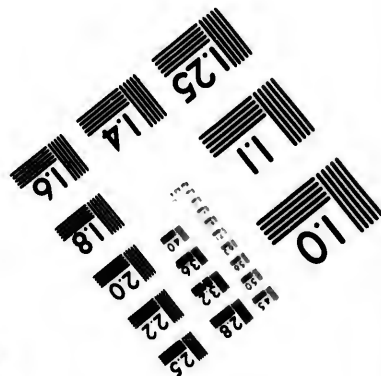
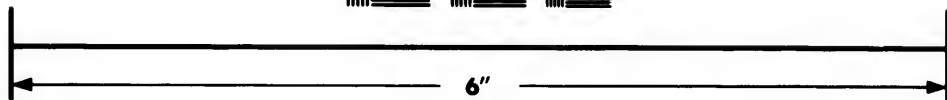


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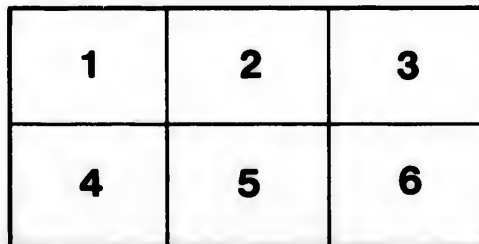
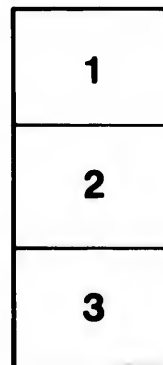
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on à





THE  
McGILL UNIVERSITY  
SONG BOOK.

COMPILED BY A COMMITTEE OF GRADUATES AND  
UNDERGRADUATES.

---

WM. FOSTER BROWN, PUBLISHER,  
MONTREAL.

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Entered, according to Act of Parliament of Canada, in the year one thousand eight hundred and ninety-six,  
by Wm. Foster Brown, at the Department of Agriculture,

M 1970

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for

39139

## PREFACE.

TO THE CORPORATION, GRADUATES AND  
UNDERGRADUATES OF MCGILL COLLEGE :

The edition of The McGill College Song Book which was published in 1885, has long been exhausted. Its sale proved gratifying to all interested in its compilation and use, especially as it was the first lengthy work of its kind printed in Canada. Those who have been brought into contact with our University life know that the Song Book has done something to promote a feeling of unity among Students whose academic aims often lie far apart, while those, again, who have traced the growth of the musical literature to which it belongs, find that The McGill College Song Book has been of service to compilers elsewhere.

At the request of the Graduates and Undergraduates of the University, we met about three years ago with the object of preparing a new edition for the press. Protracted difficulties arising for the most part from the questions of copyright and publishing have been causing long delay which, while regretting, we were unable to remove until recently. In the course of our labours the Corporation of the University gave its sanction to our undertaking, and accordingly its name appears at the head of this preface.

The McGill University Song Book is really a new publication, and not a new edition of the old work. Much of the old material will be found in it, but a large portion of the book now appears for the first time. The whole has been subjected to careful revision for which the other members of the Committee have to thank Mr. Gould whose services have been invaluable. One of our main objects in revision has been to get rid of a defect in the former book by bringing all the songs within the compass of an average voice. Some accompaniments for the guitar and banjo have been written in order to make The McGill University Song Book more attractive to Students.

As The McGill University Song Book is not intended to satisfy the demands of advanced musical critics, we may repeat our former statement of principles which have guided us in our endeavour, and add to it our former expression of indebtedness to musical publishers.

"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 the 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 thanks of all interested in The McGill University Song Book are due to Messrs. Novello Ewer & Co. and Oliver Ditson & Co., 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 as an excuse for a fault which the publisher, if notified of infringement, will be glad to rectify in future editions."

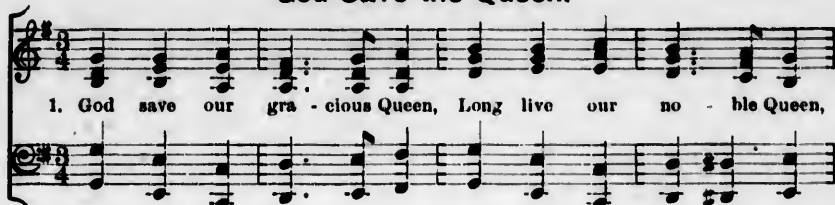
THE COMPILATION COMMITTEE.

MONTREAL,

December, 1895.

# THE McGILL UNIVERSITY SONG BOOK.

## God Save the Queen.



2 O Lord our God arise,  
Scatter her enemies,  
And make them fall.  
Confound their politics,  
Frustrate their knavish tricks;  
On Thee our hopes we fix:  
God save the Queen!

3 Thy choicest gifts in store,  
On her be pleased to pour,  
Long may she reign!  
May she defend our laws,  
And ever give us cause,  
To sing with heart and voice,  
God save the Queen!

## God Save McGill.

Words by W. M. MacKeracher, Arts '94.

AIR.—"God save the Queen."

God save our Old McGill!  
Long live our Old McGill!  
God save McGill!  
Send her men wise and strong,  
Boldly mankind among  
Bravely to fight the wrong,  
God save McGill!


## A Health to Old McGill.

Words by R. W. HUNTINGTON, Law '74.

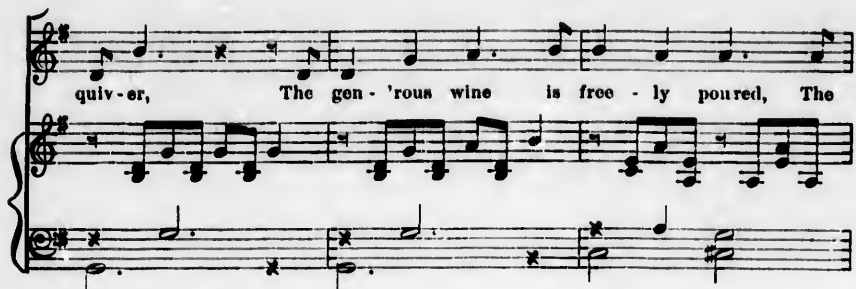
Melody by Mrs. W. C. BAYNES.

*mf Moderato.*

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-or; So here's a health to



old Mc-Gill, With feel-ings proud and ten-der,



# A Health to Old McGill. Concluded.

3

*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

ev - ry heart, A health to old Mo - Gill, boys.

2 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?—**CHO.**

3 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!—**CHO.**



## "Gaudeamus."

*Moderato.*

1. Gau - de - a - mus i - gi - tur,  
1. Let us now in youth re-joice,

*Moderato.*  
*mf*

Ju - ve - nes dum su - mus; Gau - de - a - mus i - gi - tur,  
None can just - ly blame us; Let us now in youth re-joice,

Ju - ve - nes dum su - mus; Post ju - cun - dam ju - ven - tu - tem,  
None can just - ly blame us; For when gol - den youth has fled,

The musical score is written for voice and piano. It consists of five systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'.

"Gaudeamus." Continued.

5

Post mo-les - tam se - neo - tu - tem, nos ha-be - bit, hu - mus,  
And in age our joys are dead, Then the dust doth claim us,

Nos ha-be - bit hu - mus.  
Then the dust doth claim us.

2 Ubi sunt, qui ante nos,  
In mundo fuere?  
Transeas ad superos,  
Ab eas ad inferos,  
Quos si vis videre.

3 Vita nostra brevis est  
Brevi finietur,  
Venit mors velociter,  
Rapit nos atrociter,  
Nemini parcetur.

4 Vivat academia,  
Vivant professores,  
Vivat membrum quodlibet,  
Vivant membra quolibet  
Semper sint in flore.

5 Vivant omnes virgines  
Faciles, formosæ!  
Vivant et mulieres,  
Teneræ amabiles,  
Bonæ, laboriosæ.

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

7 Alma mater floreat,  
Quæ nos educavit,  
Caros et commilitones,  
Disiatis in regiones  
Sparsos, congregavit.

8 Vivat et republica  
Et quæ illam regit,  
Vivat nostra civitas,  
Mæcenatum caritas,  
Quæ nos hic protegit.

9 Pereat tristitia,  
Pereant ocores,  
Pereat disbolus,  
Quivis antiburschius,  
Atque irrisores.



## "Gaudeamus." Concluded.

Translated.

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

3 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.

4 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.

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

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

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

## Lauriger Horatius.

1. Lau - ri - ger Ho - ra - ti - us, Quam dix - is - ti ve - rum,

2. Cres - cit u - va mol - li - ter, Et pu - el - la cres - cit;

Fu - git Eu - ro - ci - ti - us, Tem - pus e - dax re - rum,

Sed po - e - ta tur - pi - ter Sit - i - ens can - es - cit,

U - bi sunt, O, po - cu - la, Dul - ci - o - ra mel - le,

Rix - æ, pax et os - cu - la, Ru - ben - tis pu - el - læ.

3 Quid juvat æternitas

Nominis, amare

Nisi terræ filias

Licet, et potare!

Ubi sunt, O, pocula,

Dulciora melle,

Rixæ, pax et oscula,

Rubentis puellæ.

## The Chinese Mandarin.

Arranged expressly for THE MCGILL UNIVERSITY SONG BOOK.

*Allegretto.*

1. Tin was a Chin - ese  
2. Tin had a res - i-dence  
3. old Mis - ter Lin had an  
4. day of the mar - riage

Man - da - rin, Crotch - e - ty, proud and old, . . . .  
out of town, Luck - i - ly, so had Lin, . . . .  
ug - ly face, Aw - ful - ly pale and thin, . . . .  
fast approached, And soon all would have been o'er, . . . .

Lin was a deal - er in teas, I ween, Rich as a mine of  
Lin, like a no - ble-man, up and down, Rode in his pa - lan-  
But like all lov - ers grown old a - pace, Was anx - ious his bride to  
When a bar - ba - ri - an Eng - lish-man, Sud - den-ly stepped a -

# The Chinese Mandarin. Continued.

9

gold, . . . . . Tin, he had a daugh - ter fair,  
 - quin, . . . . . Lin, each day to his of - fice door,  
 win, . . . . . She was young and of high de - gree,  
 - shore, . . . . . He was charm'd with her ti - ny feet,

She was his hope and pride, . . . Lin, now wrink - led with  
 Rode on his don - key white, . . . And, when the cares of the  
 Fresh as a Chi - nese rose, . . . And at old Lin, and his  
 In ' love with her dark blue eyes, . . . And a - way to the

age and care, . . Court - ed her for his bride, — Sing - ing  
 day were o'er, He can - tered him home at night, — Sing - ing  
 chests of tea, She turned up her Chi - nese nose, — Sing - ing  
 Brit - ish fleet, He car - ried her as his prize, — Sing - ing

*mp* CHORUS.

