

Revolution Songs

for Soprano, Violin, Cello, and Piano

March 7—April 30, 2026

Duration: about 18' for Eric Pritchard

In early March, 2026, my long-time collaborator Eric Pritchard asked me to arrange some Revolutionary War songs (and one from just before the Civil War) for soprano and piano trio. This was to be performed at Duke University at the end of May at a concert celebrating the 250th birthday of the US of A. Here are details about each song.

I. The Congress [4:20]

I thought I would get a start by setting pro-Tory lyrics by Jonathan Odell (1737-1818) to his song from 1776. Odell had a lot of fun publishing poems against the Revolution and in support of the Crown, and for his efforts had to flee to Nova Scotia and then to New Brunswick, as so many others did in those days. The original composition used the tune “Nancy Dawson”, which I didn’t use at all in this work; this is the only song in this cycle where the music is entirely my own.

II. Young Ladies In Town [2’]

In 1768, Bostonians refused to import commodities from Great Britain unless the import duties were repealed. The Boston News Letter published an anonymous poem asking young women to only wear American-made cloth (much like Gandhi would do to end the British Raj 140 years later). The melody used for this poem is a Scottish traditional tune frequently used for the song “Barbara Allen”. I’ve taken many liberties with the melody, and all the rest is my own.

III. The American Vicar of Bray [6']

This began with the 17th century folk melody “Country Gardens”, used in *The Quaker’s Opera* of 1728. “The Vicar of Bray” is a satire based on this tune about a vicar who switches sides repeatedly during changes in the Established Church through the reigns of several monarchs to keep his job. A parody of this parody, “The American Vicar of Bray”, with the same chorus, came out in Rivington’s Royal Gazette in 1779, poking fun at the shifting loyalties of some colonists during the war. This song, after my mutilation, is, therefore, a parody of a parody of a parody of a parody. The original is ten verses plus choruses; I have omitted two verses and only used the chorus three times.

IV. My Love Is Gone To Sea [2:30]

This song is from a collection of eight published in 1788, composed by Francis Hopkinson and dedicated to George Washington. Hopkinson was one of the signers of the Declaration of Independence, and was an important figure in the Revolutionary War era. He was the first published American composer. I used the lyrics and (once again) took many liberties with the tune, with all else being my own.

V. The Union Forever [2:30]

John H. Hewitt published “The Union Forever” in 1850 to cheer on the anti-secession and anti-slavery factions in the decade before the Civil War. He used a tune from *Lucia di Lammermoor* by Gaetano Donizetti. While this may seem out of place in a collection of Revolutionary War songs, the goal of the Revolution, one unified country free from foreign domination, only happened after the Civil War—when the United States became a singular, not plural, noun. All besides melody and lyrics is either mine or stolen from the best sources.

Music by Bill Robinson

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Cover art: *The Ballance of Power*, 1781, published in London

Lyrics

I. The Congress (1776)

Ye, Tories all rejoice and sing, success
to George our gracious King.
The faithful subjects tribute bring, and
execrate the Congress.
These hardy knaves and stupid fools,
some apish and pragmatic mules,
Some servile acquiescing tools,
These compose the Congress.
Then Jove resolve to send a curse, and
all the woes of life rehearse
Not plague, not famine, but much
worse,
He cursed us with a Congress.
Then peace forsook this hopeless
shore,
Then cannons blazed with horrid roar,
We hear of blood, death, wounds, and
gore,
The offspring of the Congress.
Prepare, prepare, my friends prepare,
For scenes of blood, the field of war
To royal standard we'll repair,
And curse the haughty Congress.
Huzza! Huzza! And thrice Huzza!
Return peace, harmony, and law!
Restore such times as once we saw,
And bid adieu to Congress.

