*

XII

I told mine host, 'twas lay intent
To pay him very soon, sirs,
To China and Bengal I went,
It might have been the moon, sirs.—*Chorus.*

XIII

To Java, Ouhette, too,
I hurried on—went then, sirs;
To Africa, and took a view
Of many towns and men, sirs.—*Chorus.*

Three Blind Mice. (Round.)

1.
Three blind mice, Three blind mice,
2.
See how they run, See how they run,
3.
They all run after the farm-er's wife, Who cut off their tails with a
2.
mice, Three blind mice,
3.
run, See how they run.
1.
carv-ing knife; Did ev-er you hear such a thing in your life?

Vanitas! Vanitatum Vanitas!

CARL FRIEDRICH ZELTER

Moderato.

1 Ich hab' mein Sach auf nichts ge stellt juch he, juch he, juch he,
 drum ist's so wohl mir in der Welt juch he, juch he, juch he,
 2 Ich stellt mein Sach auf tield und Gut, juch he, juch he, juch he,
 da - ru - ber ver - lor ich Freud und Muth o weh, o weh, o

he! Und wer will mein Kame ra - de sein der
 weh! Die Mitt - ze roll - te heir und dort, und

sto - so mit an, der stin - me mit ein, bei die - ser Nei - ge
 hascht' ich sie an ein em Ort, an an dern war sie

Wein, bei die - ser Nei - ge Wein, bei die - ser Nei - ge
 fort, an an - dern war sie fort, an an - dern war sie

Wem.
fort

III
Auf Weiber stell' ich nun mein Sach, juchhe' daher mir kam viel Ungemach, o weh!
Die Falche sucht sich ein ander Theil, die Treue macht' mir Langeweil, die Beste
war nicht feil.

IV
Ich stell' mein Sach auf Ross' und Fahrt, juchhe' und lass meine Vaterlandesart, o weh!
Und mir behagt' es nirgends recht, die Kost war freud, das Bett war schlecht, niemand
verstand mich recht.

V
Ich stell' mein Sach auf Ruhm und Ehr', juchhe' und seh' gleich hatt' ein
And'rer mehr; o weh! Wie ich mich hatt' hervorgethan da sahen die Leute scheid' mich
an, hatte Keinem Recht gethan.

VI
Ich setz' mein Sach auf Kampf und Krieg juchhe' und uns gelang so mancher Sieg,
juchhe' Wir zogen in Feindes Land hinein, dem Freunde sollt's nicht viel besser
sein, und ich verlor ein Heil.

VII
Nun hab' ich mein Sach auf nichts gestellt, juchhe' und mein gehört die ganze
Welt juchhe' Zu Ende geht nun Sang und Schmaus, nur trinkt mir alle
Neigen aus, die letzte muss heraus!

* Vive la Canadienne.

Solo first time, then repeat in chorus.

I. Vive la Ca-na-di-en-ne, Vo-le, mon cœur, vo-le, la Vive
FINE.
la Ca-na-di-en-ne, Et ses jo-lis yeux doux

Solo first time, then repeat in chorus.

D.C.

Et ses jo-lis yeux doux, doux, doux, Et ses jo-lis yeux doux,

II.
Nous la menons aux nocés,
Vole, mon cœur, vole,
Nous la menons aux nocés
Dans tous ses beaux atours. (Ter.)

III.
On dance avec nos blondes,
Vole, mon cœur, vole,
On danse avec nos blondes;
Nous changeons tour à tour. (Ter.)

IV.
On passe la carafe,
Vole, mon cœur, vole,
On passe la carafe,
Nous buvons tous un coup. (Ter.)

V.
Mais le bonheur augmente,
Vole, mon cœur, vole,
Mais le bonheur augmente,
Quand nous sommes tous soifs (Ter.)

*Probably the most popular of all Canadian Songs.

The Three Crows.

mf *Chorus.*

I There were three crows sat on a tree, O, Bil ly Ma gee Ma

mf *Chorus.*

gar! There were three crows sat on a tree, O Bil ly Ma gee Ma

mf

gar! There were three crows sat on a tree, And they were black as

Chorus.

black could be, And they all napped their wings and cried, Caw! Caw! Caw!

f

II.
Said one old crow unto his mate,
Chorus.—O, Billy Magee, Magar! } (bis.)
Said one old crow unto his mate,
"What shall we do for grub to eat?"—Chorus.

III.
"There lies a horse on yonder plain," } (bis.)
Chorus.—O, Billy Magee, Magar!
"There lies a horse on yonder plain,
Who's by some cruel butcher slain."—Chorus.

IV.
"We'll perch ourselves on his backbone," } (bis.)
Chorus.—O, Billy Magee, Magar!

• Imitate Crows.

"We'll perch ourselves on his backbone,
And peck his eyes out one by one."—Chorus.

Lovely Night.

MUSIC BY F. X. DUWYAT. ADAPTED FOR Mc GILL'S SONG BOOK

Andantino *crec.*

I love thy night! O, lovely night! Spreading o'er our hill and valley,
Soft and slowly hangs thy happy shadow, Soon our weary eyes will
close, And slumber in thy blest repose; Soon our weary
eye-lids close, And slumber in thy blest repose.

II.

Holy night! O, holy night!
Placing brighter worlds before us,
Happiness thou sheddest o'er us,
O, that we might ne'er return } (bis.)
To this dull earth to weep and mourn.

The Student of McGill.

Words by R. D. McGibbon, Law, '79

Allegro.

The lyrics of the song are: "The hero of my humble song Was a student of McGill, And down with in the Law School You may hear the story still— He had no other aim in life Than to pass his sessions free, And be some times in, at the En-quete Room, And some times out, on a".

The score is written for voice and piano. It consists of eight systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Allegro*. The lyrics are placed below the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The piece concludes with a *poco rit.* marking.

Chorus.
f a tempo.

spree..... That Student of McGill..... That Student of McGill.....
Gill..... That rusty, musty, dusty, rusty Student of McGill
That rusty, musty, dusty, rusty Student of McGill

II.

When first he came to grind up Law,
He was a freshman green;
He'd never been to Town before,
No vices had he seen,
But evil communi-ca-tions,
Our catechismus say,
Are *rather* apt to lead our minds
From Virtue's paths away.—*Chorus.*

III.

This student wandered out one night
Some medical friends to see,
And with those self-same Med-i-cals
He got on a roaring spree.
And the Bobbies straight did run them in,
Though the next day they got free,
By paying ten-dollars-and-thirty-one cents
To the City Treasure.—*Chorus.*

IV.

This student then neglected Court,
And his lectures didn't attend,
So the Dean informed the wayward lad,—
"You will have your ways to mend,
For *quoad* this, and *quoad* that,
We will you rusticate,
So ponder it o'er, my dear young man,
Before it is too late."—*Chorus.*

V.

So the student took these words to heart,
And determined to repent,
On the World, the Flesh and the Arch-Enemy
His money no longer spent;
And new he's turned a "Theolog,"
And he gets free grub and clothes,
And along the street with a white neck-tie
And a sanctified air he goes.—*Chorus.*

The Spanish 'Guitar.