Ring - a-ching, ching - a-ching, ching, ching, ching, Ring - a-ching, ching, ching,

*mp*

ching, . . . Ring - a-ching, ching - a-ching, ching, ching, ching,

1st time. last verse.

Ring-a-ching, ching, ching, ching.

SOLO. 3. Now, ching.  
4. But the

*sfz*

# The Belle of Japan.

11

Arranged for MCGILL UNIVERSITY SONG BOOK.

*Moderato.*

1. I call her the belle of Ja - pan, Ja - pan, Her name is O -
2. She looks so re-mark - a - bly sweet, bly sweet, As she wad-dles a -
3. I call on this dear lit - tle miss, the miss, She wel-comes me
4. She plays on the soft sam - i - sen, i - sen, And slings me a
5. You may call it a Jap - a - nese craze, nese craze, And say a weak

GUITAR.

yew - ge - san, - ge - san, Such ten - der - ness lies in her  
 long thro' the street, the street, With fan and um-brel - la, a -  
 some-thing like this, like this, Bows down to the floor as I  
 song now and then, and then, And when I go a - way, she  
 mind it dis-plays, dis - plays, But go to Ja - pan and see

## The Belle of Japan. Continued.

soft al - mond eyes, I tell you, she's just ich - i - ban. . . . .  
- las for the fel - low Perchance she may hap - pen to meet. . . . .  
en - ter the door, And draws in her breath with a hiss. . . . .  
sweet - ly does say, "Say-on - ar - a," and please come a - gain. . . . .  
O - yew - ge . san, You'll have it the rest of, your days. . . . .

## CHORUS.

.. For I care . . . . . not what oth - ers may say, I'm in

# The Belle of Japan. Concluded.

13

Ich - i - ban,

love with O - yew - ge - san,

Ich - i - ban, ich - i - ban, in Ja -

Ich - i - ban,

- pan, . . . . I'm in love with O - yew - ge - san. . . . .



## The Wreck of the "Julie Plante."

Words by W. A. DRUMMOND. Montreal.

*Moderato.*

1. On  
2. De

wan dark night, on Lac Saint Pierre, De win' she blow, blow, blow, An' de  
cap - tinne walk on de front deck, An' he walk de hin' deck too, He

crew of de wood - scow "Ju - lie Plante," Got scart, an' run be -  
call de crew from up de hole, He call de cook al -

# The Wreck of the "Julie Plante."

15

*f*

- low. For de win' she blow lak' hur-ri-cane, Bime by she blow some  
- so. De cook she's name was Ro - sie, She came from Mon-tre -

*f*

*mf*

more, An' de scow bus' up on Lac Saint Pierre, Wan ar - pent from de  
- al, Was cham - ber - maid on a lom - baire barge, On de grande Lachine ca -

*mf*

*last verse.*

shore.  
- nal.

*f*

*Fine.*

3 De win' she blow from Nor'—Eas'—Wes',  
De Sout' win' she blow too,  
W'en Rosie cry, "Mon cher captinne,  
Mon cher— wa't I shall do?"  
Den de captinne trow de big h'ankerre,  
But still de scow she drif';  
De crew he can't pass on de shore  
Becos he los' his skiff.—*Cho.*

4 De night was dark lak' wan black cat,  
De wave run high an' fas',  
W'en de captinne tak' de poor Rosie  
An' tie her to de mas'.  
Den he also tak' de life preserve  
An' jump off on de lac',  
An' say "Good bye, ma Rosie dear,  
I go drown for your sak'."—*Cho.*

5 Nex' mornin' very early,  
'Bout half pas' two—tree—four—  
De captinne, scow, an' poor Rosie  
Was corpses on de shore;  
For de win' she blow lak' hurricane,  
Blimey she blow some more—  
An' de scow bus' up on Lac Saint Pierre,  
Wan arpent from de shore.—*Cho.*

6 Now all good wood-scow sailor man,  
Tak' warning from dat storm,  
An' go an' marry some nice French girl,  
And live on wan' big farm.  
De win' can blow lak' hurricane,  
An' s'pose she blow some more,  
You can't get drown on Lac Saint Pierre,  
So long you stay on shore.—*Cho.*

## The Massacre of the McPherson.

Words by W. E. ARTHUR.

*Con Moto.*

1. Fhair-shon swore a feud, A - gainst the clan Mc - Tav - lah;  
 2. But when he had gone Half - way down Strath Ca - naan,

March'd in - to their land To mur - der and to ra - fish;  
 Of his fight - ing tail Just three there were re - main - in;

For he did re - solve To ex - tir - pate the vi - pers, With  
 They were all he had, To back him in ta bat - tle;

four - and - twen - ty men, And five - and - thir - ty pi - pers.  
 All the rest had gone Off to drive ta cat - tle,

# The Massacre of the McPherson. Concluded.

17

Chorus. (*Hagpipe*.)

Nyick - n - nyack - n - nyesh, nyick - n - nyack - y - nye - ah,  
 n . . n . . n . . . . . (droningly.)  
 nyick - n - nyack - n - nyesh, nyick - n - nyack - n - nyesh. . . . .  
 n . . n . . n . . . . . (droningly.)

3 "Fery coot!" cried Fhairshon,  
 "So my clan disgraced is;  
 Lads, we'll need to fight,  
 Pefore we touch the peasties.  
 Here's Mhic—Mac—Methusaleh  
 Coming wi' his fassals,  
 Gillies seventy-three,  
 And sixty Dhuinewassalls."—*Cho.*

4 "Coot tay to you, sir;  
 Are you not ta Fhairshon ?  
 Was you coming here  
 To flist any person ?  
 You are a plackguard, sir!  
 It is now six hundred  
 Coot long years, and more,  
 Since my glen was plundered."—*Cho.*

5 "Fat is tat you say ?  
 Dare you cock your peaver ?  
 I will teach you, sir,  
 Fat is coot pehavior!  
 You shall not exist  
 For another day more;  
 I will shoot you, sir,  
 Or stop you with my claymore!"—*Cho.*

6 "I am fery glad  
 To learn what you mention,  
 Since I can prevent  
 Any such intention!"  
 So Mhic—Mac—Methusaleh  
 Gave some war-like howls,  
 Trew his Skhlan—dhu,  
 An' stuck it in his powels.—*Cho.*

7 In this fery way  
 Tied ta fallant Fhairshon,  
 Who was alway thought  
 A superior person.  
 Fhairshon had a son,  
 Who married Noah's daughter,  
 And nearly spoiled ta flood,  
 Py drinking up ta water."—*Cho.*

8 Which he would have done,  
 I at least pelieve it,  
 Had ta mixture been  
 Only half Glenlivet.  
 This is all my tale;  
 Sirs, I hope 'tis new t'ye!  
 Here's your fery good healths,  
 And tamn ta whusky dnty!"—*Cho.*

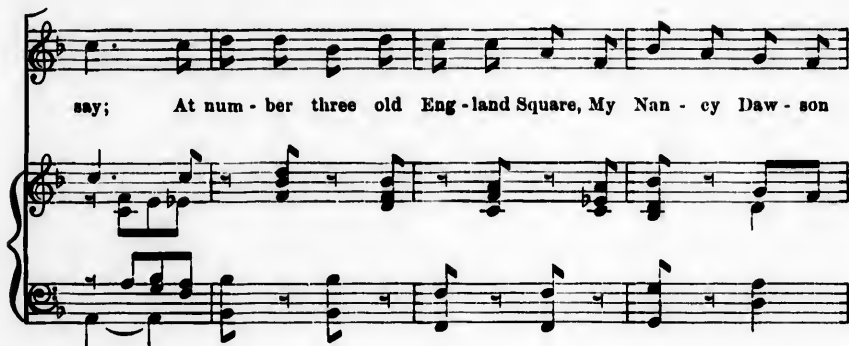
## A-Roving.

## A Sailor's Song.

Verses 2 to 4 by W. McLENNAM.

*Allegretto.*

1. At num - ber three Old Eng - land Square, Mark well what I do



say; At num - ber three old Eng - land Square, My Nan - cy Daw - son



she lived there, And I'll go no more a - roving, With you, fair maid.

# A-Roving. Concluded.

19

## CHORUS.

*f* A - ro - ving! a - ro - ving! Since ro - ving's been my

ru - i - in. I'll go no more a ro - ving with you, fair maid.

2 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!—*Cho.*

3 I met her first when home from sea,  
Mark well what I do say;  
Home from the coast of Africkee,  
With pockets lined with good monie;—  
And I go no more a-roving  
With you, fair maid!—*Cho.*

4 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 found in Timbuctoo!—  
And I'll go no more a-roving  
With you, fair maid!—*Cho.*

5 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!—*Cho.*

## Snow Shoe Tramp.

Specially arranged for THE MCGILL UNIVERSITY SONG BOOK.

1. Up! up! the morn is break - ing, Thro' the for - est breaks the sun,

Rouse, ye sleep - ers, time for dream - ing, When our dal - ly jour - ney's done,

Bind the snow shoe fast with thong too, See that all is tight and sure,

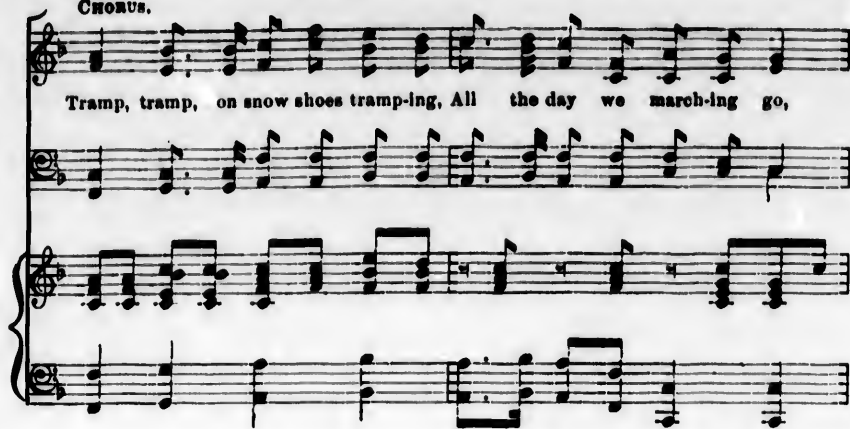
All's a bliss to, naught's a-miss to A brave young Northwest voy - a - geur.



# Snow Shoe Tramp. Concluded.

21

## CHORUS.



Tramp, tramp, on snow shoes tramp-ing, All the day we march-ing go,



Till at night, by fires en-camp-ing, We find couch-es on the snow.