Jonathan Odel

II. Young Ladies in Town

1) Young ladies in town, and those
that live 'round
Wear none but your own country
linen;
Of economy boast, let your pride be the
most
To show clothes of your own make and
spinnin'.
What if homespun, they say, be not

quite as gay
As brocades. Be not in a passion
For once it is known 'tis much worn in
town
One and all will cry out 'tis the
fashion!

2) And as one all agree, that you'll not
married be,
To such as will wear London factory;
But at first sight refuse, tell 'em such
you will choose,
As encourage our own manufactory.
No more ribbons wear, nor in rich silks
appear,
Love your country much better than
fine things,
Begin without passion, 'twill soon be
the fashion,
To grace your smooth locks with a
twine string.

3) Throw away your bohea, and your
green hyson tea,
And all things of a new fashioned
duty;
Get in a good store of the choice
Labrador,
There'll soon be enough here to suit
ye.
These do without fear and to all you'll
appear,
Fair charming, true, lovely and clever,
Though the times remain darkish,
Young men will be sparkish,
And love you much stronger than ever.

III. The American Vicar of Bray (edited for length)

1) When Royal George rul'd o'er this
land,
And loyalty no harm meant,

For church and king I made a stand,
And so I got preferment.
I still opposed all party tricks,
For reasons I thought clear ones,
And swore it was their politics,
To make us Presbyterians.

Chorus

And this is law I will maintain,
Until my dying day, sir,
Let whatsoever king will reign,
I'll be the Vicar of Bray, sir.

2) When Stamp Act pas'd the
Parliament,
To bring some grist to mill, sir,
To back it was my firm intent,
But soon there came repeal, sir.
I quickly join'd the common cry,
That we should all be slaves, sir,
The House of Commons was a sty,
The King and Lords were knaves, sir.
(*Chorus*)

3) A Congress now was quickly call'd,
That we might act together;
I thought that Britain would apall'd
Be glad to make fair weather,
And soon repeal th' obnoxious bill,
As she had done before, sir,
That we may gather wealth at will,
And so be tax'd no more, sir.
(*Chorus*)

4) But Britain was not quickly scar'd,
She told another story;
When independence was declar'd,
I figur'd as a Tory;
Declar'd it was rebellion base,
To take up arms -- I curs'd it--
For faith it seemed a settled case,
That we should soon be worsted.

5) The French alliance now came forth,
The papists flocked in shoals, sir,
Friseur Marquises, Valets of birth,
And priests to save our souls, sir.
Our "good ally," with tow'ring wing,
Embrac'd the flattering hope, sir,
That we should own him for our king,
And then invite the Pope, sir.
(*Chorus*)

6) When Howe, with drums and great
parade,
March'd through this famous town, sir,
I cried, "May Fame his temples shade
"With laurels for a crown, sir."
With zeal I swore to make amends
To good old constitution,
And drank confusion to the friends
Of our late revolution.

7) But poor Burgoyne's denounced my
fate,
The Whigs began to glory,
I now bewail'd my wretched state,
That I was e'er a Tory,
By night the British left the shore,
Nor car'd for friends a fig, sir,
I turn'd the cat in pan once more,
And so became a Whig, sir.

8) I call'd the army butch'ring dogs,
A bloody tyrant King, sir,
The Commons, Lords, a set of rogues,
That all deserved to swing, sir.
Since fate has made us great and free,
And Providence can't falter,
So long till death my king shall be,
Unless the times should alter.
(*Chorus*)

(*from Rivington's Royal Gazette,
June 30, 1779*)

IV. My Love Is Gone To Sea

1) My love is gone to sea,
Whilst I his absence mourn,
No joy shall smile on me
Until my love return,
He ask'd me for his bride,
And many vows he swore,
I blushed and soon complied
I blushed and soon complied,
My heart was his before,
My heart was his,
My heart was his before.

2) One little month was past,
And who so blest as we,
The summons came at last,
And Jemmy must to sea,
I saw his ship so gay,
Swift fly the wave-worn shore,
I wiped my tears away,
I wiped my tears away,
And saw his ship no more,
No more, no more,
And saw his ship no more.