Moderato.

mf

1 When I was a stu dent at Ca diz..... I played on the
 2 I'm no long er a stu dent at Ca diz..... But I play on the

mf

Zan - ish Gu tar, ching' ching' I used to make love to the
 Zan - ish Gu tar, ching' ching' And still I am fond of the

la - dies..... I think of them now when a - far, ching' ching'
 la - dies..... Though now I'm a hap - py pa - pa, ching' ching'

Chorus.

Ring! ching' ching! Ring! ching' ching! Ring out ye bells, oh, ring out ye

bell's, oh, ring out ye bell's! Ring' ching' ching' ring' ching' ching'

Repeat chorus softly.

ring out ye bell's As I play on the Span ish gu - tar, ching' ching'

The Three Jews.

TENORS *See lower.*

BASS I. Oh, once up on a time there were three Jews, Oh, once up on a time there

were three Jews, Jews, Jews, Jews, Jews, Jews, Jews, Jews,

There were three Jews. Jews,
2d: A bra - ham,

Jews, Jews, Jews, Oh, once up on a time there were three Jews.

Jews, Jews, II.

And the name of the first was A - bra - ham, (*bis.*)
A - a - bra - a - ham - ham - ham, (*bis.*)
And the name of the first was A - bra - ham.

III.

And the name of the second was Is - a - ac, (*bis.*)
Is - a - a - ac - ac - ac, (*bis.*)
And the name of the second was Is - a - ac.

IV.

And the name of the third was Ja - a - cob, (*bis.*)
Ja - a - cob - cob - cob, (*bis.*)
And the name of the third was Ja - a - cob,

V.

And they all went to Je - ru - sa - lem, (*bis.*)
Je - ru - sa - lem - lem - lem, (*bis.*)
And they all went to Je - ru - sa - lem.

VI.

And I wish they'd gone to Je - ri - cho, (*bis.*)
Je - ri - cho - cho - cho, (*bis.*)
And I wish they'd gone to Je - ri - cho.

The Three Ravens.

16TH CENTURY.

1. There were three ra - vens
2. Be - hold a - las in

Allegretto.
p

sat on a tree, Down a down, hey down, hey-down; They were as black as
yon green field, Down a down, hey down, hey-down; There lies a knight, slain

p

they might be, With a down,..... And one of them said
un-der his shield With a down,..... His hounds lie down be

mf

to his mate, "Where shall we our break-fast take, With a down der-ry, der-ry,
side his feet, So well do they their mas - ter keep, With a down der-ry, der-ry

p

The Three Ravens. Concluded.

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der-ry down, down.
der-ry down, down

III.
His faithful hawks so near him fly,
Down a down, hey down, hey down;
No bird of prey doth venture nigh,
With a down.
But see! there comes a fallow doe,
And to the knight she straight doth go,
With a down derry, derry, derry down, down.

IV.
She lifted up his ghastly head,
Down a down, hey down, hey down;
And kiss'd his wounds that were so red,
With a down.
She buried him before the prime,
And died herself, ere even-song time,
With a down derry, derry, derry down, down

Malbrouck.

Marlbrouck s'en va - t'en guer - re, Mi - ron - ton, mi - ron - ton, mi - ron - ton.
ne, Malbrouck, s'en va - t'en guer - re, Ne sait quand re - vien dra.
Ne sait quand re - vien - dra, Ne sait quand re - vien dra.

II.
Il reviendra z-à Pâques,
Miron-ton, etc.
Il reviendra z-à Pâques
Ou à la Trinité. (ter.)
III.
La Trinité se passe,
Miron-ton, etc.
La Trinité se passe,
Malbrouck ne revient pas. (ter.)
IV.
Madame à sa tour monte,
Miron-ton, etc.
Madame à sa tour monte,
Si haut qu'ell' peut monter. (ter.)
V.
Elle aperçoit son page,
Miron-ton, etc.
Elle aperçoit son page
Tout de noir habillé. (ter.)
VI.
— Beau page, ah! mon beau page,
Miron-ton, etc.
Beau page, ah! mon beau page,
Quell' nouvelles apportez? (ter.)

VII.
Aux nouvelles que j'apporte,
Miron-ton, etc.
Aux nouvelles que j'apporte
Vos beaux yeux vont pleurer. (ter.)
VIII.
Quittez vos habits roses
Miron-ton, etc.
Quittez vos habits roses
Et vos satins brochés. (ter.)
IX.
Monsieur Malbrouck est mort,
Miron-ton, etc.
Monsieur Malbrouck est mort,
Est mort et enterré. (ter.)
X.
J'ai vu porter en terre,
Miron-ton, etc.
J'ai vu porter en terre
Par quatre-z-officiers. (ter.)
XI.
L'un portait sa cuirasse,
Miron-ton, etc.
L'un portait sa cuirasse,
L'autre son bouchier. (ter.)

XII.
L'un portait son grand sabre,
Miron-ton, etc.
L'un portait son grand sabre,
L'autre ne portait rien. (ter.)

Dulce Domum.

Solo

I Con - ce - na - mus, O - m - ni - a - dul - ce - ja - quet - ti - le - mus! No - bi -
 I Come, companions, join your voices, Hearts with pleasure bound - ing, Sing we the

le - can - ti - um Dul - ce - me - los, Do - mum do - mum re - so - ne - mus
 noble lay, Sweet song of hol - y day, joys of home, sweet home re - sounding

Chorus.

Do - mum, do - mum, dul - ce - do - mum, Dul - ce - do - mum re - so - ne - mus, Do - mum
 Home, sweet home, with ev - ry pleasure, Home with ev - ry bless - ing, crown'd Home on

do - mum, dul - ce - do - mum, Dul - ce - do - mum re - so - ne - mus,
 best de - light and treas - ure, Home, the wel - come song re - sound!

Upidee. Concluded.

U - pi - dee - i, dee - i - da, U - pi - dee, U - pi - da! U - pi - dee - i, dee - i - da, U - pi - dee - i - da!

II.

The winter snow was falling fast,
As thro' the college gates there passed
A Soph. with low dejected mien,
He feared the worst, 'twas plainly seen.—*Chorus.*

III.

Winter's storms are past and gone,
Spring with gentle breeze has come,
A Senior (for now such is he)
Works day and night to get A. B.—*Chorus.*

IV.

Of graduate class a member now,
Importance stamps his youthful brow,
In pride he views th'approaching spring,
When end shall this "confounded thing."—*Chorus.*

V.

Inside a car, in rapid flight
From college cheer, and banquet bright,
With ghastly visage, pale as death,
The "Plucked" all curses 'neath his breath.—*Chorus.*

The Three Crows.