2 On! on! let men find pleasure  
 In the city dull and drear,  
 Life is freedom, life's a treasure,  
 As we all enjoy it here.  
 Ha, ha ha ha, Ha, ha ha ha,  
 See the novice down once more,  
 Hear him shout, then, pull him out, then,  
 Many a fall he's had before.—*Cho.*

3 Men may talk of steam and railroads,  
 But full well our comrades know  
 We can beat the fastest engine  
 In a night tramp o'er the snow.  
 It may puff, sir, it may blow, sir,  
 It may whistle, it may scream,  
 But lightly tripping, gently dipping,  
 Snow shoes leave behind the steam.—*Cho.*



## My Nellie's Blue Eyes.

Waltz Song.

W. J. SCANLAN.

*Tempo di Valse.*

1. My dear Nel - lie's eyes are blue, Hair of bright and gold - en  
 2. When I first saw Nel - lie's home, Where the moon-beams soft - ly

 The piano accompaniment for the first verse consists of two systems. The right hand has a melody of eighth notes, and the left hand has a bass line of eighth notes. The first system is marked with a piano (p) dynamic.

hue, Like her heart her eyes are true, My Nel-lie, my  
 shone, From mine heart a lov - er's moan; My Nel-lie, my

 The piano accompaniment for the second verse consists of two systems. The right hand has a melody of eighth notes, and the left hand has a bass line of eighth notes. The first system is marked with a piano (p) dynamic.

# My Nellie's Blue Eyes. Continued.

23

own, . . . . . Nev - er lived a queen so fair, With my  
own, . . . . . Fair - er seemed this world to me, Whilst the

Nel - lie, life I'd share, By her side I know no care,  
wind blew o'er the lea, Words and kiss - es sweet for me,

My Nel - lie, my own. . . . . Ne'er was eull'd from  
My Nel - lie, my own. . . . . Like a rose re -

Na - ture's bower, Half so rare, or sweet a flower, Tho' we've  
- freshed with dew, My sad heart when won by you, An - gel

## My Nellie's Blue Eyes. Concluded.

*rall.*

The first system of the musical score is in 2/4 time with a key signature of one flat (B-flat). It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The tempo marking 'rall.' is placed above the vocal staff.

cull'd them hour by hour, My Nel-lie, my own. . . . .  
 words said, "Thou art true." My Nel-lie, my own. . . . .

*rall.*

**CHORUS.**  
*a tempo.*

The second system of the musical score continues the chorus. The vocal melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The tempo marking 'a tempo.' is placed above the vocal staff.

My Nel - lie's blue eyes, . . . . . My Nel-lie's blue

*a tempo.*

The third system of the musical score continues the chorus. The vocal melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

eyes, . . . . . Bright - er than stars that shine at

The fourth system of the musical score concludes the chorus. The vocal melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

night, My Nel - lie's blue eyes. . . . .

# The Three Crows.

25

Arranged for MCGILL UNIVERSITY SONG BOOK.

SOLO.

CHORUS.

1. There were three crows sat on a tree, O Bil - ly Ma - gee, Ma -

CHORUS.

Bil - ly Ma - gee, Ma -

*ff*

SOLO.

CHORUS.

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

- gar! . . .

O Bil - ly Ma - gee, Ma -

Bil - ly Ma - gee!

*ff*

## The Three Crows. Continued.

gar! . . . . . There were three crows sat on a tree, And

gar! . . . . . There were three crows sat on a tree, And

Bill - ly Ma - gee!

*sfz*

This block contains the first system of the musical score. It features two vocal staves at the top, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics 'gar! . . . . . There were three crows sat on a tree, And' are written below the first two staves. Below these is a piano accompaniment consisting of a grand staff (treble and bass clefs). The piano part includes the lyrics 'Bill - ly Ma - gee!' and a dynamic marking of *sfz* (sforzando) towards the end of the system.

they were black as black could be, And they all flapped their wings and cried,

they were black as black could be, And they ali flapped their wings and cried,

*sfz*

This block contains the second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics 'they were black as black could be, And they all flapped their wings and cried,' are written below the first two staves. The piano part continues with the same lyrics and includes a dynamic marking of *sfz* (sforzando) in the middle of the system.

# The Three Crows. Concluded.

27

Caw! caw! caw! Bil - ly Ma - gee, Ma - gar, And they all flapped their

Caw! caw! caw! Bil - ly Ma - gee, Ma - gar, And they all flapped their

wings and cried, Bil - ly Ma - gee, Ma - gar, . . .

wings and cried, Bil - ly Ma - gee, Ma - gar, . . .

2 Said one old crow unto his mate, { (bis.)

Chorus.—O Billy Magee Magar!

Said one old crow unto his mate,

“What shall we do for grub to eat.”—Chorus.

3 “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.

4 “We’ll perch ourselves on his backbone,” { (bis.)

Chorus.—O Billy Magee Magar!

“We’ll perch ourselves on his backbone,

And pick his eyes out one by one.”—Chorus.

5 “The meat we’ll eat before it’s stale,” { (bis.)

Chorus.—O Billy Magee Magar!

“The meat we’ll eat before it’s stale,

Till nought remains but bones and tail.”—Chorus.

\* Imitate crows.

Words by JULIET WILBUR TOMKINS,  
in the *Vassar Miscellany*.

Music by DR. B. J. HARRINGTON.

*Allegro.* SOLO.

1. A

CHORUS. SOLO.

mer - ry shep-herd lad was Jock. Of course! All  
 hair was black as a ra - ven's wing. Of course! And  
 gal - lant guards-man came to town. Of course! He

CHORUS. SOLO.

day he watch'd his fa - ther's flock. Of course! *mp* He  
 she like the clear-voiced lark could sing. Of course! Her  
 was worth full many a hun - dred poun', Of course! She

# Of Course. Concluded.

29

INGTON.

SOLO.

1. A

nev - er had learned to write or spell, Bnt he loved his bon - nie  
bright black eyes were nev - er sad, Her face was all the  
fell in love with this guardsman gay, So she jilt - ed Jock and she

SOLO.

All  
And  
He

was - sie well, And she . . his love did not re - pel. Of  
wealth she had, And so . . she loved her shep - herd lad. Of  
ran a - way, He mar - ried some - body else they say. Of

SOLO.

*mp*  
He  
Her  
She

1st SOLO. last verse.  
course! . . . . . 2. Her course! . . . . .  
course! . . . . . 3. A course! . . . . .  
course! . . . . . course! . . . . .

*f* *p* *rit.* *ff* *ff*



## Why Did My Sarah Sell Me?

Arranged for MCGILL UNIVERSITY SONG BOOK.

*Slow.*

*mf*

GUITAR.

*mf*

*Slow, with exaggerated pathos.*

1. For me . . . life 'as no pleas - - ure, My

*p*

'eart 'as lost its trea - - - sure, It

# Why Did My Sarah Sell Me? Continued.

31

grieves me be - yond mea - - - sure, To

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, with lyrics 'grieves me be - yond mea - - - sure, To'. The second staff is the piano accompaniment in G major, featuring a continuous eighth-note pattern in the right hand and a bass line in the left hand. The third and fourth staves are additional piano accompaniment parts, also in G major, with the third staff having a more active melody than the fourth.

weep a - way my years. . . . . I

*p* *pp*

The second system of the musical score consists of four staves. The top staff is the vocal line in G major, with lyrics 'weep a - way my years. . . . . I'. The second staff is the piano accompaniment in G major, with dynamics *p* and *pp* indicated. The third and fourth staves are additional piano accompaniment parts, also in G major, with the third staff having a more active melody than the fourth.

ought not to sur - ren - - der, My 'cart it

The third system of the musical score consists of four staves. The top staff is the vocal line in G major, with lyrics 'ought not to sur - ren - - der, My 'cart it'. The second staff is the piano accompaniment in G major, featuring a continuous eighth-note pattern in the right hand and a bass line in the left hand. The third and fourth staves are additional piano accompaniment parts, also in G major, with the third staff having a more active melody than the fourth.

## Why Did My Sarah Sell Me? Continued.

First system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "wont sus - pend - - - er, it's so . . . con-found - ed". The piano accompaniment consists of three staves: the first two are grand staff (treble and bass clef) and the third is a single bass staff. The piano part includes arpeggiated figures and block chords.

wont sus - pend - - - er, it's so . . . con-found - ed

Second system of the musical score. The vocal line continues with the lyrics: "ten - - der, I re - fuge take in tears." The piano accompaniment continues with similar textures, including arpeggiated figures and block chords.

ten - - der, I re - fuge take in tears.

Third system of the musical score. The vocal line begins with the instruction "with a deep groan." followed by the lyrics: "Oh! . . . . Why did my Sa - rah sell me, Why". The piano accompaniment includes the instruction "colla voce." and a dynamic marking "p" (piano). The piano part features arpeggiated figures and block chords.

with a deep groan.

Oh! . . . . Why did my Sa - rah sell me, Why

colla voce. p

colla voce.

# Why Did My Sarah Sell Me? Concluded.

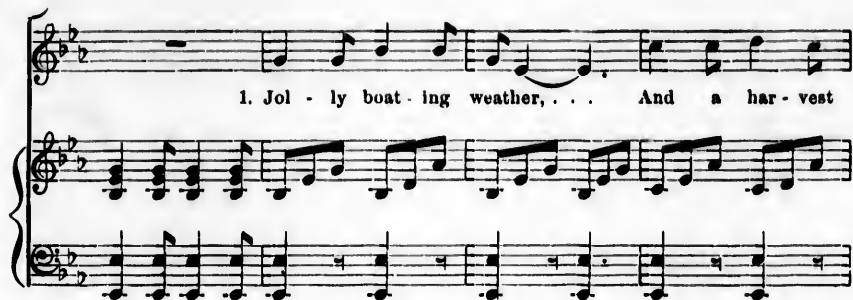
33

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are: 'ed did she not frank - ly tell me, It was 'er in - ten - tion to sell me, And cause me for to pine. Why'.

2 I'm sorry that I met 'er,  
Some 'ow I can't forget 'er,  
I'll write 'er such a letter.  
As she can not digest.  
I've danced and paid the piper,  
And though my reason's riper,  
Yet still I love the viper,  
She reigns still in this breast.  
Oh! why did my Sarah sell me, etc.

3 I'm sure I never piqued 'er,  
Not once did contradict 'er,  
Ev'n now I wears 'er plecter,  
This wretched breast within.  
My 'eart seems almost sinkin',  
I lately 'as been thinkin',  
As 'ow I'd take to drinkin'  
And drown my grief in gin.  
Oh! why did my Sarah sell me, etc.