3) When clouds shut in the sky,
And storms around me howl,
When livid lightnings fly,
And threatning thunders roll,
All hopes of rest are lost,
No slumbers visit me,
My anxious thoughts are toss'd,
My anxious thoughts are toss'd,
With Hemmy on the sea,
My thoughts are toss'd
With Jemmy on the sea.

Francis Hopkinson

V. The Union Forever!

1) Proud land of the free! Where the
exile seeks rest,
And blesses the flag that waves o'er
him;
Where plenty is strewn o'er the earth's
verdant breast,
And man sees no danger before him.
The cry of disunion has sail'd on the
air,
And traitors thy strong bonds would
sever;
The demon of discord has crawl'd from
his lair,
While patriots cry "Union forever!"

Chorus

Then up with our Flag! Give its
Stripes to the wind,
Its Stars shall be prostrated never!
We'll leave our lov'd homes and their
treasures behind
And fight for the Union forever!

2) There are hearts at the North that
are true to the cause,
The South hath its Patriots
undaunted;
The East and the West have their
friends of the laws,
Who will always be ready when
wanted.
Then, who is there fears for a Union so
strong,
That the Federal Compact shall
perish?
It shall last, while the sun in its pride
rolls along,
And Washington's mem'ry we cherish.

Chorus

John H. Hewitt

Revolution Songs

I. The Congress

[4:16]

lyrics by Jonathan Odell

music by Bill Robinson

Tory story

(♩.=110)

Violin *pizz.* *mf* *f* *ff* *arco*

Cello *pizz.* *mf* *f* *ff* *arco*

Soprano

Tory story (♩.=110)

Ye To - ries all re-joice and sing,

Piano *mf* *f* *ff*

4

4

suc - cess to George our gra - cious King.

4

8

8

The faith-ful sub-jects trib-ute bring,

8

The Congress

2 12

and ex - e-crate the Con-gress.

17

p *cresc. p. a p.* *(mp)*

mp *cresc. p. a p.*

These har - dy knaves and stu - pid fools,

22

(mf) *(mf)* *f*

some ap - ish and prag-mat - ic mules, Some

25 *f* *ff*

ser - vile ac - qui - esc - ing tools,

These com - pose the

25 *ff*

28

Con - gress.

Then Jove re - solve to send a curse, and

all the woes of

28

32 *dim.* *(mf)* *mp* *p*

life re - hearse

Not plague,

not

fam - ine, but

32 *dim.* *(mf)* *mp* *p*

much much worse, He cursed us with a

much much worse, He cursed us with a

Con - gress.

55

55 *mf* Then peace for-sook this hope - less shore, *f*

55 *cresc.*

58

58 *f* Then can - nons blazed with *ff*

58 *ff*

61

61 *ff dim. p. a p.* hor - rid roar, We hear of blood, death, wounds, and gore, *ff dim. p. a p.*

61 *ff dim. p. a p.*

The Congress

66

(mf) *(mp)* *mp* *dim.*

The off - spring of _____ the

69

rit. *p* *pp* *a tempo* *p cresc.* *(mf)*

Con - gress.

73

f *ff* *f* *ff*

Pre-pare, pre - pare, my friends pre - pare, For scenes of blood, the

76

76

field of war

76

80

80

To roy-al stand-ard we'll re-

ff

80

84

84

pair, And curse the haugh-ty Con-gress.

ff

84

The Congress

8 89

Musical notation for measures 89-94, top system. It consists of a vocal line and a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is 16/8. The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.

Musical notation for measures 89-94, middle system. It consists of a vocal line that is mostly empty (rests) and a piano accompaniment line with a steady eighth-note pattern.

Musical notation for measures 89-94, bottom system. It consists of a vocal line and a piano accompaniment line. The piano part features a complex texture with chords and moving lines in both hands.