Allegretto.
solo. (*ad lib.*)

Music by J. B. ZWECKER.
Chorus.

mp Three crows there were once who sat on a stone, *f* Fil - la - la - la - la

mp e stacc. *f*

The Three Crows. Concluded.

mp *Chorus.*
la..... But two flew a way, and then there was one *f* Fal

The first system of music consists of three staves. The top staff is the vocal line, starting with a *mp* dynamic and a *Chorus.* marking. It contains the lyrics "la..... But two flew a way, and then there was one" followed by a fermata and the word "Fal". The piano accompaniment is on two staves below, with a *mp* dynamic marking.

mp *solo.*
la la la la la..... The oth - er Crow felt so

The second system of music consists of three staves. The top staff is the vocal line, starting with a *mp* dynamic and a *solo.* marking. It contains the lyrics "la la la la la..... The oth - er Crow felt so". The piano accompaniment is on two staves below.

f *mf*
tim - id a - lone, Fal - la - la - la - la - la..... That

The third system of music consists of three staves. The top staff is the vocal line, starting with a *f* dynamic and ending with a *mf* dynamic. It contains the lyrics "tim - id a - lone, Fal - la - la - la - la - la..... That". The piano accompaniment is on two staves below, with a *f* dynamic marking.

ff *Chorus.*
he flew a - way, and then there was none. Fal - la - la - la - la - la.....

The fourth system of music consists of three staves. The top staff is the vocal line, starting with a *ff* dynamic and a *Chorus.* marking. It contains the lyrics "he flew a - way, and then there was none. Fal - la - la - la - la - la.....". The piano accompaniment is on two staves below, with a *sfz* dynamic marking.

The 'Varsity Under the Hill.

Words and Music by F. G. Montreal

I've travelled a bit since the days When I labored and toiled at Mc

Gill..... But where ever I've been, no place have I seen Like the

'Var - sity un - der the Hill Oh, the halls with the queer lit - tle

en - po - la, The spot we all know as Mc - Gill! You may

The 'Varsity Under the Hill. Concluded.

go where you like no place can you strike like the 'Varsity under the Hill

Chorus.

Oh, the hall with the queer lit - tle cu - po - la

spot we all know as 'Me Gilt.' You may go where you like, no

place can you strike. Like the 'Varsity under the Hill'

I
I've visited lands afar off,
Their pleasures enjoyed at my will. I turned
But my heart ever yearned, as my thoughts to it
For the 'Varsity under the Hill.—Chorus.

III,
To Oxford and Cambridge I've been,
St. Andrews and Dublin, but still,
I'm free to confess, I think none the less
Of the 'Varsity under the Hill.—Chorus.

IV
I visited Heidelberg too,
Ferrara and Berne and Seville,
Vienna and Pesti, but still I love best
The 'Varsity under the Hill.—Chorus.

V
So we'll pledge here in bumpers to night
The pride of our heart 'Old Metall'
And our glasses shall clink as we lovingly drink
To the 'Varsity under the Hill.—Chorus

The Song of the Flea.

FROM GOETHE'S FAUST.

Translated by CHARLES E. MOYSE

REPRODUCED

Poco Allegretto.

Piano introduction in G major, 2/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a dynamic marking of *p* (piano).

1 Of yore there was a King, sirs, Who had a fine fat flea, The
 2 In silk and velvet fine, sirs, The flea was quick ly clad, With

Vocal line with lyrics and piano accompaniment. The piano part includes dynamic markings *p*, *pp*, and *ff*.

flea that precious thing, sirs, Just like a son loved he
 rib -bons quite di - vine, sirs, A cross to boot he had.

Vocal line with lyrics and piano accompaniment. The piano part includes dynamic markings *p* and *pp*.

back his man of clothes, sirs, Who came with - out de - lay To
 min - i - ster he grew, sirs, And wore a gor - geous star, His

Vocal line with lyrics and piano accompaniment. The piano part includes dynamic markings *pp* and *f*.

The Song of the Flea. Continued.

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make the young ker
kins folk not a

line are. And eat and all straight
few. are. At court the grand ces

way
are

3. The Lords and Ladies there, sirs, Were al-most plagued to fits. The

The Song of the Flea. Continued.

Queen and her maids fat, sirs, From bites nigh lost their wits. They

pp

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are "Queen and her maids fat, sirs, From bites nigh lost their wits. They". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings include *pp* (pianissimo) and *p* (piano).

dared not nick the fleas, sirs, Al though they twitched all o'er; But

pp *f*

The second system of the musical score. The vocal line continues with the lyrics "dared not nick the fleas, sirs, Al though they twitched all o'er; But". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *pp* (pianissimo) and *f* (forte).

f Chorus.

we if fleas should tease sirs, Can nick and snick a score. But

The third system of the musical score, marked as the beginning of the chorus. The vocal line starts with the lyrics "we if fleas should tease sirs, Can nick and snick a score. But". The piano accompaniment continues. Dynamic markings include *f* (forte).

we if flees should tease, sirs, Can nick and snick a

The fourth system of the musical score. The vocal line continues with the lyrics "we if flees should tease, sirs, Can nick and snick a". The piano accompaniment continues with the same rhythmic pattern.

The Song of the Flea. Concluded.

score, But we, if flees should tease, Sss, Cnn nck and snck a

This system contains the first line of the musical score. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature has one flat, and the time signature is 3/4.

score, yes, yes, But we if flees should tease, Sss, Cnn nck and snck a

This system contains the second line of the musical score, continuing the vocal line and piano accompaniment from the first system.

score, if flees should tease.....

This system contains the third line of the musical score. The vocal line ends with a dotted line, indicating a long note or a breath mark. The piano accompaniment continues.

f

This system contains the final line of the musical score. It features a piano accompaniment in the right hand with a forte (*f*) dynamic marking and a piano accompaniment in the left hand. The piece concludes with a double bar line.

Fairy Moonlight.

Moderato.

I. Had to thee, queen of the st - lent night, Shine clear, shine bright, yield thy pensive light

ALTO VOICE.

I. Had to thee, queen of the st - lent night, Shine clear, shine bright, yield thy pensive light

Blithely we'll dance in thy sil - ver ray, Hap - pi - ly pass - ing the hours a - way.

Blithely we'll dance in thy sil - ver ray, Hap - pi - ly pass - ing the hours a - way.

Must we not love the stil - ly night, Dressed in her robes of blue and white? Heaven's arches ring,

Must we not love the stil - ly night, Dressed in her robes of blue and white? Heaven's arches ring,

MÄSSIG.

CARL FRIEDRICH ZELTER, 1802.

mp *Einseln.*

1 Der Wein er freuet des Menschen Herz, drum gab uns Gott den Wein, auf!
 2 Die Lieb' er liebt des Menschen Herz zu mancher E-del that ist

mp

last bei Re-ben saft und Scherzums un- sers Das-ents freun wer
 Lin-de rung für je-den Schmerz ist Licht auf dunk-lem Pfad' Wohl

sich er freuet, thut sei-ne Pflicht drum sto- sset an und sin- get dann, was
 dem der ih-re Ro-sen bricht! Drum küsst und trinkt stosst an und singt, was

p *Alle.* *mf* *Einseln.*

Mar-tin Lu-ther spricht, was Mar-tin Lu-ther spricht; } Wer nicht liebt Wein, Weib
 Mar-tin Lu-ther spricht, was Mar-tin Lu-ther spricht. }

Trinklied. Concluded.

123

und Ge-sang, der bleibt ein Narr sein Le-ben-lang, und Nar-ren und wir

nicht, und Nar-ren sind wir nicht! Wer nicht liebt Wein, Weib

f *Alto.*

und Ge-sang der bleibt ein Narr sein Le-ben-lang und

Nar-ren sind wir nicht und Nar-ren sind wir nicht!