## Eton Boat Song.

*Lively.*

# Eton Boat Song. Concluded.

35

backs be - tween our knees, . . . Let us pull, pull to -

- geth - er, . . . With our backs be - tween our knees. . . .

- 2 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.
- 3 Others may fill our places,  
Dressed in the old Light-blue,  
But we'll recollect our races,  
And to our flag prove true,  
And youth will beam in our faces, } *bis.*  
As we cheer on our Eton crew.
- 4 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.
- 5 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.

## Johnny was a Shoemaker.

F. COMER.

*Moderato.*

*sf* *marcato.* *p*

1. My John-ny was a shoe - ma - ker, And dear - ly he loved his  
 2. His jack - et was a deep sky - blue, And cur - ly was his

*sf* *marcato.* *p*

me; My John-ny, was a shoe - ma - ker, But now he's gone to  
 hair; His jack - et was a deep sky - blue, It was I do de -

*sf* *marcato.* *p*

sea, With nas - ty tar to soil his hands, And sail across the brin - y  
 - clare; To reef the top - sail he has gone, To sail across the brin - y

*sf* *marcato.*



# Johnny was a Shoemaker. Concluded.

37

sea, . . . . . My John - ny was a shoe - ma - ker.  
 sea, . . . . . My John - ny was a shoe - ma - ker.

*Repeat Sym.*

3 A captain he will be bye and bye,  
 With a sword and spy-glass too;  
 A captain he will be bye and bye,  
 With a brave and valiant crew;  
 And when he gets a vessel of his own,  
 He'll come back and marry me  
 My Johnny was a shoemaker.

4 And when I am a captain's wife,  
 I'll sing the whole day long;  
 Yes, when I am a captain's wife,  
 And this will be my song:  
 "May peace and plenty bless our days,  
 And the little one on my knee!"  
 My Johnny was a shoemaker.

## "Abdul, the Bulbul Ameer."

The Sons of the Prophet.

"The sons of the Prophet are hardy and bold  
 And quite unaccustomed to fear;  
 But of all, the most reckless of life or of limb,  
 Was Abdul, the Bulbul Ameer."

Inscribed to His Excellency  
 MUSURUS PACHA.  
*Allegretto. Con spirito.*

Composed and Arranged by  
 ALI BABA.

*f* *sf*

1. The sons of the Proph - et are har - dy and bold, And

*mf*



## "Abdul, the Bulbul Ameer." Continued.

quite un - ac - cus - tored to fear; . . . But of all, the most reck - less of

The first system of the musical score. It features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal staff. The piano accompaniment consists of chords and single notes in both the right and left hands.

life or of limb, Was "Ab - dul, the Bul - bul A - meer." . . . When they

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff. The piano accompaniment continues with chords and single notes.

want - ed a man to en - cour - age the van, Or to

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment continues with chords and single notes.

shout "hull - a - loo" in the rear, . . . Or to storm a re - doubt, they

The fourth system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment continues with chords and single notes.

# "Abdul, the Bulbul Ameer." Concluded.

39

CHORUS. *ad lib.*

straightway sent out For "Ab-dul, the Bub-bul A-meer,"... For

"Ab-dul, the Bul-bul A-meer"

- 2 There are heroes in plenty and well known to fame  
In the ranks that are led by the Czar,  
But among the most reckless of name and fame  
Was "Ivan Petruski Skivah."  
He could imitate Irving; play euchre or pool,  
And perform on the Spanish guitar,  
In fact quite the cream of the Muscovite team  
Was "Ivan Petruski Skivah." *Chorus ad lib.*
- 3 One morning the Russian had shouldered his gun  
And put on his most cynical sneer,  
And going down town, he happened to run  
Into "Abdul, the Bulbul Ameer."  
Said the Bulbul, "Young man is your life then so dull  
That you're anxious to end your career?  
For, infidel, know that you've trod on the toe  
Of "Abdul, the Bulbul Ameer." *Chorus ad lib.*
- 4 Said the Russian, "My friend your remarks in the end  
Will only prove futile I fear,  
For I mean to imply you are going to die,  
Mr. "Abdul, the Bulbul Ameer."'  
The Bulbul then drew out his trusty chibouque  
And shouted out "Allah Akbar,"  
Being also intent upon slaughter he went  
For "Ivan Petruski Skivah." *Chorus ad lib.*
- 5 When just as the knife was ending his life,  
In fact he had shouted "Huzza,"  
He found himself struck by that subtle calmuck,  
Bold "Ivan Petruski Skivah."  
There's a grave where the wave of the blue Danube flows,  
And on it engraven so clear,  
Is, "Stranger remember to pray for the soul  
Of "Abdul, the Bulbul Ameer." *Chorus ad lib.*
- 6 Where the Muscovite maiden her vigil doth keep  
By the light of the true lover's star,  
The name she so tenderly murmurs in sleep  
Is "Ivan Petruski Skivah."  
The sons of the Prophet are hardy and bold,  
And quite unaccustomed to fear;  
But of all the most reckless of life or of limb,  
Was "Abdul, the Bulbul Ameer." *Chorus ad lib.*

## The Animal Fair.

Specially arranged for THE MCGILL UNIVERSITY SONG BOOK.

*Allegro.*

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 staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The tempo is marked 'Allegro.' The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

I went to the an - i - mal fair, . . And the birds and the beasts were  
there, . . . And the big ba - boon, by the light of the moon, Was  
comb-ing her au - burn hair, . . The mon - key he got drunk, And  
climbed on the el - ephant's trunk, The elephant sneezed, And fell on his knees, And

# The Animal Fair. Concluded.

41

that was the end of the mon - key, mon-key, mon-key, mon-key, I mon - key.

## Discouraging.

Words by D. C. BREWER.  
in the "Williams Argo."

Music by DR. B. J. HARRINGTON.

1. Pret - ty lit - tle maid - en Trip - ping thro' the snow,

Let me be your es - cort? Maid - en answered, "No!"

2 Pretty little maiden,  
Do you love me less  
For thus importuning?  
Maiden answered, "Yes!"

*Allegro moderato.*

mp sfz p

The piano introduction consists of two staves. The right hand plays a melody in G major with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include mezzo-piano (mp), sforzando (sfz), and piano (p).

1. My name is To - nal Shaw, I come from Loch - in -

mp

The first vocal line is set to the lyrics "1. My name is Tonal Shaw, I come from Loch-in-". The melody is in G major, and the piano accompaniment continues with a steady rhythm. The dynamic is mezzo-piano (mp).

- va, I know ta Gae - lie well, and I wushed to know ta

The second vocal line continues the melody with the lyrics "- va, I know ta Gae-lie well, and I wushed to know ta". The piano accompaniment features more complex chordal textures. The dynamic remains mezzo-piano (mp).

Greek too; I cam to Em - bro toon, And three gui-neas I paid

The third vocal line concludes the phrase with the lyrics "Greek too; I cam to Embro toon, And three guineas I paid". The piano accompaniment provides a final harmonic support. The dynamic remains mezzo-piano (mp).

doon, To ta man in Em - bro college, A pleas-ant man to speak to.

CHORUS.

Ich an yach - in ya, My name is To - nal Shaw, Ich an yach-in

ya, I come from Loch - in - vah, Ich an yach - in -



- 2 He said he loved ta Highlands, and called Skye ta queen of islands,  
And he sang a Gaelic song as well as Tugal Tavish;  
And he tanced ta Highland fling, (he could tance as well as sing.)  
And he called ta Gael a shentleman, ta Sassenach a savage.—*Chorus.*
- 3 He said ta kilt was goot, all should wear ta kilt who coot,  
Though it didna suit ta calves tat frequented Embro College.  
"About ta kilt and tartan hose, about ta tartan no one knows;  
I will talk to you ta morn, for I'm fond o' general knowledge."—*Chorus.*
- 4 So I went into his class, and an awful noise there wass,  
Till ta shentleman appeared and pecan one of his speeches—  
"Ta schoolmaster's an ass, he can't teach Creek unto his class;  
Ta subject of my lecture is ta kilt or highland preeches."—*Chorus.*
- 5 Then ta students made a cheer, and he said "I cam not here  
For to pe interrupted and insulted py jackasses—  
This is not ta pantomime, where you hear ta vulgar rhyme,  
And pehold ta pretty scenes, and admire ta pretty lasses."—*Chorus.*
- 6 "You cam here to learn ta Creek, not to chcer me when I speak;  
If you do not like ta kilt I will read you Tam O'Shanter;  
I will lecture on ta land laws, and speak about ta grand cause  
For which there pled and died ta noble Covenanter."—*Chorus.*
- 7 Then ta students made a stoor, and shouted "Magus Moor",  
And called Claverhouse a shentleman, ta Covenanter savage.  
He said, "What about Shon Prown, whom ta Claverhouse shot down?  
Ta Highlander was porn to murder and to ravage."—*Chorus.*
- 8 "You come here to learn ta Creek, and you haf no right to speak;  
I will leave ta Covenanter and take Pulpit reformation—  
I will speak apout ta priests, and those conceited peasts  
Tat pretend to teach ta Creek without accentuation."—*Chorus.*
- 9 I went there to learn ta Creek, of which I rarely heard him speak,  
But I heard ta Irish Lords deserved assassination,  
I heard that Maister Smuth had proved Moses was a muth,  
And Sir Harry's hieland stirks ta genuine bulls o' Bashan;—*Chorus,*
- 10 Tat ta preacher couldna preach, tat ta teacher couldna teach,  
Tat ta theatre was goot, pantomimes abomination,  
Tat ta ladies in ta west loved Italian songs ta pest,  
And scorned ta grand old songs of ta noble Scottish nation.—*Chorus.*
- 11 And so from week to week, I went there to learn ta Creek,  
And when ta session closed I passed a good examination,  
With ta modal Tonal Shaw took ta boat to Lochinvah,  
And very prood he was of his college education.—*Chorus.*
- 12 When I went to say goot-bye, he said "Tonal, you must try  
For ta vacant Celtic chair I have founded in ta college,  
For you know ta Gaelic well, and I've taught you Creek mysel',  
And I want a man that knows every pranch of human knowledge."—*Chorus.*



# Nice Little Chinawoman.

45

*Allegro vivace*

The piano introduction consists of two staves. The right hand features a lively melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is common time (C).

BANJO.

The banjo introduction is written on a single staff. It features a fast, rhythmic melody with many sixteenth notes, characteristic of a banjo style. The key signature is one sharp (F#) and the time signature is common time (C).

Nice lit - tle Chl - na - wo - man, mak - ee bul - ly chow - chow,

This block contains the first line of the song. It includes a vocal melody on a single staff and a piano accompaniment on two staves. The piano part features a steady bass line and chords that support the vocal melody. The key signature is one sharp (F#) and the time signature is common time (C).