Musical notation for measures 95-99, top system. It consists of a vocal line and a piano accompaniment line. The piano part has a rhythmic pattern of eighth notes. Dynamics include *ff* and *dim. p. a p.*

Musical notation for measures 95-99, middle system. It consists of a vocal line with lyrics: "Huz - za! Huz-za! And thrice Huz-za!". The piano accompaniment is mostly empty with some notes. Dynamics include *ff*.

Musical notation for measures 95-99, bottom system. It consists of a vocal line and a piano accompaniment line. The piano part features a complex texture with chords and moving lines in both hands. Dynamics include *ff* and *dim. p. a p.*. There are *Ped.* markings at the end of the system.

Musical notation for measures 100-104, top system. It consists of a vocal line and a piano accompaniment line. The piano part has a rhythmic pattern of eighth notes. Dynamics include *f*, *(mf)*, and *(mp)*.

Musical notation for measures 100-104, middle system. It consists of a vocal line that is mostly empty (rests) and a piano accompaniment line with a steady eighth-note pattern.

Musical notation for measures 100-104, bottom system. It consists of a vocal line and a piano accompaniment line. The piano part features a complex texture with chords and moving lines in both hands. Dynamics include *f*, *(mf)*, and *(mp)*. There are *Ped.* markings at the end of the system.

103

p

103

p

Re - turn peace, har - mo-ny, and

103

p

Leo. Leo. Leo. Leo. Leo. Leo.

106

106

law!

106

p cresc. p. a p. (mp)

Leo. Leo. *

109

mf cresc. p. a p. f

109

mf cresc. f

Re - store such times as once we saw, And

109

(mf) f

The Congress

10
112

bid a-dieu bid a - dieu to Con - gress.

116 (♩.=100) ----- (♩.=90) ----- Coda (♩.=80)

And bid a - dieu to

116 (♩.=100) ----- (♩.=90) ----- Coda (♩.=80)

Con - gress.

II. Young Ladies in Town [2]

Anonymous lyrics
melody: "Barbara Allen" 11
music by Bill Robinson

(♩.=60)

Moderato fasionista

1

Violin

Cello

Soprano

Young la-dies in town, and those that live 'round Wear

Piano

mp

cresc.

mp

cresc.

1

sc.

5

5

5

none but your own coun-try lin-en; Of e-con-o-my boast, let your pride be the most To show

mf

cresc.

(mf)

(mf)

9

9

9

clothes of your own make and spin-nin'. What if home-spun, they say, be not quite as gay As bro -

f

f

f

Young Ladies

12 13

Musical notation for the first system, measures 12-13. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

13

ca-des. Be not in a pas-sion For once it is known 'tis much worn in town One and all will cry out 'tis the

13

Musical notation for the second system, measures 13-17. The vocal line continues with the lyrics. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

18

Musical notation for the third system, measures 18-22. The piano part includes dynamic markings: *mf* and *cresc. p. a p.*. A first ending bracket labeled '2' spans measures 20-22.

18

fash-ion!

And as one all a - gree, that you'll

18

Musical notation for the fourth system, measures 18-22. The piano part includes dynamic markings: *f dim.*, *(mf)*, *(mp)*, *p*, and *mf cresc. p. a p.*. A first ending bracket labeled '2' spans measures 20-22.

23

Musical notation for the fifth system, measures 23-27. The piano part features a complex texture with chords and moving lines in both hands.

23

not mar-ried be, To such as will wear Lon-don fac - tory; But at first sight re - fuse, tell'em

23

Musical notation for the sixth system, measures 23-27. The piano part features a complex texture with chords and moving lines in both hands.

27

27

such you will choose, As en-cour - age our own man - u - fac-tory. No more rib-bons wear, nor in

27

31

31

rich silks ap-pear, Love your coun-try much bet-ter than fine things, Be-gin without pas-sion, 'twill

31

35

35

soon be the fash - ion, To grace your smooth locks with a twine string.