III.

Ein Lied voll rei-ner Har-mo-nie in treu er Freun-de Kreis, ist Labung nach des Ta-ges Müh',
und nach der Arbeit Schweiss: drum kusset nach er fül-ler Pflicht: drum sto-sset an und
sin-get dann, was Martin Luther spricht, was Martin Luther spricht.

Wer nicht liebt Wein, u.s.w.

Serenade.

Music by F. R. BURTON.

Words by BARRY CORNWALL.

Andante con espress.

1. A - wake! the star - ry mid - night hour hangs char - med and pauseth
2. A - wake! soft dews will soon a - rise, From dai - sied mead, and

in its flight; In its own sweetness sleeps the flow'r, And the birds lie hushed in
thorn - y brake; Then, Sweet, uncloud those east - ern eyes, And like the ten - der

deep de - light; And the birds lie hushed in deep de - light, A - wake! a - wake! a -
morn - ing break! And like the ten - der morn - ing break! A - wake! a - wake! a -

wake! Look forth, my love, for love's sweet sake; Look forth, my love, for love's sweet sake.
wake! Dawn forth, my love, for love's sweet sake; Dawn forth, my love, for love's sweet sake.

III.

Awake! within the musk-rose bower,
I watch, pale flower of love, for thee;
Ah! come and show the starry hour,
||: What wealth of love thou hid'st from me. :||
Awake! awake! awake!
||: Show all thy love, for love's sweet sake. :||

IV.

Awake! ne'er heed, though listening night
Sted music from thy silver voice;
Uncloud thy beauty, rare and bright,
||: And bid the world and me rejoice. :||
Awake! awake! awake!
||: She comes,—at last, for love's sweet sake! :||

Son of a Gamboller.

125

SOLO.

1. I'm a ram - bling rake of pov - er - ty, From Tip - p'ra - ry Town I came. 'Twas

pov - er - ty compelled me first To go out in the rain. In

all sorts of weather, Be it wet or be it dry, I am

bound to get my live - li - hood, Or lay me down and die.

Son of a Gambolier. Continued.

Chorus.

Come join my hum - ble dit - ty, From Tipp'rary Town I steer, Like

1ST TENOR.

1ST BASS.

2ND BASS.

ev - 'ry hon - est fel - low, I drinks my la - ger bier; Like

ev - 'ry hon - est fel - low, I drinks my la - ger bier; Like

ev 'ry jol - ly fel - low, I takes my whis - ky clear, I'm a

ev - 'ry jol - ly fel - low, I takes my whis - ky clear, I'm a

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The bottom three staves are piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some chords and rests.

ram - bling rake of pov - er - ty, And the son of a Gam - bo - lier, The

ram - bling rake of pov - er - ty, And the son of a Gam - bo - lier, The

The second system of the musical score also consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The bottom three staves are piano accompaniment in bass clef. The key signature and time signature remain the same as in the first system. The piano accompaniment continues with a steady eighth-note pattern.

Son of a Gambolier. Continued.

son of a, son of a, son of a son of a, son of a Gam - bo - lier, Tho

son of a, son of a, son of a, son of a, son of a Gam - bo - lier, Tho

This system contains five staves of music. The first two staves are vocal lines with lyrics. The third staff is a bass line. The fourth and fifth staves are piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 2/4.

son of a, son of a, son of a, son of a, son of a Gam - bo - lier Like

son of a, son of a, son of a, son of a, son of a Gam - bo - lier, Like

This system contains five staves of music. The first two staves are vocal lines with lyrics. The third staff is a bass line. The fourth and fifth staves are piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 2/4.

Son of a Gamboller. Concluded.

129

The musical score consists of two systems of vocal and piano accompaniment. Each system has four staves: a vocal line in treble clef, a piano line in bass clef, and two grand staff systems (treble and bass clefs). The lyrics are written below the vocal line.

ev - 'ry jol - ly fel - low, I takes my whis - ky clear, I'm a
 ev - 'ry jol - ly fel - low, I takes my whis - ky clear, I'm a
 ramb - ling rake of pov - er - ty, And the son of a Gam - bo - her
 ramb - ling rake of pov - er - ty, And the son of a Gam - bo - her

II.
 I once was tall and handsome,
 And was so very neat
 They thought I was too good to live—
 Most good enough to eat;
 But now I'm old, my coat is torn,
 And poverty holds me fast,
 And every girl turns up her nose
 As I go wand'ring past.—*Chorus.*

III.
 I'm a rambling wretch of poverty,
 From Tipperary town I came;
 My coat I bought from an old Jew shop
 Way down in Maiden Lane;
 My hat I got from a sailor lad,
 Just eighteen years gone by,
 And my shoes I picked from an old dust-heap
 Which ev'ry one shunned but I.—*Chorus*

Sigh No More Ladies.

Arranged for Male Voices from R. J. S. Stevens

Sigh no more, Ladies, Ladies sigh no more. Men were deceivers ever, men were deceivers

Sigh, no more, Ladies, Ladies sigh no more. Men were deceivers ever. Men were deceivers

This system contains the first two lines of music. The first line has lyrics: "Sigh no more, Ladies, Ladies sigh no more. Men were deceivers ever, men were deceivers". The second line has lyrics: "Sigh, no more, Ladies, Ladies sigh no more. Men were deceivers ever. Men were deceivers". The music is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment.

ev er. One foot in sea and one on shore, To one thing constant never, To

ev er, One foot in sea, and one on shore, To one thing constant never, To

This system contains the third and fourth lines of music. The first line has lyrics: "ev er. One foot in sea and one on shore, To one thing constant never, To". The second line has lyrics: "ev er, One foot in sea, and one on shore, To one thing constant never, To". The music continues with the vocal line and piano accompaniment.

one thing constant never. Then sigh not so, But let them go, And

one thing constant never. Then sigh not so, But let them go, And

This system contains the fifth and sixth lines of music. The first line has lyrics: "one thing constant never. Then sigh not so, But let them go, And". The second line has lyrics: "one thing constant never. Then sigh not so, But let them go, And". The music includes dynamic markings like *p* and *f*.

be you blithe and bonny, and be you blithe and bonny, Converting all your sounds of woe, Con-

be you blithe and bonny, and be you blithe and bonny, Converting all your sounds of woe, Con-

This system contains the seventh and eighth lines of music. The first line has lyrics: "be you blithe and bonny, and be you blithe and bonny, Converting all your sounds of woe, Con-". The second line has lyrics: "be you blithe and bonny, and be you blithe and bonny, Converting all your sounds of woe, Con-". The music concludes with the vocal line and piano accompaniment.

Sigh No More Ladies. Concluded.