Live on a lit - tle hill, 'side a lit - tie house; Tak - ee lit - tle pus - sy - cat,

This block contains the second line of the song. It includes a vocal melody on a single staff and a piano accompaniment on two staves. The piano part continues with a steady bass line and chords. The key signature is one sharp (F#) and the time signature is common time (C).

chorus.



and a lit - tle bow - wow, Put him in a lit - tle pot, with a lit - tle mouse.

This system contains three staves of music. The top staff is a single melodic line in treble clef. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment in treble and bass clefs respectively. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the top staff.

## CHORUS.

## TENORS.

Hy - yi - yi, ching, ching, ching, Chow, chow bul - ly good, Me lik - ee him,

The Tenors part is written on a single treble clef staff. The lyrics are written below the staff.

## BASSES.

Hy - yi - yi, ching, ching, ching, Chow, chow bul - ly good, Me lik - ee him,

The Bases part is written on a single bass clef staff. The lyrics are written below the staff.

*f*

This section contains three staves of piano accompaniment, grouped by a brace on the left. The top staff is in treble clef, the middle in bass clef, and the bottom in treble clef. A dynamic marking of *f* (forte) is placed above the middle staff. The music consists of chords and arpeggiated figures.

# Nice Little Chinawoman. Concluded.

47

*cres* - - - - - *een* - - - *do.*

Chi - na - man - ee sing - ee song a sa - bee by and bye, Oh!

Chi - na - man - ee sing - ee song a sa - bee by and bye, Oh!

*cres* - - - - - *cen* - - - *do.*

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal parts feature a melodic line with eighth and sixteenth notes, while the piano accompaniment provides a harmonic foundation with chords and single notes.

*f*

Chi - na - man - ee bul - ly man, he laugh, Hi - yi!

*f*

Chi - na - man - ee bul - ly man, he laugh, Hi - yi!

*ad lib.*

*f* *sfz* *sfz*

The second system of the musical score continues the composition. It features four staves. The vocal parts have lyrics and are marked with a forte (*f*) dynamic. The piano accompaniment includes a section marked *ad lib.* (ad libitum) and features a crescendo leading to sforzando (*sfz*) accents. The musical notation includes various dynamics and articulation marks to guide the performer.

## The Spanish Guitar.

Sing Chorus with Triangle, Tambourine, and Castanets.

*Maestoso.*

*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*

GUITAR.

Span - ish Gni - tar, ching! ching! I used to make love to the  
 Span - ish Gui - 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!

# The Spanish Guitar. Concluded.

49

CHORUS.

Ring! ching! ching! ring! ching! ching! Ring out ye bells, Oh, ring out ye

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

*repeat Chorus softly.*

Ring out ye bells! As I play on the Span - ish gui - tar, ching! ching!

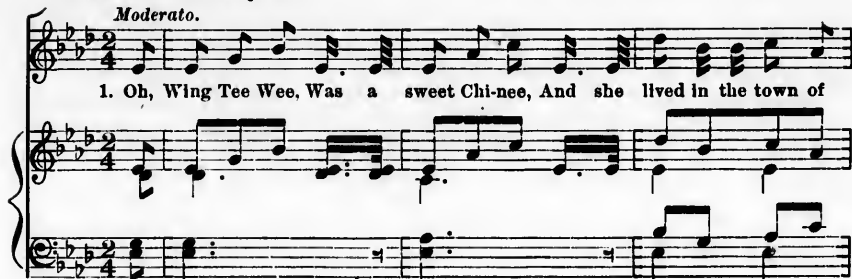
## Wing Tee Wee.

Words by J. P. DENISON.  
in the "Harvard Lampoon."

Music by DR. R. J. HARRINGTON.

*Moderato.*

1. Oh, Wing Tee Wee, Was a sweet Chi-nee, And she lived in the town of




Tac; Her eyes were blue, And her curl - ing queue, Hung



dang - ling down her back; And she fell in love with

*slower.*



gay Will Sil, When he wrote his love on a laun - dry bill.

*ad lib.*



# Wing Tee Wee. Concluded.

51

2 And oh, Tim Told  
Was a private bold,  
And he sailed in a Chinese junk;  
And he loved, ah me!  
Sweet Wing Tee Wee,  
But his valiant heart had sunk;  
So he drowned his blues in pickle fizz,  
And vowed the maid would yet be his.

3 So bold Tim Told  
Showed all his gold  
To the maid in the town of Tac,  
And sweet Wing Wee  
Eloped to sea,  
And nevermore came back;  
For in far Chinees the maids are fair,  
And the maids are false as everywhere.

## Fra Diavolo.

*Moderato. mf*

1. The fes - tal day has come, And bright-ly beams the morn - ing; The

*mf*

sun peeps forth a - fresh, Our fes - tal day a - dorn - ing, Hur -

## Fra Diavolo. Continued.

CHORUS. Unison.

- rah! Hur-rah! The fes-tal day has come! Hur-rah! Hur-rah! The

*Allegro vivace.*

fes-tal day has come.\*Up-see, up-see, tra-la-la-la, Up-see, up-see, tra-la-la-la,

Up-see, up-see, tra-la-la-la, The fes-tal day has come. I

hear the boots, the boots, the boots, the b-b-b b-b-b-boots, Fra Di-

\* Pronounced You-pee.



# Fra Diavolo. Concluded.

53

The  
- a - vo - lo, the Rob - ber! Fra Di - a - vo - lo, the Rob - ber! I

The first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The tempo is marked 'p' (piano).

la - la,  
hear the boots, the boots, the boots, the b - b - b - b - b - boots, Fra Di -

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has two staves, treble and bass, with a key signature of one flat. The tempo is marked 'ff' (fortissimo).

- a - vo - lo, the Rob - ber, Com ing down the stairs.

The third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has two staves, treble and bass, with a key signature of one flat. The tempo is marked 'p' (piano).

2 Come, join in mirth and song,  
With young hearts fondly beating,  
Sip pleasure while we may,  
For earthly joys are fleeting.  
||: Hurrah! Hurrah!  
The festal day has come! :||



## Peter Gray.

*Moderato.*

mf sf

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 8/8. It begins with a series of eighth notes, followed by a more complex rhythmic pattern. The left staff is in bass clef and features a steady eighth-note accompaniment. Dynamics markings 'mf' and 'sf' are present.

1. My song is of a nice young man, Whose name was Pe - ter Gray, And the

p

The first system of the song features a vocal melody on the right staff and a piano accompaniment on the left. The piano part consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking 'p' is indicated.

place that he was born in, Was Penn - syl - va - ni - a, . . . Was

The second system continues the vocal melody and piano accompaniment. The piano part maintains the same chordal structure and bass line.

Penn - syl - va - ni - a, . . . Was Penn - syl - va - ni - a, . . . And the

mf

The third system concludes the vocal melody and piano accompaniment. The piano part continues with the same accompaniment. The dynamic marking 'mf' is indicated.

# Peter Gray. Concluded.

55

place that he was born in, Was Penn - syl - va - ni - a. . .

*f*

To be sung after each verse.

*Animato. mf*

Come back Pe - ter! Oh, where's my Pe - ter Gray,

*mf*

Blow ye winds of morn - ing, Ri, too - rol la - dy, A.

*f* *mf*

*f*

2 Oh, Peter Gray, he fell in love,  
All with a nice young gal,  
And the name of her I'm positive,  
Was Lizianah Quarle.  
Was Lizianah Quarle, &c.

3 Oh, Lizianah would have wed,  
But her father he said "No!"  
And cruelly he sent her  
Beyond the Ohio.  
Beyond the Ohio, &c.

4 Oh, Peter Gray he went out west,  
A hunting buffalo skins;  
But there he soon got caught and scalp'd,  
All by the Inji-ins.  
All by the Inji-ins, &c.

5 When Lizianah heard this news,  
She straightway went to bed,  
And never did get up again  
Until she was di-ed.  
Until she was di-ed, &c.

## O Tempora, O Mores.

Arranged expressly for THE MCGILL UNIVERSITY SONG BOOK.

*Con Allegrezza.*

1. 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 - dille, 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 - dey, ras - sus

\* If preferred, the notes on the lower staff alone, of the following eight bars, may be played by the two hands.

The musical score is written for a voice and piano. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'sa. O tem - po tem - po - ra, . . . . .'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal line with the lyrics 'Praise to Thee e - ter - nal - ly, . . Dame Mu - si - ca.' and the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

- 2 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.

- 3 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.

- 4 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.

- 5 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,

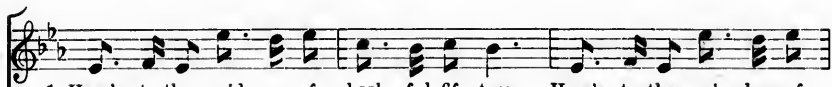
Hey-day rassassa. Oh tempo tempora,  
Praise to Thee eternally, Dame Musica.

- 6 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.

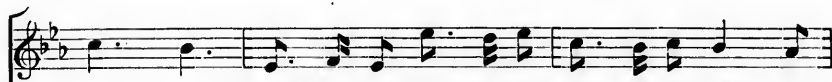
Hey-day rassassa. O tempo tempora.  
Praise to Thee eternally, Dame Musica.

## Here's to the Maiden of Bashful Fifteen.

R. B. SHERIDAN.

*Allegro moderato.*

1. Here's to the maid - en of bash - ful fif - teen, Here's to the wi - dow of  
 2. Here's to the charm-er, whose dim - ples we prize, Now to the maid who has  
 3. Here's to the maid with a bos - om of snow, Now to her that's brown as a



fif - ty; Here's to the flaunt - ing ex - tra - va-gant queen, And  
 none, sir; Here's to the girl with a pair of blue eyes, And  
 ber - ry, Here's to the wife with a face full of woe! And



# Here's to the Maiden of Bashful Fifteen. Concluded. 59

here's to the house-wife that's thrif - ty, }  
 here's to the nymph with but one, Sir. } Let the toast pass.  
 here's to the dam - sel that's mer - ry. }

drink to the lass; I war-rant she'll prove an ex - cuse for the glass.

## CHORUS.

Let the toast pass, drink to the lass; I war-rant she'll prove an ex -

*f*

- cuse for the glass.

*brillante.*

## Kemo Kimo.

Music adapted.

**SOLO. *Con Spirito.*** **SEMI-CHORUS.**

1. A - way down south in Cen - tre street; } Sing - song sit - ty, won't you  
 2. They go to bed, but it ain't no use, }

**SOLO.**

ki - me - o! Dere's where de dar - keys grow ten feet; }  
 For their legs hang out for a chick - en roost. }

**SEMI-CHORUS.**

Sing - song sit - ty won't you ki - me - o!