35

Young Ladies

14 ³⁸

3

38

Throw a - way your bo - hea, and your

38

3

Ped. * Ped. *

41

41

green hy-son tea, And all things of a new fash-ioned du - ty; Get in a good store of the

41

Ped. Ped. Ped. Ped. * Ped. Ped.

45

45

choice Lab-ra - dor, There'll soon be e-nough here to suit ye. These do with-out fear and to

45

Ped. Ped. Ped. Ped. *

49

all you'll ap - pear, Fair — charm - ing, true, love - ly and clev - er, Though the

52

times remain dark - ish, Young men will be spark - ish, And — love you much strong - er than

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

55

ev - er.

rit.

ff *mf* *p* *pp*

III. The American Vicar of Bray [6]

melody: "Country Gardens"
anonymous lyrics
arranged by Bill Robinson

Vivace (♩ = 88)

Violin *ff*

Cello *ff*

Soprano

Piano *ff*

When Roy - al George rul'd

7

7

o'er this land, And loy - al - ty no harm meant, For church and king I made a stand, And so I got pre -

7

13

13

fer - ment. I still op - posed all par - ty tricks, For rea - sons I thought clear ones, And

13

18

swore it was their pol - i - tics, To make us Pres-by - ter - i-ans. And this is law I

24

will main-tain, Un - til my dy - ing day, sir,

30

Let what-so - ev - er king will reign, I will be the Vic-ar of Bray, sir.

When Stamp Act pas'd the Par - lia - ment, To

bring some grist to mill, sir, To back it was my firm in - tent, But soon there came re - peal, sir.

I quick-ly join'd the com-moncry, That we should all be slaves, sir,

53

p *f* *p* *f* *f*

The House of Com-mons was a sty, The

53

59

King and Lords were knaves, sir. And this is law I

59

65

will main-tain, Un - til my dy - ing day, sir, Let what-so-ev - er king will reign, I

65

Vicar of Bray

20

71 *rit.* *(mf)* *(mp)* *(p)* *pp* *Maestoso* (♩ = 70)

71 *dim.* *mf* *mf* *mp* *p* *pp*

will be the Vic-ar of Bray, sir.

71 *rit.* *(mf)* *(mp)* *(p)* *pp* *Maestoso* (♩ = 70)

77 *p*

77 *pp* *p* *p*

A Con-gress now was quick-ly call'd, That we might act to - geth - er; I thought that Bri-tain

77 *p*

83 *mp* *mp*

83 *mp* *mp*

would a - pall'd Be glad to make fair weath - er, And soon re - peal the

83 *mp*

89

ob - nox-ious bill, As she had done be - fore, sir, That we may ga - ther

95

wealth at will, And so be tax'd no more, sir.

Vivace (♩=88)

103

But Brit - ain was not quick-ly scar'd, She

Vivace (♩=88)

103

109 *cresc.* *ff*

109 *ff*
told an - oth - er sto - ry; When in - de - pend - ence

109 *cresc.* *ff*

114 *f dim.* *f*

114 *dim.* *f* *f dim.*
was de - clar'd, I fig - ur'd as a To - ry; De -

114 *dim.* *f*

119 *(mf)* *(mp)*

119 *(mf)* *mp*
clar'd it was re - bel - lion base, To take up arms I curs'd it

119 *(mf)* *(mp)*

124 *p*

124 *p* *p*

For faith it seemed a settled case, That we should soon be worried.

124 *p*

Legato Legato Legato Legato Legato

129 *f*

Legato Legato *

129 *f*

The French alliance now came forth, The papists flocked in

129 *f* *legato*

Legato Legato *

134 *f*

Legato Legato *

134

shoals, sir, Friz -

134

Piano accompaniment for measures 139-143. The right hand features a steady eighth-note accompaniment, while the left hand plays a similar eighth-note pattern. The key signature is three flats (B-flat major/C minor).