131

vert ing all your sounds of woe To Hey non ny non ny Hey non ny, non ny.

vert ing all your sounds of woe To Hey non ny, non ny, Hey non ny, non ny, Hey non ny, non ny,

Hey non ny, non ny,

Hey non ny, nonny, Hey non ny, non ny Sing no more dit ties, Ladies, sing no non ny, nonny, Hey non ny, non ny. Sing no more dit ties, Ladies, sing no Hey non ny, Hey nonny, non ny

pp *FINE. ad Verso*

pp *FINE. ad Verso*

pp *FINE. ad Verso*

more Of dumps so dull and heavy, of dumps so dull and heavy, The fraud of men was more Of dumps so dull and heavy, of dumps so dull and heavy, The fraud of men was

f

f

f

ev - er so Since summer first was leaf - y, since sum - mer first was leaf - y.

ev - er so Since summer first was leaf - y, since sum - mer first was leaf - y.

p *Dal Seg. &*

p *Dal Seg. &*

p *Dal Seg. &*

CARL MARIA VON WEBER, 1818.



1. Ich em - pfin - de fast ein Grün, das ich Pla - to, für und für bin - ge
2. Wo zu die - net das Stü - die - ren als zu lau - ter Un - ge - mach? Un - ter -



ses - en u - ber dir: es ist, Zeit hin - aus zu schau - en und sich
des - sen läuft der Bach un - sers Le - bens, das wir füh - ren, e - he



bei den fri - schen Quellen in dem Grün, zu er - gehn, wo die schönen Blu - men
wir es in - ne werden, auf sein letz - tes En - de hin; dann kommt ohne Geist und



stehn und die Fischer Ne - tze stellen.
Sinn die - ses al - les in die Erden.

III

Holla, Junge, geh' und frage, wo der beste Trunk mag sein, nimm den Krag und fülle Wein! Allos Trauren, Leid und Klage, wie wir Menschen täglich haben, eh'uns Clotho fortgerafft, will ich in den süssen Saft, den die Traube gibt, vergraben

IV

Kaufe gleichfalls auch Melonen und vorguss des Zuckers nicht - schaue nur, dass nichts gebricht. Jener mag der Heller schonen, der bei seinen Geld und -hatzen tolle sich zu tranken pflegt, und mich nicht satt zu Bette legt - ich will, weil ich kann, mich letzen

V.

Bitte meine guten Bruder auf Musik und auf ein Glas; Nichts schmeckt, dunkt mich, nicht sich bass als gut Trank und gute Lieder. Lass ich gleich nicht viel zu erben, ei so hab' ich edlen Wein: will mit andern lustig sein, muss ich gleich alleine sterben.

Integer Vitæ.

TENORI.
Andante.

1. In - te - ger vi - tæ sce - lo - ris - que pu - rus Non e - got
2. Si - ve per Syr - tes i - ter nes - tu - o - sas, Si - ve fac -
3. Num - que me sil - va lu - pus in Sa - bi - na Dum me am

BASSI.

Mau - ris jac - u - lis nec ar - cu, Nec ve - ne - na - tis
tu - rus per in - hos - pi - ta - lem Can - ca - sum vel quæ
can - to Lal - a - gen, et ul - tra Ter - mi - num cu - ris

gra - vi - da sa - git - tis, Fus - ce, pha - re - tra.
lo - ca fab - u - lo - sus Lac - rit Hy - das - pes.
va - gor ex - pe - di - tis Fu - git in - er - mem.

IV.

Quale portentum neque militaris
Daunias latis alit æsculeus;
Nec Jubbæ tellus generat, leonum
Arida nutrix.

V.

Pone me, piger ubi nulla campis
Arbor astiva recreatur aura;
Quod latus mundi nebulae malusque
Jupiter urget.

VI.

Pone sub curru ninium propinqui
Solis, in terra domibus negata;
Dulce ridentem Lalagen amabo,
Dulce loquentem.

Softly Fall the Shades of Evening.*

Arranged for Male Voices from J. L. HATTON.

Moderato non troppo.

p Soft - ly fall the shades of ev' - ning, O'er the val - ley

p Soft - ly fall the shades of ev' - ning, O'er the val - ley

hush'd and still, As the sun's..... last rays are fad - ing *cres.*

As the sun's last rays are fad - ing *cres.*

hush'd and still, *cres.*

As the sun's..... last rays are fad - ing *cres.*

* By permission of Messrs. Novello, Ewer & Co.

Softly Fall the Shades of Evening. Continued. 135

dim. *pp*

From the dis - tant west - ern hill, From the dis - tant

pp

dim. *pp*

From the dis - tant west - ern hill, From the dis - tant west - ern

Detailed description: This system contains the first two systems of music. The first system has a vocal line in treble clef with lyrics 'From the dis - tant west - ern hill, From the dis - tant' and a piano accompaniment in bass clef. The second system continues the vocal line with lyrics 'From the dis - tant west - ern hill, From the dis - tant west - ern' and the piano accompaniment. Dynamics include *dim.* and *pp*.

cres. *p*

west - ern hill, From the west - ern hill,..... Balm - y

cres.

From the dis - - - tant west - ern hill, Balm y

cres.

From the dis - - - tant west - ern hill,

cres.

hill,..... From the west - ern hill,.....

cres. *dim.* *p*

Detailed description: This system contains the second two systems of music. The third system has a vocal line in treble clef with lyrics 'west - ern hill, From the west - ern hill,..... Balm - y' and a piano accompaniment in bass clef. The fourth system continues the vocal line with lyrics 'From the dis - - - tant west - ern hill, Balm y' and the piano accompaniment. The fifth system has lyrics 'From the dis - - - tant west - ern hill,' and the sixth system has lyrics 'hill,..... From the west - ern hill,.....'. Dynamics include *cres.*, *p*, *dim.*, and *p*.

136 Softly Falls the Shades of Evening. Continued.

mists have lul'd to slum - ber, Wea - ry ten - ants of the
 mists have lul'd to slum - ber, Wea - ry ten - ants of the
 have lul'd to slum - ber, ten - ants of the
 have lul'd to slum - ber, ten - ants of the

The first system consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom three staves are piano accompaniment in bass clef, also with a key signature of one sharp and a common time signature. The lyrics are printed below the vocal staves.

tree, Stars in bright and glor - ious num - ber Spar - kle
 tree, Stars in bright and glor - ious num - ber, Sparkle
 tree, Stars in bright and
 tree, Stars in bright and glo - rious num - ber, Spar - kle

The second system also consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp and a common time signature. The bottom three staves are piano accompaniment in bass clef, also with a key signature of one sharp and a common time signature. The lyrics are printed below the vocal staves.

Softly Fall the Shades of Evening. Concluded. 137

The musical score consists of five systems of staves. The first system has four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "on the wave - less sea, Sparkle, sparkle, sparkle, sparkle." The second system also has four staves with the same lyrics. The third system has four staves with lyrics: "glo - rious num - ber, on the wave - less sea, Sparkle on the wave - less". The fourth system has four staves with lyrics: "Sparkle on the wave - less sea.....". The fifth system has four staves with lyrics: "Sparkle on the wave - less sea, Sparkle on the wave - less sea, sea, Sparkle on the wave - less sea.....". The score includes dynamic markings such as *mf*, *cres.*, *f*, and *dim e rall.*. There are also some 'x' marks on the notes, possibly indicating where to play on a harp.

II.