**FULL CHORUS,**

Ke - mo ki - mo, dar - o - wa - me - hi, me - ho - me

# Kemo Kimo. Concluded.

61

rum - si - pum - a did - dle, soup - back pid - de - wink - um

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time, featuring a melody with eighth and quarter notes. The piano accompaniment is in the same key and time, with the right hand playing chords and the left hand playing a simple bass line. The lyrics 'rum - si - pum - a did - dle, soup - back pid - de - wink - um' are written below the vocal line.

nim - pum, nip - cat; Sing - song sit - ty won't you ki - me - o!

The second system of musical notation continues the song. It features a vocal line and a piano accompaniment. The vocal line has a melody with eighth and quarter notes, ending with a double bar line. The piano accompaniment follows the same pattern as the first system. The lyrics 'nim - pum, nip - cat; Sing - song sit - ty won't you ki - me - o!' are written below the vocal line.

3 Each darkey wakes up almost dead,  
Sing-song sitty won't you kimeo!  
With a hundredweight of chickens on each leg.  
Sing-song sitty won't you kimeo!

4 The chickens go out to de barn,  
Sing-song sitty won't you kimeo!  
The big ones crow and the little ones larn.  
Sing-song sitty won't you kimeo!

5 And when each chick is pretty full,  
Sing-song sitty won't you kimeo!  
He sticks his claw in the darkey's wool.  
Sing-song sitty won't you kimeo!

6 I looked behind de kitchen stairs,  
Sing-song sitty won't you kimeo!  
I saw a caterpillar saying his prayers.  
Sing-song sitty wont you kimeo,

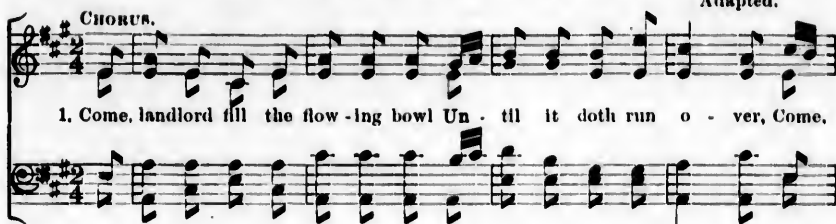
7 (*Lento*) The horse and the sheep were going to the pasture,  
Sing-song sitty won't you kimeo!  
Says the horse to the sheep (*accel.*) "Won't you go a little faster?"  
Sing-song sitty won't you kimeo!



## Landlord Fill the Flowing Bowl.

Adapted.

## CHORUS.



1. Come, landlord 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,

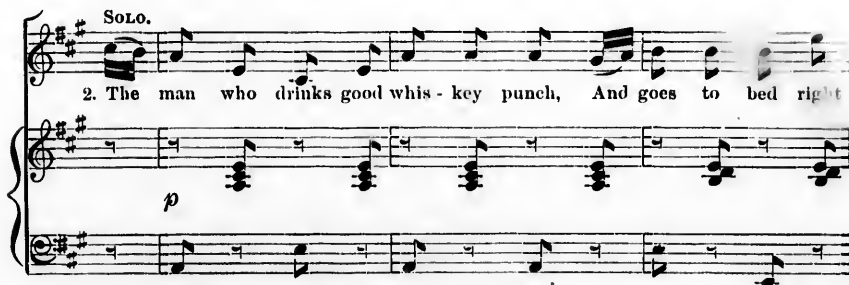


For to - night we'll mer - ry, mer - ry be, For to - night we'll mer - ry, mer - ry be,



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

## SOLO.



2. The man who drinks good whis - key punch, And goes to bed right

# Landlord, Fill the Flowing Bowl. Concluded.

63

mel - low, The man that drinks good whis-key punch, And goes to bed right

mel - low, Lives as he ought to live, Lives as he

ought to live, Lives as he ought to live, And dies a jol-ly good fel - low.

*Chorus D.C. al Fine.*

3 ||: The man who drinks cold water pure,  
And goes to bed quite sober, :||  
||: Falls as the leaves do fall, :||  
So early in October.

4 ||: But he who drinks just what he likes,  
And getteth half-seas over, :||  
||: Will live until he dies, perhaps, :||  
And then lie down in clover.

## Little Billee.

Words by W. M. THACKERAY.

*Moderato.*

1. There were three sailors, of Bris-tol ci - ty, There were three sailors of Bris - tol ci - ty, Who took a boat and went to sea, Who took a boat, and went to sea.

2 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.

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

4 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."

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

6 "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.

7 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."

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

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

## Polly-wolly-doodle.

SOLO. *Allegro.*

CHORUS.

1. Oh, I went down south for to see my Sal; Sing "Pol-ly-wol-ly-doo-dle" all the  
2. Oh, my Sal she am a maid-en fair; Sing "Pol-ly-wol-ly-doo-dle" all the

SOLO.

CHORUS.

day! My Sal-ly am a spunk-y gal, Sing "Polly-wolly-doodle" all the  
day! With laughing eyes and cur-ly hair. Sing "Polly-wolly-doodle" all the

# Polly-wolly-doodle. Concluded.

65

## CHORUS.

day! . . . Fare - well! Fare - well! Fare -  
day! . . . *Bass.* Fare thee well! Fare thee well! Fare thee well! Fare thee well!

- well, my fai - ry fay! . . . Oh, I'm off to Louis-i - an - a, for to

see my Su - sy An - na, Singing 'Pol-ly - wol-ly-doodle' all the day!

- 3 Oh! I came to a river, an' I couldn't get across,  
Sing "Polly-wolly-doodle," all the day,  
An' I jumped upon a nigger, for I thought he was a boss,  
Sing "Polly-wolly-doodle," all the day.
- 4 Oh! a grasshopper sittin' on a railroad track,  
Sing "Polly-wolly-doodle," all the day,  
A-pickin' his teef wid a carpet tack,  
Sing "Polly-wolly-doodle," all the day.
- 5 Behind de barn, down on my knees,  
Sing "Polly-wolly-doodle," all the day,  
I thought I heard a chicken sneeze,  
Sing "Polly-wolly-doodle," all he day.
- 6 He sneezed so hard wid de hoopin'-cough,  
Sing "Polly-wolly-doodle," all the day,  
He sneezed his head an' his tail right off,  
Sing "Polly-wolly-doodle," all the day.

## Blow the Man Down.

*Allegretto con spirito.*

1. As I . . . was go - ing down Par - a - dise street, . . . .

Cho. From lar - board to star - board, a - way . . . we go, . . . . .

This system contains the first two staves of music. The first staff is for the vocal melody, and the second staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Allegretto con spirito'.

Now a - way; oh! Blow the man down; A pret - ty young maid I

Now a - way; oh! Blow the man down; From lar-board to star-board a -

This system contains the next two staves of music. The vocal melody continues on the first staff, and the piano accompaniment continues on the second staff. The key signature remains one flat, and the time signature is 6/8.

*Chorus D. C.*

chan - ces to meet, . . Give us some time to blow the man down.

way . . we go, . . . Give us some time to blow the man down.

*Chorus D. C.*

This system contains the final two staves of music. The vocal melody continues on the first staff, and the piano accompaniment continues on the second staff. The key signature remains one flat, and the time signature is 6/8. The section is marked 'Chorus D. C.' at the beginning and end.

# Blow the Man Down. Concluded.

67

- 2 Said I to her, "what is your trade?"  
Now away; oh! blow the man down;  
Said she to me, "I'm a weaver's maid,"  
Give me some time to blow the man down.
- 3 "Oh where are you going, my sweet pretty maid?"  
Now away; oh! blow the man down;  
"I'm going a milking, sir," she said,  
Give me some time to blow the man down.
- 4 "Oh what is your fortune, my sweet pretty maid,"  
Now away; oh! blow the man down;  
"My face is my fortune, sir," she said,  
Give me some time to blow the man down.
- 5 "Then I can't marry you my pretty maid,"  
Now away; oh! blow the man down;  
"Nobody asked you, sir," she said,  
Give me some time to blow the man down.

## Old Thomas Day.

### Catch.

Look, neighbors look, Here lies poor Tho - mas

Does he sure? What young Tho - mas? What old Tho - mas?

Poor soul! Nay, nay!

Day, Dead and turned to clay.

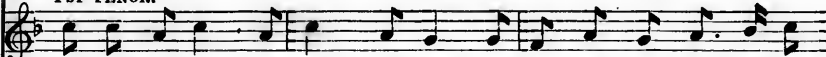
What old Tho - mas? lack, lack a - day!

Aye, aye. aye, aye, aye!

## A Canadian Boat Song.

THOMAS MOORE.

Arranged expressly for THE MCGILL UNIVERSITY SONG BOOK.

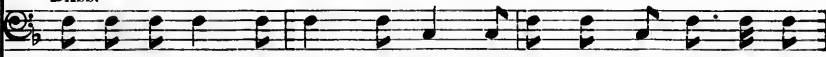
*Andante.*1<sup>ST</sup> TENOR.

1. Faint-ly as tolls the ev'n - ing chime, Our voi - ces keep tune and our

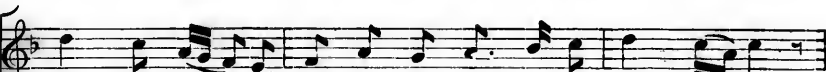
2<sup>D</sup> TENOR.

1. Faint-ly as tolls the ev'n - ing chime, Our voi - ces keep tune and our

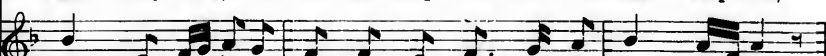
BASS.



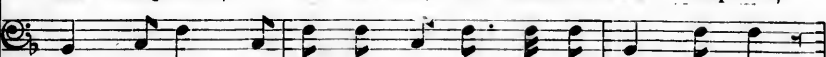
1. Faint-ly as tolls the ev'n - ing chime, Our voi - ces keep tune and our



oars keep time, Our voi - ces keep tune and our oars keep time,



oars keep time, Our voi - ces keep tune and our oars keep time,



oars keep time, Our voi - ces keep tune and oar oars keep time,





# A Canadian Boat Song. Continued.

69

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 of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time, featuring a steady eighth-note bass line and chords in the right hand.

*f* Row, brothers, row, the stream runs fast, The rap-ids are near and the

*f* Row, brothers, row, the stream runs fast, The rap-ids are near and the

*f* Row, brothers, row, the stream runs fast, The rap-ids are near and the

The second system of the musical score continues the piece. It features three vocal staves and a piano accompaniment. The vocal staves begin with a forte (*f*) dynamic marking. The piano accompaniment also features a forte (*f*) dynamic marking and includes a more active right hand with sixteenth-note patterns.