139

Vocal line for measures 139-143. The melody is in a three-part setting. The lyrics are: "eur Mar - quis-es, Val - ets of birth, And priests to save our souls, sir. Our

139

Piano accompaniment for measures 139-143. The right hand features a steady eighth-note accompaniment, while the left hand plays a similar eighth-note pattern. The key signature is three flats (B-flat major/C minor).

144

Piano accompaniment for measures 144-147. The right hand features a steady eighth-note accompaniment, while the left hand plays a similar eighth-note pattern. The key signature is three flats (B-flat major/C minor).

144

Vocal line for measures 144-147. The melody is in a three-part setting. The lyrics are: "good al - ly," with tow' - ring wing, Em - brac'd the flat - ter-ing hope, sir, That

144

Piano accompaniment for measures 144-147. The right hand features a steady eighth-note accompaniment, while the left hand plays a similar eighth-note pattern. The key signature is three flats (B-flat major/C minor).

148

Piano accompaniment for measures 148-151. The right hand features a steady eighth-note accompaniment, while the left hand plays a similar eighth-note pattern. The key signature is three flats (B-flat major/C minor).

148

Vocal line for measures 148-151. The melody is in a three-part setting. The lyrics are: "we should own him for our king, And then in - vite the Pope, sir. And

148

Piano accompaniment for measures 148-151. The right hand features a steady eighth-note accompaniment, while the left hand plays a similar eighth-note pattern. The key signature is three flats (B-flat major/C minor).

153

this is law I will main-tain, Un - til my dy - ing day, sir, Let what-so - ev - er king will reign, I

153

159

rit.

will be the Vic-ar of Bray, sir. When

159

rit.

mp *p* *f*

Drunken Jig (♩.=100)

6

Howe, with drums and great pa-rade, March'd through this fa-mous town, sir, I cried, "May Fame his

Drunken Jig (♩.=100)

6

26 170

Piano accompaniment for measures 170-175. The music is in 3/8 time with a key signature of three sharps (F#, C#, G#). It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

170 *ff*
 tem-ples shade "With lau-rels for a crown, sir." With

Piano accompaniment for measures 170-175, continuing from the previous system. It includes a *ff* dynamic marking at the end of the system.

176 *ff*

Piano accompaniment for measures 176-180. The music features a *ff* dynamic marking and a more active bass line.

176 *ff*
 zeal I swore to make a-mends To good old con-sti - tu - tion, And drank con-fu - sion

Piano accompaniment for measures 176-180, continuing from the previous system.

181 *rit.* *mf* *mp* *p*

Piano accompaniment for measures 181-185. The music is marked *rit.* and includes dynamic markings of *mf*, *mp*, and *p*.

181 *rit.*
 to the friends Of our late rev-o - lu - tion.

181 *mf* *mp* *p*

Piano accompaniment for measures 181-185, continuing from the previous system. It includes dynamic markings of *mf*, *mp*, and *p*.

Vicar of Bray

188 Adagio (♩.=50) 7

pp *p*

188 *pp* *p*

But poor Bur-goyne's de-nounced my fate, The Whigs be-gan to glo-ry, I

188 Adagio (♩.=50) 7

194 *mp* *mf* *mp*

mp *mf* *mp*

194 *mp* *mf* *mp*

now be-wail'd my wretch-ed state, That I was e'er a To-ry, By night the Bri-tish

194

199 *mf* *mp* *rit.* *a tempo*

mf *mp* *rit.* *a tempo*

199 *mf* *mp*

left the shore, Nor car'd for friends fig, - sir, I turn'd the cat in pan once more, And

rit. *a tempo*

199

28 205

Musical score for measures 205-210, piano accompaniment. The score is in 4/4 time and features dynamic markings of *f*, *mf*, *p*, and *pp*. The melody is primarily in the right hand, with a more active bass line in the left hand.