Softly fall the shades of evening
 On the bosom of the deep,
 Winds in gentle whispering murmurs,
 Woo the sweet wild flow'rs to sleep.
 Far on high the moon ascending
 Sheds on all her peaceful beams;
 From her silv'ry throne she smileth
 Smileth on a world of dreams.

ALTO
Andante SOLO (Repeat in Chorus.)

Glorious Apollo.*

Composed by S. WEBBE.

f Glo - rious A pol lo, from on high be - held us Wand'ring to
f TENOR *Sto lower.*
f BASS.
 Glo rious A pol lo, from on high be - held us Wand'ring to
 ACCOMP.
Andante. mf

SOLO.

find a Tem - ple for his praise, Sent Po - ly - hym - nia
 find a Tem - ple for his praise, Sent Po - ly - hym - nia
 find a Tem - ple for his praise, Sent Po - ly - hym - nia

ai - ther to shield us, While we our - selves such a structure might raise.
 hi - ther to shield us, While we our - selves such a structure might raise.
 hi - ther to shield us, While we our - selves such a structure might raise.

* By permission of Messrs. Novello, Ewer & Co.

Glorious Apollo, Continued.

solo (Repeat in horns.)

Thus then com - bu - ing, Hands and hearts join - ing, Sing we, in
 Thus then com - bu - ing, Hands and hearts join - ing, Sing we, in
 Thus then com - bu - ing, Hands and hearts join - ing, Sing we, in

pp

solo.

har - mo ny, A - pol - lo's praise, praise, A - pol - lo's praise, A -
 har - mo ny, A - pol - lo's praise, praise, A - pol - lo's praise, A -
 har - mo ny, A - pol - lo's praise, praise, A - pol - lo's praise, A -

p sosten.

f Chorus.

pol - lo's praise, A - pol - lo's praise, A - pol - lo's praise.
 pol - lo's praise, A - pol - lo's praise, A - pol - lo's praise.
 pol - lo's praise, A - pol - lo's praise, A - pol - lo's praise.

Glorious Apollo. Continued.

solo. (Repeat in Chorus.)

Here ev'ry gen'rous sen-ti-ment a-wak-ing, Mu-sic in-spir-ing
 Here ev'ry gen'rous sen-ti-ment a-wak-ing, Mus-ic in-spir-ing
 Here ev'ry gen'rous sen-ti-ment a-wak-ing, Mu-sic in-spir-ing

mf

solo.

u-ni-ty and joy. Each so-cial pleas-ure giv-ing and par-tak-ing,
 u-ni-ty and joy. Each so-cial pleas-ure giv-ing and par-tak-ing,
 u-ni-ty and joy. Each so-cial pleas-ure giv-ing and par-tak-ing.

p

*solo.**(Repeat in Chorus.)*

Glee and good hu-mour our hours em-ploy. Thus then com-
 Glee and good hu-mour our hours em-ploy. Thus then com-
 Glee and good hu-mour our hours em-ploy. Thus then com-

Glorious Apollo. Concluded.

bu - ing, Hands and hearts join - ing, Long may con - tin - ue our
bu - ing, Hands and hearts join - ing, long may con - tin - ue our
bu - ing, Hands and hearts join - ing, Long may con - tin - ue our

u - ni - ty and joy, joy, Our u - ni - ty and joy, our
u - ni - ty and joy, joy, Our u - ni - ty and joy, our
u - ni - ty and joy, joy, Our u - ni - ty and joy, our

ff Chorus. *rall.*
u - ni - ty, and joy, our u - ni - ty and joy, our u - ni - ty and joy.
u - ni - ty, and joy, our u - ni - ty and joy, our u - ni - ty and joy.
u - ni - ty, and joy, our u - ni - ty and joy, our u - ni - ty and joy.
f *rall.*

Vive la Compagnie.

solo
Allégo

Oh, now we will sing a re-mark a ble-ssing,

Chorus.
Vi-ve la com-pag-

solo

nie, Re-mark a bly loud and re-mark a bly long.

Chorus.

Vi-ve la com-pag-nie. Vi-ve le, vi-ve le,

Vive la Compagnie. Concluded.

143

The musical score consists of two systems of four staves each. The first system includes vocal lines and piano accompaniment. The lyrics for the first system are: "vi - ve le roi, Vi - ve le, vi - ve le, vi - ve le roi, vi - ve le roi." The second system also includes vocal lines and piano accompaniment. The lyrics for the second system are: "vi - ve la reine, Vi - ve la com - pag - nie." The piano accompaniment features a steady rhythmic pattern with chords and single notes.

II.

Oh, A is for artery filled with injection,
 Vive la compagne,
 Oh, B is for body laid out for dissection,
 Vive la compagne.—*Chorus.*

III.

C for old C—, who the subjects prepares,
 Vive la compagne,
 D for our Dining Room, top of the stairs,
 Vive la compagne.—*Chorus.*

IV.

And now p'raps you think that we'll sing you some more,
 *But we won't!

*Shouted.

Sleep, Lady!

Arranged from KUMBEFF

Moderato.

Sleep, La - dy! Fair La dy! Sleep, La - dy! Fair

Sleep, La - dy! Fair La dy! Sleep, La - dy! Fair

Sleep, La - dy! Fair la dy! Sleep, La dy! Fair

Sleep, La - dy! Fair la dy! Sleep, La dy! Fair

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The tempo is marked 'Moderato.' The key signature has one flat (B-flat). The lyrics are repeated across the four staves.

La - dy! With peace - ful dreams, The winds..... are hushed The world.....

La - dy! With peace - ful dreams The winds are hushed The world

La - dy! With peace - ful dreams, The winds are hushed,

Detailed description: This system contains the second and third staves of the musical score. The lyrics are spread across the staves. A piano dynamic marking 'p' is present above the second staff. The piano accompaniment continues with chords and melodic lines.

..... is still, The winds are hushed, The world is still, Soft mu - sic

is still, The winds are hushed, The world is still, Soft mu - sic

world is still. Soft mu - sic

Detailed description: This system contains the fourth and fifth staves of the musical score. The lyrics conclude the piece. The piano accompaniment features sustained chords and a final melodic flourish.

Sleep, Lady! Continued.

floats on per - fumed air, Ah, hear it a - well'.....

floats on per - fumed air, Ah, hear it a - well'.....

floats on per - fumed air, Ah, hear it a - well'.....

(*Vit time p, and time f.*)

{ La - dy, fair La - dy, unclose thine eyes, List to the chorus we sing to thee,
Now we are sing - ing at Beauty's bower, Fair as the theme must our numbers be

{ La - dy, fair La - dy, unclose thine eyes, List to the chorus we sing to thee,
Now we are sing - ing at Beauty's bower, Fair as the theme must our numbers be

We must a - way ere the moon a - rise—Mer - ri - ly sing we in har - mony. Mer - rily sing
While we are chanting of Beauty's pow'r, Loud ring our voices and merrily. Mer - rily sing

We must a - way ere the moon a - rise—Mer - ri - ly sing we in har - mony.
While we are chanting of Beauty's pow'r, Loud ring our voices and merrily.

"Canada."

147

Words and Music by F. J. HATTON

Allegro Moderato.

f
Con Spirito.

