

# Revolution Songs

for Soprano, Violin, Cello, and Piano

## Piano part



Lyrics and/or melodies by Jonathan Odell,  
John H. Hewitt, Gaetano Donizetti, traditional tunes,  
and anonymous screeds

Music by Bill Robinson

# Piano

## I. The Congress

[4:16]

Bill Robinson (et al.)

Tory story (♩.=110) *ff*

Soprano

Ye To - ries all re-joice and sing,

Tory story (♩.=110)

Piano

*mf* *f* *ff*

4

suc - cess to George our gra-cious King.

4

9

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

9

13

and ex - e - crate the Con-gress.

13

*p*

19 *mp* *cresc. p. a p.* *(mf)*  
These har - dy knaves and stu - pid fools, some

23 *f*  
ap - ish and prag - mat - ic mules, Some ser - vile ac - qui - esc - ing tools,

23 *(mf)*

26 *ff*  
These \_\_\_ com - pose \_\_\_ the Con - gress. Then

26 *ff*

30 *dim.* *(mf)*  
Jove resolve to send a curse, and all the woes of life re - hearse

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

The Congress

4

35 *mp* Not plague, *p* not fam-ine, but much much worse,

35 *p* *mp*

This system contains the first two lines of music. The top line is a vocal line starting at measure 35 with the lyrics "Not plague, not fam-ine, but much much worse,". The piano accompaniment is in the bottom two staves, starting at measure 35. The piano part features a complex rhythmic pattern with frequent time signature changes: 6/16, 12/16, 9/16, and 12/16. Dynamics include *mp* and *p*.

41 *sf* He cursed us with a Con - gress.

41 *cresc.* *f* *ff* *mf*

This system contains the third line of music. The vocal line starts at measure 41 with the lyrics "He cursed us with a Con - gress.". The piano accompaniment continues in the bottom two staves, starting at measure 41. The piano part features a complex rhythmic pattern with frequent time signature changes: 6/16, 12/16, 6/16, 12/16, 6/16, and 12/16. Dynamics include *cresc.*, *f*, *ff*, and *mf*.

49

49

This system contains the fourth line of music, which is entirely piano accompaniment. It starts at measure 49 and continues in the bottom two staves. The piano part features a complex rhythmic pattern with frequent time signature changes: 6/16, 12/16, 6/16, 12/16, 6/16, and 12/16.

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

55 *cresc.* *f*

This system contains the fifth line of music. The vocal line starts at measure 55 with the lyrics "Then peace for-sook this hope-less shore,". The piano accompaniment is in the bottom two staves, starting at measure 55. The piano part features a complex rhythmic pattern with frequent time signature changes: 6/16, 12/16, 6/16, 12/16, 6/16, and 12/16. Dynamics include *mf*, *cresc.*, and *f*.

59 *ff*  
Then can - nons blazed with hor - rid roar, We

62 *mp*  
hear of blood, death, wounds, and gore, The

62 *ff dim. p. a p. (mf)*

68 *dim. rit. p. pp a tempo*  
off - spring of the Con - gress.

68 *rit. a tempo*  
*(mp) (p) pp p cresc.*

72 *ff*  
Pre - pare, pre - pare, my friends pre - pare, For

72 *(mf) f ff*

The Congress

6

75

scenes of blood, the field of war

75

79

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

79

84

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

84

89

89

Ad. Ad. \*

95 *ff*  
Huz - za! Huz - za! And

95

8<sup>va</sup>

99  
thrice Huz-za!

99

*ff dim. p. a p.* *f* *(mf)* *(mp)*

Ped. Ped. Ped. Ped. Ped. Ped.

103  
Re - turn peace, har - mo - ny, and

103

*p*

Ped. Ped. Ped. Ped. Ped. Ped.

106  
law!

106

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

Ped. Ped. \*

The Congress

8

109 *mf* *cresc.*  
Re - store such times as

111 *f* *ff*  
once we saw, And bid a - dieu bid a - dieu to

115 *rit.* ( $\text{♩}=100$ ) ( $\text{♩}=90$ ) *mp* Coda ( $\text{♩}=80$ ) *dim.*  
Con - gress. And bid a - dieu to

115 *rit.* ( $\text{♩}=100$ ) ( $\text{♩}=90$ ) Coda ( $\text{♩}=80$ )  
*ff dim. p. a p.* (*mf*) (*mp*)

119 *p* *pp*  
Con - gress.