## A Canadian Boat Song. Concluded.

The musical score consists of four staves. The first three staves are vocal parts, each with a treble clef and a key signature of one flat (B-flat). They all contain the lyrics: "day - light's past, The rap - ids are near and the day - light's past." The first staff has a forte (*f*) dynamic marking, and the second and third staves have a fortissimo (*sf*) dynamic marking. The fourth staff is a piano accompaniment, featuring a grand staff with both treble and bass clefs. It includes a forte (*f*) dynamic marking and a crescendo hairpin.

## 2 Why should we yet our sail unfurl?

There is not a breath the blue wave to curl,

There is not a breath the blue wave to curl.

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.

The rapids are near and the daylight's past.

## 3 Utawa's tide! this trembling moon

Shall see us float over thy surges soon,

Shall see us float over thy surges soon.

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.

The rapids are near and the daylight's past.

# Aura Lee.

71

*Dolce. p.*

1. As the black-bird, in the spring, 'Neath the wil - low tree, . . .  
 2. On her cheek the rose was born, And her soft blue eyes, . . .  
 3. Like a suu - lit rip - pling brook, Was her laugh - ing voice, . . .

*p*

Sat and plped, I heard him sing, Sing - ing Au - ra Lee. . .  
 Like the dew - y flowers of morn, Show with glad sur - prise. . .  
 From her eyes one gold - en look, Made the world re - joice. . .

**CHORUS.**

*mf*

Au - ra Lee! Au - ra Lee! Maid of gold - en hair! . . .

*p*

Sun - shine came a - long with thee, And swal - lows in the air. . .

*p*

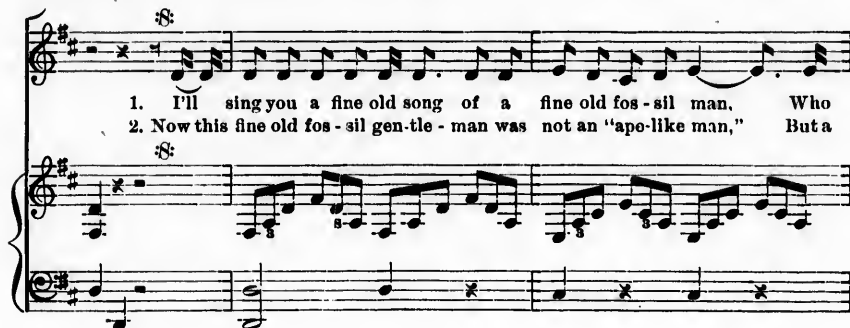
## The Man of Mentone.

## 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 re-spect-a-ble hu-man, de-ny it all who can; He



lived on the fat of the land,—hy-e-nas, li-ons, bears, Which he  
 had a fa-cial an-gle of just eight-y-five de-grees, His



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! this

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

3 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.

4 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.

5 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.

## Forty Years On.

Words by E. BOWEN.

Music by JOHN FARMER.

1. For - ty years on, when a - far and a - sun - der, Part - ed are those who are  
2. Routs and dis - com - fl - ures, rush - es and ral - lies, Bas - es at - tempt - ed, and

sing - ing to - day, When you look back and for - get - ful - ly won - der,  
res - cued and won, Strife with - out an - ger and art with - out mal - ice,

What you were like in your work and your play, Then, it may be, there will  
How will it seem to you for - ty years on? Then, you will say, not a

By permission of John Farmer, Esq., Balliol College, Oxford.

# Forty Years On. Concluded.

75

of - ten come o'er you, Glimp-ses of notes like the catch of a song,  
fe - ver - ish min - ute, Strain'd the weak heart and the wav - er - ing knee,

Visions of boyhood shall float them before you, Echoes of dreamland shall bear them along.  
Nev - er the bat - tle raged hottest, but in it, Neith - er the last nor the faint-est were we!

SOLO. CHORUS. SOLO. CHORUS. SOLO. CHORUS. FULL CHO. in marching

Follow up! Follow up! Follow up! Follow up! Follow up! Follow up! Till the field ring again

time. SOLO. CHORUS.

And a-gain, With the tramp of the twenty-two men. Fol-low up! Fol - low up!

3 O the great days, in the distance enchanted,  
Days of fresh air, in the rain and the sun,  
How we rejoiced as we struggled and panted—  
Hardly believable, forty years on!  
How we discoursed of them, one with another,  
Auguring triumph, or balancing fate,  
Loved the ally with the heart of a brother,  
Hated the foe with a playing at hate!  
Follow up! &c.

4 Forty years on, growing older and older,  
Shorter in wind, as in memory long,  
Feeble of foot, and rheumatic of shoulder,  
What will it help you that once you were strong?  
God gave us bases to guard or beleaguer,  
Games to play out, whether earnest or fun;  
Fights for the fearless, and goals for the eager,  
Twenty, and thirty, and forty years on!  
Follow up! &c.

## Jingle, Bells.

*mf Allegro.*

1. Dash - ing thro' the snow, In a one - horse o - pen sleigh;  
 2. A day or two a - go, I thought I'd take a ride, And  
 3. Now the ground is white; Go it while you're young;

O'er the fields we go, Laugh-ing all the way; . .  
 soon Miss Fan - nie Bright, Was seat - ed by my side. The  
 Take the girls to - night, And sing this sleigh-ing song. Just

Bells on bob - tail ring, Mak - ing spir - its bright; What  
 horse was lean and lank; Mis - for - tune seem'd his lot; He  
 get a bob - tail'd bay, Two for - ty was his speed; Then

fun it is to ride and sing A sleigh-ing song to - night!  
 got in - to a drift - ed bank, And we, we got up - sot.  
 hitch him to an o - pen sleigh, And crack! you'll take the lead.



# Jingle, Bells. Concluded.

77

**\* f** CHORUS.

Jin - gle, bells! jin - gle, bells! Jin - gle all the way!

Oh! what fun it is to ride In a one-horse o - pen sleigh!

Jin - gle, bells! Jin - gle, bells! Jin - gle all the way!

Oh! what fun it is to ride In a one-horse o - pen sleigh!

\* Accompanied by jingling glasses. Copyright, 1887, by O. Ditson & Co. By permission.



## The Tarpaulin Jacket.

*Moderato e tranquillo.*

1. A tall stal - wart Lan - cer lay dy - ing, And

*p*

as on his death - bed he lay, . . . . . To his

friends who a - round him were sigh - ing, These

last dy - ing words he did say. . . . .

# The Tarpaulin Jacket. Concluded.

79

CHORUS.

Wrap me up in my tar - pau - lin jac - ket, jac - ket, And say a poor

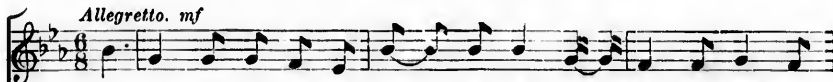
*rit. e dim. a tempo.*

buf - fer lies low, lies low, And six stal-wart Lan-cers shall car-ry me,

*p mf*

car - ry me, With steps sol - emn, mourn - ful, and slow. . .

- 2 Had I the wings of a little dove,  
Far, far away would I fly,  
Straight to the arms of my true love,  
There would I lay me and die.—*Cho.*
- 3 Then get you two little white tombstones,  
Put them one at my head and my toe.  
And get you a pen-knife and scratch there  
"Here lies a poor buffer below."—*Cho.*
- 4 And get you six brandies and sodas,  
And lay them all out in a row,  
And get you six jolly good fellows,  
To drink to this buffer below.—*Cho.*
- 5 And then in the calm of the twilight,  
When the soft winds whispering blow,  
And the darkening shadows are falling,  
Sometimes think of this buffer below.—*Cho.*

*Allegretto. mf*

1. In Brook-lyn ci - ty there lived a mald, And she was known to  
 2. She fell in love with a char - coal man, Mc - Clos - key was his  
 3. Mc - Clos - key shout-ed and hollered in vain, For the don - key would n't



fame; Her moth - er's name was Ma - ry Ann, And  
 name; His flight - ing weight was seven stone ten, And he  
 stop; And he threw Ma - ry Jane right o - ver his head, Right



hers was Ma - ry Jane. And ev - e - ry Sat - ur - day  
 loved sweet Ma - ry Jane. He took her to ride in his  
 in - to a pol - i - cy shop. When Mc - Clos - key saw that



# Michael Roy. Concluded.

81

morn - ing She used to go o - ver the riv - er, And  
 char - coal cart On a fine St. Pat - rick's day, But the  
 ter - ri - ble sight; His heart it was moved with pl - ty, So he

went to mar - ket, where she sold eggs, And sass - a - ges, like - wise liv - er.  
 don - key took fright at a Jer - sey man, And start - ed and ran a - way.  
 stabbed the donkey with a bit of charcoal, And start - ed for Salt Lake ci - ty.

*f* CHORUS. *Shouted.*

For oh! . . . For oh! . . . he was my dar - ling boy, FOR

*f*

*Repeat Chorus pp*

he was the lad with the an - burn hair, And his name was Mich - ael Roy.

## Over the Banister.

## BARITONE SOLO.

1. O - ver the ban - is - ter leans a face, Ten - der - ly  
 2. No - bod - y, on - ly those eyes of brown, Ten - der and  
 3. Holds her fin - gers and draws her down, Sud - den - ly

*Male voices accomp. ad lib. la, la, etc.*

sweet and be - guil - - ing, While be - low her with  
 full of mean - ing, Gaze on the love - li - est  
 grow - ing bold - - er, Till her love - ly hair lets its

ten - der grace, He watch - es the piet - ture smil - -  
 face in town, O - ver the ban - is - ter lean - -  
 mass - es down Like a man - tle o - ver his shoul - -

- ing. The light burns dim in the hall be - low,  
 - ing, Tim - id and tired, with down - east eyes,  
 - der: A ques - tion asked, a swift ca - ress, She has

The musical score consists of two systems, each with a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The lyrics are written below the vocal line.

No - bo - dy sees them stand - ing, Say - ing good-night a-gain  
 I won - der why she lin - gers, Af - ter all the good-  
 fled like a bird from the stair - way, But o - ver the ban - is - ter

soft and low, Half - way up to the land - ing.  
 - nights are said? Some - bod - y holds her fin - gers!  
 comes a "yes," That brightens the world for him al - way.