1. Bravo
2. When

men and true let's name the land, Where freedom loves to dwell. Where truth and honor
o'er the sea the war cry rings, And mourned are deeds of woe, The true Can-adian's

f

firmly stand, Whose children love her well. *Can-a-da! Can-a-da! Can-a-da! Fair*
brave heart springs, And longs to meet the foe.

cres.

land so broad and free! *Oh! give me then fair Can-a-da Aye, she's the land for me!*
cres. colla voce.

Chorus.
f 1ST TENOR.
 Can - a - da! Can - a - da! Can - a - da! Fair land so broad and

f 2D TENOR.
 Can - a - da! Can - a - da! Can - a - da! Fair land so broad and

f 1ST BASS.
 Can - a - da! Can - a - da! Can - a - da! Fair land so broad and

f 2D BASS.
 Can - a - da! Can - a - da! Can - a - da! Fair land so broad and

free! Oh! give me then fair Can - a - da, Aye, she's the land for me!

free! Oh! give me then fair Can - a - da, Aye, she's the land for me!

free! Oh! give me then fair Can - a - da, Aye, she's the land for me!

"Canada." Concluded.

p

3. Come peace or war a - mid us then, We'll

f

p

8va.

Detailed description: This system contains the first musical system. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by a double bar line with repeat dots. The piano accompaniment starts with a forte (*f*) dynamic and includes several measures with a *V* marking above the notes. The system concludes with a piano (*p*) dynamic and a double bar line with repeat dots. The label "8va." is positioned below the piano accompaniment.

join the rank and file..... If war must be we're read - y, men, Con-

f

p

f

p

Detailed description: This system contains the second musical system. The vocal line continues with the lyrics "join the rank and file..... If war must be we're read - y, men, Con-". The piano accompaniment features a forte (*f*) dynamic in the middle section and a piano (*p*) dynamic in the final section. The system ends with a double bar line.

All voices in unison sing 1st verse and chorus.

cres.

tent with peace the while; Con - tent with peace the while.

cres.

f

Detailed description: This system contains the third musical system, which is a unison vocal line. Above the staff, the instruction "All voices in unison sing 1st verse and chorus." is written. The lyrics are "tent with peace the while; Con - tent with peace the while." The music is marked with a crescendo (*cres.*) and a forte (*f*) dynamic. The system concludes with a double bar line.

The Three Chafers.*

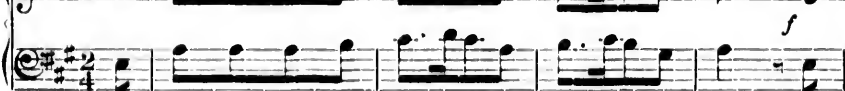
H. TRUMB.

Allegretto giocoso.
1ST TENOR. (*Svc. lower.*)

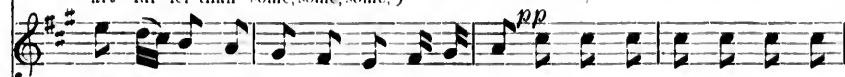
1. There were three young and gal - lant Cha - fers, Who
 2. And soon they found a love - ly, love - ly flow'r, As
 3. The pret - ty flow'r was wide, so wide a - wake, And

2^D TENOR. (*Svc. lower.*)1ST BASS.

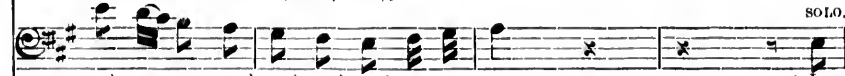
1. There were three young and gal - lant Cha - fers, Who
 2. And soon they found a love - ly, love - ly flow'r, As
 3. The pret - ty flow'r was wide, so wide a - wake, And

2^D BASS.*Allegretto giocoso.*

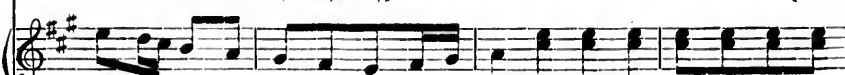
with a mer - ry hum, hum, hum, }
 tempt - ing as a plum, plum, plum, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
 art - ful - ler than some, some, some, }



with a mer - ry hum, hum, hum, }
 tempt - ing as a plum, plum, plum, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
 art - ful - ler than some, some, some, }



with a mer - ry hum, hum, hum, }
 tempt - ing as a plum, plum, plum, } sum, sum, sum, }
 art - ful - ler than some, some, some, } In
 } They
 } She



* By permission of Messrs. Novello, Ewer & Co.

The Three Chafers. Continued.

sum, sum,

dew then nosed dip - ping, In dew their no - ses dip - ping as tip - sy grew with
all at once were bit - ten. They all at once were bit - ten. They all were deeply
call'd her aunt the spi - der. She call'd her aunt the spi - der, And begg'd she would pro -

sum, sum,

p *cres.*

{ As tip - sy grew with
They all were deep - ly
And begg'd she would pro -

sum, sum,

p *cres.*

{ As tip - sy grew with
They all were deep - ly
And begg'd she would pro -

p **TUTTI.** *cres.*

sip - ping As a - ny cask of rum, }
smit - ten. Thus Chafers can soft be - come, } sum, sum, sum, sum, sum, sum, sum, sum,
vide her A maze to hold like gum, }

p *cres.*

The Three Chafers. Continued.

f sip - ping as an - y cask of rum, As an - y cask of rum.
mf smit - ten Thus Chafers can soft be - come, Thus Chafers can soft be - come.
f vide her A maze to hold like gum, A maze to hold like gum.

f sip - ping As an - y cask of rum, As an - y cask of rum.
mf smit - ten, Thus Chafers can soft be - come, Thus Chafers can soft be - come.
f vide her A maze to hold like gum, A maze to hold like gum.

f rum, rum, rum, rum, rum, rum, rum, rum, rum, rum, { As an - y cask of rum.
mf Thus Cha - fers can soft be - come.
f A maze to hold like gum.

4. Her aunt, the spi - der, heard, she heard the call, And
 5. And while she sat she watch'd, she watch'd her prey, And
 6. The flow'r, though love - ly, had, she had a heart As

4. Her aunt, the spi - der, heard, she heard the call, And
 5. And while she sat she watch'd, she watch'd her prey, And
 6. The flow'r, though love - ly, had, she had a heart As

pp

came like Fee-faw-fum-fum-fum, sum, sum, }
 when she saw them come, come, come, sum, sum, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
 hol-low as a drum, drum, drum, sum, sum, }

pp

came like Fee-faw-fum-fum-fum, sum, sum, }
 when she saw them come, come, come, sum, sum, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
 hol-low as a drum, drum, drum, sum, sum, }

pp

came like Fee-faw-fum-fum-fum, sum, sum, sum, }
 when she saw them come, come, come, sum, sum, sum, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
 hollow as a drum, drum, drum, sum, sum, sum, }

SOLO.

At once the net she
 She poune'd upon the
 She laugh'd and said we've

pp

sum, sum,

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

spun well, At once the net she spun well, And when she thought it done well, With
 Cha-fers, She poune'd upon the Cha-fers, And suck'd them thru as wa-fers, They
 caught ye, She laugh'd and said we've caught ye, Fine Chafers and we've taught ye, That

cres.