Piano

II. Young Ladies In Town [2']

Anonymous lyrics  
melody: "Barbara Allen" 9  
music by Bill Robinson

Moderato fascinoista (♩.=60) *mp* *erbs.*

Soprano

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

Moderato fascinoista (♩.=60) **1**

Piano *mp* *cresc.*

*leg.* \*

5

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

5

*mf*

9

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

9

*f*

13

cares. 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

Young Ladies

10

18 fash - ion! 2 And as one all a - gree, that you'll

*f dim.* *(mf)* *(mp)* *p* *mf cresc. p. a p.*

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

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

27 *f*

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

31 *p*

35  
 soon be the fash - ion, To grace your smooth locks with a twine string.

35  
*cresc.*

3  
 Throw a - way your bo - hea, and your green hy - son tea, And all

3  
*ff*

And  
 And  
 And  
 And

42  
 things of a new fash - ioned du - ty; Get in a good store of the

42

And  
 And  
 \*

45  
 choice Lab - ra - dor, There'll soon be e - nough here to suit ye. These

45

And  
 And  
 And  
 And  
 \*

Young Ladies

12

48

do with - out fear and to all you'll ap - pear, Fair - charm - ing, true, love - ly and

51

clev - er, Though the times re - main dark - ish, Young

51

53

men will be spark - ish, And - love you much strong - er than

53

55

ev - er.

55

*rit.*

*ff* *mf* *p* *pp*

### III. The American Vicar of Bray [6']

melody: "Country Gardens" 13  
anonymous lyrics  
music by Bill Robinson

Vivace (♩=88)

Soprano

Vivace (♩=88)

Piano

*ff*

*f*

*legato*

When Roy - al George rul'd

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

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

18

14

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.

30

*legato*

*ff*

*mf*

36

*accel.*

2 Piu Mosso (♩ = 104)

When Stamp Actpas'd the Par-lia - ment, To bring some grist to

36

*accel.*

2 Piu Mosso (♩ = 104)

*p* *cresc.* ----- (*mf*) ----- *f*

42

mill, sir, To back it was my firm in-tent, But soon there came re - peal, sir. I quick - ly join'd the

42

*p*

49 *f* com - mory, That we should all be slaves, sir, *p*

56 *f* The House of Com - mons was a sty, The King and Lords were knaves, sir.

62 And this is law I will main - tain, Un - til my dy - ing day, sir, *p*

68 *f* Let what - so - ev - er king will reign, I *dim.* will be the Vic - ar of Bray, sir. *mf* *(mp)*

Vicar

16

74 *rit.* *Maestoso* *pp*

(♩ = 70)

3

A Con - gressnow was quick - ly call'd, That

74 *rit.* *Maestoso*

(*p*) *pp* 3 (♩ = 70)

80

we might act to - geth - er; I thought that Bri - tain would a - pall'd Be glad to make fair weath - er,

80 *p*

87

And soon re - peal the ob - nox - ious bill, As she had done be - fore, sir, That

87 *mp* *pp*

94

we may ga - ther wealth at will, And so be tax'd no more, ———— sir.

94 *pp*

102 *Vivace* (♩=88) *f* 4

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

102 *p* *cresc.* *(mp)* *(mf)* *f* 4

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

109 *cresc.* *ff*

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

114 *dim.* *f*

120 *(mf)* *mp* *p* bel-lion base, To take up arms I curs'd it For

120 *(mf)* *(mp)* *p*

18

125  
 faith it seemed a set-tled case, That we should soon be wor - sted.

125

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

130  
 The French al - li - ance now came forth, The pa-pists flocked in shoals, sir,

130

*f* *legato*

*Leg.* \*

136  
 Friz - eur Mar - quis-es, Val - ets of birth, And priests to save our

136

142  
 souls, sir. Our "good al - ly," with tow' - ring wing, Em - brac'd the flat - ter-ing

142

*cresc.*

147 *ff*  
 hope, sir, That we should own him for our king, And then in-vite the Pope, sir.

152  
 And this is law I will main-tain, Un-til my dy-ing day, sir, Let what-so-ev-er

158 *rit.*  
 king will reign, I will be the Vic-ar of Bray, sir.