Musical score for measure 205, vocal line. The melody is in the right hand, with dynamic markings of *f*, *mf*, and *p*. The lyrics are: "so be-came a Whig, sir."

Musical score for measures 205-210, piano accompaniment. The score is in 4/4 time and features dynamic markings of *f*, *mf*, *p*, and *pp*. The melody is primarily in the right hand, with a more active bass line in the left hand.

(♩ = 88)
Vivace

Musical score for measures 210-215, piano accompaniment. The score is in 4/4 time and features dynamic markings of *f*. The tempo is marked *Vivace* with a quarter note equal to 88 beats per minute. The melody is primarily in the right hand, with a more active bass line in the left hand.

Musical score for measure 210, vocal line. The melody is in the right hand, with dynamic markings of *f*. The lyrics are: "I call'd the ar-my butch'-ring dogs, A blood-y ty - rant".

(♩ = 88)
Vivace

Musical score for measures 210-215, piano accompaniment. The score is in 4/4 time and features dynamic markings of *f*. The tempo is marked *Vivace* with a quarter note equal to 88 beats per minute. The melody is primarily in the right hand, with a more active bass line in the left hand.

Musical score for measures 216-221, piano accompaniment. The score is in 4/4 time and features dynamic markings of *f*. The tempo is marked *Vivace* with a quarter note equal to 88 beats per minute. The melody is primarily in the right hand, with a more active bass line in the left hand.

Musical score for measure 216, vocal line. The melody is in the right hand, with dynamic markings of *f*. The lyrics are: "King, sir, The Com - mons, Lords, a set of rogues, That all de - served to _".

Musical score for measures 216-221, piano accompaniment. The score is in 4/4 time and features dynamic markings of *f*. The tempo is marked *Vivace* with a quarter note equal to 88 beats per minute. The melody is primarily in the right hand, with a more active bass line in the left hand.

220

220

swing, — sir. Since fate has made us great and free, And Prov - i - dence can't

220

224

224

fal - ter, So long till death my king shall be, Un - less the times should

224

228

228

al - ter. And this is law I will main - tain,

228

Musical score for measures 232-237. The vocal line begins with a rest, followed by the lyrics "Un - til my dy - ing day, sir, Let". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *ff* (fortissimo).

Vocal line for measures 232-237. The lyrics are "Un - til my dy - ing day, sir, Let". The melody is in a major key with a key signature of one sharp (F#). Dynamics include *ff*.

Piano accompaniment for measures 232-237. The right hand plays chords and moving lines, while the left hand provides a rhythmic foundation with eighth notes and rests. Dynamics include *ff*.

Musical score for measures 238-241. The vocal line continues with the lyrics "what-so - ev - er king will reign, I will be the Vic-ar of Bray,". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *ff*.

Vocal line for measures 238-241. The lyrics are "what-so - ev - er king will reign, I will be the Vic-ar of Bray,". The melody continues in the same key signature. Dynamics include *ff*.

Piano accompaniment for measures 238-241. The piano part continues with chords and moving lines. Dynamics include *ff*.

Musical score for measures 242-243. This section consists of piano accompaniment. The right hand features a series of chords and moving lines, while the left hand plays a rhythmic pattern. Dynamics include *fff* (fortississimo).

Vocal line for measures 242-243. The lyrics are "sir." The vocal line is mostly a rest, indicating the singer is silent during this piano interlude.

Piano accompaniment for measures 242-243. The piano part continues with chords and moving lines, including a section marked *8va* (octave). Dynamics include *fff*.

IV. My Love Is Gone To Sea [2:30]

lyrics and melody by Francis Hopkinson 31

music by Bill Robinson

A Fresh Breeze (♩ = 80)

Violin

Cello

Soprano

Piano

7

1

7

f

My love is gone to sea, Whilst I his ab-sence mourn, No joy shall smile on

7

1

13

13

me ——— Until ——— my love re - turn, ——— He ask'd me for his bride, And ma-ny vows he

13

My Love

32 ¹⁹

swore, I blushed and soon com - plied I blushed and soon com - plied, My

19

19

24

heart was his be - fore, My heart was his, My heart was his be - fore.