The Three Chafers. Concluded.

sum, sum, sum, sum, sum, { And when she thought it done well With
And suck'd them thru as wa ters, They
Fine Cha bers and we've taught ye, That

sum, sum, sum, sum, sum, sum, sum, { And when she thought it done well With
And suck'd them thru as wa ters, They
Fine Cha bers and we've taught ye, That

p *Tutti.* in it sat quite dumb, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
nev - er more could hum, }
love is all a hum, }

in it sat quite dumb, With in it sat quite dumb,
nev - er more could hum, They nev - er more could hum,
love is all a hum, That love is all a hum.

in it sat quite dumb, With in it sat quite dumb,
nev - er more could hum, They nev - er more could hum,
love is all a hum, That love is all a hum.

sum, sum, sum, sum, sum, { With in it sat quite dumb,
They nev - er more could hum,
That love is all a hum.

The musical score is written for a piano and voice. It consists of 12 systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as dynamics (p, f, sf, p tutti), articulation (accents), and phrasing slurs. The lyrics are interspersed between the musical staves.

A Canadian Boat Song.

155

THOMAS MOORE.
Andante.

Musi. Arranged for McGill Song Book

Piano introduction consisting of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line with dotted rhythms.

1ST TENOR,
Faint ly as tolls the ev'n ing chime, Our voi ces keep time and our

2d TENOR,
Faint ly as tolls the ev'n ing chime, Our voi ces keep time and our

BASS,
Faint ly as tolls the ev'n ing chime, Our voi ces keep time and our

Three vocal staves for 1st Tenor, 2nd Tenor, and Bass. Each staff has a treble clef and a key signature of one flat. The lyrics are: "Faint ly as tolls the ev'n ing chime, Our voi ces keep time and our".

oars keep time, Our voi ces keep time and our oars keep time,

oars keep time, Our voi ces keep time and our oars keep time,

oars keep time, Our voi ces keep time and our oars keep time,

Three vocal staves for Oars. Each staff has a treble clef and a key signature of one flat. The lyrics are: "oars keep time, Our voi ces keep time and our oars keep time,".

A Canadian Boat Song. Continued.

Soon as the woods on shore look dim, We'll sing at St. Anne's our part-ing hymn!

Soon as the woods on shore look dim, We'll sing at St. Anne's our part-ing hymn!

Soon as the woods on shore look dim, We'll sing at St. Anne's our part-ing hymn!

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom staff is a piano accompaniment. The music is in 2/4 time and features a simple melody with lyrics.

f Row, brothers, row, the stream runs fast, The rapids are near and the

f Row, brothers, row, the stream runs fast, The rapids are near and the

f Row, brothers, row, the stream runs fast, The rapids are near and the

The second system consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The music is in 2/4 time and features a more rhythmic melody with lyrics. Dynamics include *f* (forte).

A Canadian Boat Song. Concluded.

157

The musical score consists of four systems. The first three systems are vocal parts: the first system is for the Soprano voice (treble clef), the second for the Alto voice (treble clef), and the third for the Bass voice (bass clef). Each system includes dynamic markings: *dim.* (diminuendo), *f* (forte), *sf* (sforzando), and *dim.* (diminuendo). The lyrics for each system are: "day light's past, The rap-ids are near and the day light's past." The fourth system is a piano accompaniment, consisting of a right-hand part (treble clef) and a left-hand part (bass clef).

II.

Why should we yet our sail unfurl?
 There is not a breath the blue wave to curl.—(bis.)
 But when the wind blows off the shore,
 Oh sweetly we'll rest our weary oar,
 Blow, breezes, blow, the stream runs fast,
 The rapids are near and the daylight's past.—(bis.)

III.

Utawa's tide! this trembling moon
 Shall see us float over thy surges soon.—(bis.)
 Saint of this green isle, hear our prayers,
 Grant us cool heav'ns and fav'ring airs,
 Blow, breezes, blow, the stream runs fast,
 The rapids are near and the daylight's past.—(bis.)

Mihī est Propositum.*

CON MOTO,
ALTO

A FOUR PART DRINKING SONG.

R. L. DE PRASADAI, Esq.

Chorus.

piu lento.

1 In ta her na mo ri,
2 An i mi lu cer na,
3 Dat na tu ra mu nus,

Chorus.

piu lento.

TENOR (See lower.)

SOLO 1ST BASS

Chorus.

piu lento.

1 Mi hi est pro po si tum, in ta her na mo ri,
2 Po cu lis ac cen di tur, an i mi lu cer na,
3 No um cu que pro pri um, dat na tu ra mu nus,

Chorus.

piu lento.

(ACCOMP. = SO.)

Con moto.

1 In ta her na mo ri,
2 An i mi lu cer na,
3 Dat na tu ra mu nus,

Chorus.

piu lento.

Chorus.

*piu lento.**a tempo.*

Mo ri en tis o ri Ut
Vo lat ad su per na, Mi
Seri be re jo ju nus, Mo

Chorus.

*piu lento.**a tempo.*

SOLO a tempo.

Chorus.

*piu lento.**a tempo.*

Vi num sit ap po si tum mo ri en tis o ri Ut
Cor un lu tum nec ta re vo lat ad su per na, Mi
E go num qu am po tum seri be re jo ju nus, Mo

Chorus.

*piu lento.**a tempo.*

Mo ri en tis o ri Ut
Vo lat ad su per na, Mi
Seri be re jo ju nus, Me

*piu lento.**a tempo.*

Mihi est Propositum. Concluded.

159

The musical score consists of two systems of staves. The first system has six staves: two vocal staves (Soprano and Alto) and four piano accompaniment staves. The second system also has six staves: two vocal staves and four piano accompaniment staves. The tempo is marked 'adagio' and the dynamics are 'p' (piano). The lyrics are in Latin and are printed below the vocal staves.

adagio. *p*

di - cant eum ve - ne - rint an - ge - lo - rum cho - ri,
 hi - sa - pit dul - ci - us vi - num in - ta - ber - na -
 je - ju - num vin - ce - re pos - set pu - er u - nus,

De - us sit pro - pi - ti - us, hu - ie po - ta - to - ri!
 Quam quod a - qua mis - eu - it, pra - su - his pan - cer - na!
 Sit - im et je - ju - ni - um, o - di tan - quam fu - nis.

adagio. *p*

De - us sit pro - pi - ti - us, hu - ie po - ta - to - ri!
 Quam quod a - qua mis - eu - it, pra - su - his pan - cer - na!
 Sit - im et je - ju - ni - um, o - di tan - quam fu - nis.

adagio. *p*

IV.

Tales versus facti, quale vinum bibo,
 Neque possunt scribere nisi sumpto cibo,
 Nihil valet penitus, quod jejuno scribo;
 Nasonem post calices carmine praesibo.

V.

Mihi nunquam spiritus prophetae datur,
 Non nisi cum fuerit venter bene satur,
 Cum in arce cersibri Baechus dominatur,
 In me Phobus irruit, ac miracula fatur.

The words of this Song are attributed to Walter de Mapes, who lived in the time of Henry II. A. D. 1183, at Oxford, of which Diocese he was an Archdeacon.

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