158 *rit.* *mp*

Drunken Jig (♩.=100)

164 *f*  
 When **6** Howe, with drums and great pa-rade, March'd through this fa-mous town, sir, I cried, "May Fame his

164 *f*  
 Drunken Jig (♩.=100)

20 <sup>170</sup>

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

170

*ff*

<sup>176</sup>

zeal I swore to make a - mends To good\_ old consti - tu - tion, And drank\_ con - fu - sion

176

<sup>181</sup>

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

181

*mf* *mp* *p*

188 Adagio (♩.=50) 7

But poor Bur - goynets - nounced\_ my fate, The Whigs be - gan to glo - ry, I now be - wait

188 Adagio (♩.=50) 7

195 *mf* *mp* *mf* *mp*  
 wretch - ed sta - ~~that~~ I was e'er a To - ry, By night the Bri - tish left the shore, Nor car'd for friends fig, sir, I

203 *rit.* *a tempo* *f* *mf* *p*  
 turn'd the cat in pan once more, And so be - came a Whig, sir.

(♩ = 88)  
 210 **Vivace**  
 I call'd the ar - my butch' - ring dogs, A blood - y ty - rant

210 **Vivace**  
 Piano accompaniment for measures 210-215, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

216 King, sir, The Com - mons, Lords, a set of rogues, That all de - served to swing, sir. Since

216  
 Piano accompaniment for measures 216-220, continuing the rhythmic pattern from the previous section.

221 fate has made us great and free, And Prov - i - dence can't fal - ter, So long till death my

221  
 Piano accompaniment for measures 221-225, concluding the piece with a final chord.

22

226

king shall be, Un - less the times should al - ter. And this is law I

226

231

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

231

236

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

236

*ff*

241

Bray, sir.

241

*fff* *8va*

Piano

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

lyrics and melody by  
Francis Hopkinson  
music by Bill Robinson

A Fresh Breeze (♩ = 80)

Soprano

**A Fresh Breeze** (♩ = 80)

Piano

*f* *tenuto*

7 *f* 1

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

7 1

14

— my love re - turn, — He ask'd me for his bride, And ma - ny vows he swore, I blushed and soon com-

14

21 *ff* *mf*

plied — I blushed and soon com - plied, — My heart was his be - fore, My heart was his, My heart was his be -

21 *ff* *mf*

My Love

24

*rit.*

Meno mosso (♩ = 70)

*mp* *cresc.*

fore.

One

29

*rit.*

Meno mosso (♩ = 70)

*mp* *p*

*cresc.*

2

lit-tle month was past, And who so blest as we, The sum-mons came at last, And

2

*legato*

*(mp)*

*(mf)*

*f*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

45

Jem - my must to sea, I saw his ship so gay, Swift fly the wave - worn

45

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

50

shore, I wiped my tears a - way, I wiped my tears a - way, And

50

*f*

*p*

*mp*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

*leg.*

55

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

55

*mp* *ff* *ff* *8va*

*Leg.* *Leg.* *Leg.* \*

63

When clouds shut in the

63 *8va* *f* *3*

68

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

75

hopes of rest are lost, No slum - bers vi - sit me, My anx - ious thoughts are

80

toss'd, My anx - ious thoughts are toss'd, With Jem - my on the sea, My

*p* *mf* *ff*

85

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

*mf.* *p*



16  
fore him. The cry of dis - un - ion has sail'd on the air, And trai - tors thy strong bonds would

20  
se - ver; The de - mon of dis - cord has crawl'd from his lair, While

*8va* *Ped.* \*

23  
pa - triots cry "Un - ion for - ev - er!" Then up with our Flag! Give its

*ff dim.*

27  
Stripes to the wind, Its Stars shall be pros - tra - ted ne - ver! We'll

*rit.* *Dolce* (♩=76)

*f* *(mf)* *(mp)* *p*

The Union

*rit.*

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

*rit.* -----

31

*And.* *And.* *And.* *And.* *And.* *And.* *And.* \*

Tempo I (♩ = 120)

er! **Tempo I** (♩ = 120)

There are hearts at the North that are

35

*ff* *And.* *And.*

true to the cause, The South hath its Pa - tri - ots un - daun - ted; The

40

*And.* *And.* *And.* *And.* *And.*

East and the West have their friends of the laws, Who will al - ways be rea - dy when

43

*And.* *And.* *And.* *And.*

46  
wan - ted. Then, who is there fears for a Un - ion so strong, That the

Ped. Ped. Ped.

49  
Fed - er - al Com - pact shall per - ish? It shall

Ped. Ped. Ped. Ped. Ped. Ped.

51  
last, while the sun in its pride rolls a - long, And

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

53  
Wash - ing - ton's mem - 'ry we cher - ish. Then up with our Flag! Give its

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