24

24

24

rit.

ff *mf* *mp* *p*

ff *mf* *mp* *p*

ff *mf* *mp* *p*

33

One lit - tle month was past, And

33

33

33

Meno mosso (♩ = 70)

Meno mosso (♩ = 70)

cresc. *(mp)* *2*

cresc. *(mp)* *cresc.* *(mf)* *2*

cresc. *(mp)* *legato*

ped. *ped.*

41

who so blest as we, — The sum-mons came at last, — And Jem - my must to

41

46

sea, — I saw his ship so gay, Swift fly the wave-worn shore, I —

46

51

wiped my tears a - way, — I wiped my tears a - way, — And saw his ship no

51

56 *ff* *p* *ff*

more, No more, no more, And saw his ship no more.

56 *ff* *p* *ff* 8^{va}

Ped. *

64 *f* 3

When clouds shut in the sky, And

64 *f* 3

69 3

storms around me howl, When liv - id light - nings fly, And threat - ning thun - ders

69

74

roll, _____ All_ hopes of rest are lost, No slum-bers vi - sit_

78

me, _____ My anx - ious thoughts are toss'd, _____ My anx - ious thoughts are toss'd, _____ With

83

Jem-my on the sea, _____ My thoughts are toss'd With Jem-my on the sea. _____

V. The Union Forever [2:20]

lyrics by John H. Hewitt (1850)

melody by Gaetano Donizetti

music by Bill Robinson

Operatunistic (♩ = 120)

Violin

Cello

Soprano

Operatunistic (♩ = 120)

Piano

5

cresc.

ff

ff

5

cresc.

ff

ff

Proud

1

And.

9

land of the free! Where the ex - ile seeks rest, And bles - ses the flag that waves

1

The Union

12

o'er him; Where plen - ty is strewn o'er the earth's ver - dant breast, And

12

15

man sees no dan - ger be - fore him. The cry of dis - un - ion has sail'd on the air, And

15

19

trai-tors thy strong bonds would se - ver; The de - mon of dis - cord has crawl'd from his lair, While

19

The Union

38 23

pa - triots cry "Un - ion for - ev - er!"

Then up with our Flag! Give its

Stripes to the wind, Its Stars shall be pros - tra - ted ne - ver!

We'll

rit. Dolce (♩=76)

rit. Dolce (♩=76)

leave our lov'd homes and their trea-sures be-hind And fight for the Un - ion for - ev - er!

rit.

rit.

Ad. Ad. Ad. Ad. Ad. Ad. Ad. *

The Union

36 **Tempo I** (♩ = 120)

36 **Tempo I** (♩ = 120)

There are hearts at the North that are

true to the cause, The South hath its Pa - tri-ots un-daun - ted; The East and the West have their

friends of the laws, Who will al - ways be rea - dy when wan - ted. Then,

The Union

40 ⁴⁷

47

who is there fears for a Un - ion so strong, That the Fed - er - al Com - pact shall

47

47

per - ish? It shall last, while the sun in its pride rolls a-long, And

50

50

53

53

Wash - ing - ton's mem - 'ry we cher - ish. Then up with our Flag! Give its

56

56

Stripes to the wind, Its Stars shall be pros - tra - ted ne - ver! We'll leave our lov'd homes and their

56

Ped. 3 Ped. 3 Ped. 3 Ped. 3 Ped. 3 Ped.

60

60

trea - sures be - hind And fight for the Un - ion for - ev - er!

60 (8va)

Ped. Ped.

63

63

63 (8va)

Ped. 3 Ped. 3 Ped. 3 Ped. *