## Michael and the Banister.

- 1 In Brooklyn City there lived a maid,  
 Tenderly sweet and beguiling,  
 Her mother's name it was Mari-Ann,  
 Over the banister smiling.  
 And every Saturday morning  
 Nobody sees them standing,  
 She goes to market where she sells eggs,  
 Half way up to the landing.
- 2 She fell in love with a charcoal man,  
 Tender and full of meaning,  
 His fighting weight was seven stone ten,  
 Over the banister leaning.  
 He took her to drive in his donkey cart,  
 I wonder why she lingers,  
 The donkey took fright at a Jersey man  
 While somebody held her fingers.
- 3 McClosky shouted and hollered in vain,  
 Suddenly growing bolder,  
 And he threw Mary Jane over his head  
 Like a mantle over his shoulder.  
 But when he saw this terrible sight,  
 He fled like a bird from the stairway,  
 And he stabbed his donkey with a piece of charcoal,  
 Which brightens the world for him alway.

*Allegretto scherzando.* **SOLO.**

1. Our College is a jol-ly home;

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

**DUET.**

bum. *mf* The ve - ry songs we used to sing, Swe - de - le - we tchu -

- hi - ra - sa, 'Mid memory's ech - oes long shall ring, Swe - de - le - ve - dum bum.

*f*

CHORUS.  
1st & 2d TENORS.

Li - to - ri - a! Li - to - ri - a! Swe - de - le - we - tchu -

1st & 2d BASSES.

- hi - ra - sa, Li - to - ri - a! Li - to - ri - a! Swe - de - le - we - dum bum.

- 2 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.*
- 3 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.*
- 4 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.*
- 5 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.*
- 6 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.*



## The Bull Dog.

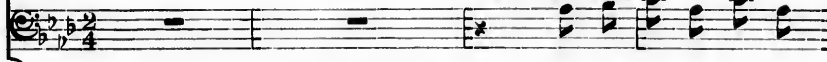
## Harvard Song.

*Moderato. mf*  
SOLO. 1ST TENOR.



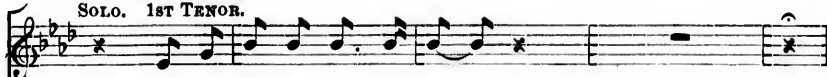
1. Oh! the bull - dog on the bank,  
2. Oh! the bull - dog stooped to catch him,

SOLO. 2ND BASS.



And the bull-frog in the  
And the snapper caught his

SOLO. 1ST TENOR.



Oh! the bull-dog on the bank,  
Oh! the bull-dog stooped to catch him,

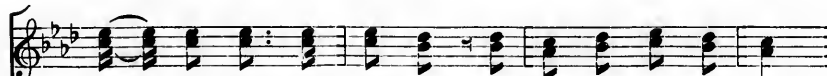
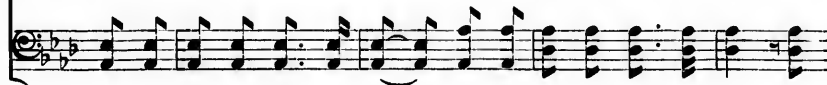
SOLO. 2ND BASS. *rit ad lib.*

pool,  
paw,

And the bull-frog in the pool.  
And the snap - per caught his paw.

*attacca il chor.**f* CHORUS. *Allegro.*

AIR. Oh! the bull-dog on the bank, And the bull frog in the pool, The  
Oh! the bull-dog stooped to catch him, And the snapper caught his paw, The



bull - dog called the bull-frog, A green old wa - ter fool.  
pol - y - wog died a laugh-ing, To see him wag his jaw.



# The Bull Dog. Concluded.

87



3 Says the monkey to the owl;  
"O! what'll you have to drink?"  
"Why since you are so very kind,  
I'll take a bottle of ink."

4 Oh! the bull dog in the yard,  
And the tom-cat on the roof,  
Are practising the Highland Fling,  
And singing opera bouffe.

5 Says the tom-cat to the dog,  
"Oh! set your ears agog,  
For Jule's about to tête-à-tête  
With Romeo, *incog*."

6 Says the bull-dog to the cat  
"Oh! what do you think they're at?  
They're spooning in the dead of night:  
But where's the harm in that?"

7 Pharaoh's daughter on the bank,  
Little Moses in the pool,  
She fished him out with a telegraph pole,  
And sent him off to school.

## Trilo. Row! Row!

The musical score is written for three voices (Soprano, Alto, and Tenor) in a 3/4 time signature with a key signature of one flat (B-flat). The melody is simple and rhythmic, consisting of eighth and quarter notes. The lyrics are printed below the staves, with some words aligned under specific notes. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning and *p* (piano) later on. The lyrics are as follows:

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

2 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.

3 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 o'er us;  
 Hark! hark! music is near,  
 Friends glide before us.

# Meerschaum Pipe.

89

*mf Espressivo.*

1. Oh, who will smoke my meerschaum pipe, Oh, who will smoke my meerschaum  
BASSES. Meerschaum pipe,

*mf*

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

*Unison. ff*

I am far a - way? BASSES. Al - lie Ba - zan! BAD 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!

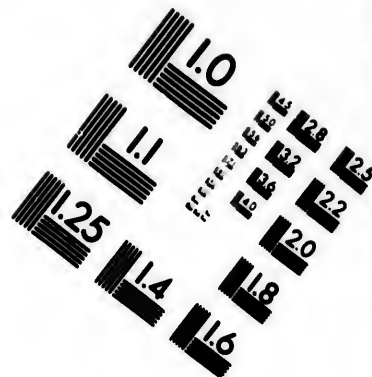
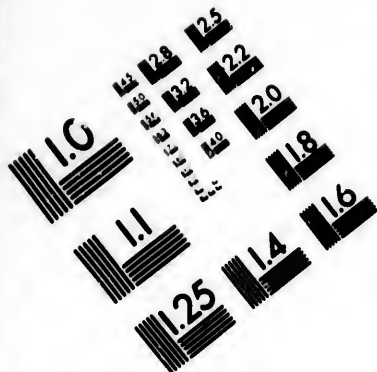
6 Oh, who will squeeze her snow-white hand?  
Allie Bazan! Johnnie Moran! Mary McCann!  
Kazecazan, Yucatan, Kalamazoo!

7 Oh, who will trot her on his knee?  
Allie Bazan! Johnnie Moran! Mary McCann!  
Kazecazan, Yucatan, Kalamazoo, Michigan!

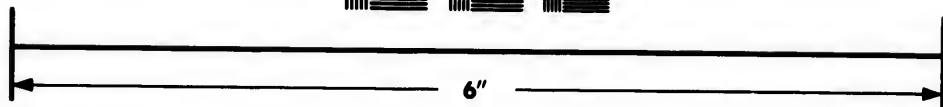
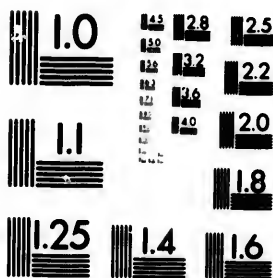
8 Oh, who will kiss her ruby lips?  
Allie Bazan! Johnnie Moran! Mary McCann!  
Kazecazan, Yucatan, Kalamazoo, Michigan!  
BAD MAN!!!

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

† For last stanza only.



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## The Belle of the Mohawk Vale.

Words by G. W. ELLIOTT.

Music by J. R. THOMAS.



1. O, sweet is the vale where the Mo-hawk gent - ly glides On its  
 2. O, sweet are the scenes of my boy-hood's sun - ny years, That be -  
 3. O, sweet are the mo - ments when dream - ing I roam, Thro' my



clear wind-ing way to the sea, And dear - er than all sto - ried  
 span - gle the gay val - ley o'er, And dear are the friends seen thro'  
 loved haunts now mos - sy and grey, And dear - er than all is my



# Bonnie Eloise. Continued.

91

streams on earth be-sides, Is this bright roll-ing riv - er to me; But  
 mem - o - ry's fond tears, That have lived in the blest days of yore; But  
 childhood's hallow'd home, That is crumb-ling now slow-ly a - way, But

sweet - er, dear - er, yes, dear - er far than these, Who

charm where oth - ers all fail, Is blue-eyed bon - ny,

bon - nie E - lo - ise, The Belle of the Mo - hawk Vale.



## Bonnie Eloise. Concluded.

## CHORUS.

But sweet - er, dear - er; yes, dear - er far than these, Who

charm where oth - ers all fail, Is blue-eyed bon - ny,

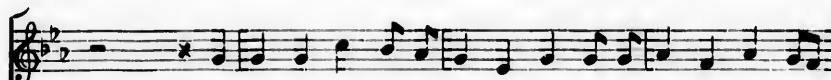
bon - ny E - lo - ise, The Belle of the Mo - hawk Vale.

# Sailor Ben Hope.

93

Words by OSWALD.

Music by WILLIAM WARWICK.



1. One dirt - y night, by the bro - ken light Of a wat - 'ry cloud - ed
2. Up flew each hand at the Capt's command, But the first was young Ben
3. We mourn our mate and his aw - ful fate, And when all a - shore we



moon, We saw that the sky was as black as pitch, And  
 Hope, The whole ship's pride and as fine a salt As  
 came, I goes to tell his Poll the news, And



## Sailor Ben Hope. Continued.

looked for a big storm soon, And the skip - per said as he  
 ev - er yet hand - led rope. But the yard snapped short with a  
 feels un - com - mon glum, When out comes Ben as

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are written below the vocal staff.

shook his head, We're in for a rare old gale, . . . So  
 loud re - port, As the storm broke fierce and free, . . . And we  
 live - ly then, As if he'd no'er been drowned. . . He'd

The second system continues the musical score with the same vocal and piano parts. The lyrics continue below the vocal staff.

bo - 's'ain pipe all hands on deck For we're bound to short - en sail.  
 stood a - ghash, for Ben was cast Right into the boil - ing sea.  
 been picked up, and car - ried home, And he sings out safe and sound,

*colla voce.*

The third system concludes the musical score on this page. It includes the same vocal and piano parts. The lyrics end with 'And he sings out safe and sound,'. Below the piano part, the instruction 'colla voce.' is written.

## CHORUS.

Reef topsails,lads,lay out the yard,yo ho, yo ho, Reef topsails,lads,a-loft, a-loft a -

- way we go! Down,down comes the gale my lads,quick,short - en sail!

*rall.*  
Reef, reef the topsails,lads,yo ho, yo ho.

*rall.* *a tempo.*

## Carry me back to Tennessee.

SEP. WINNER.

*Moderato.*

The piano introduction consists of two staves. The right hand plays a melody in G major with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present at the beginning.

1. Sweet El - lie Rhee, so dear to me Is lost for ev - er more; Our  
 2. Oh, why did I from day to day, Keep wish - ing to be free, And

The piano accompaniment for the first two lines of the song. The right hand has rests while the left hand plays chords. The melody resumes in the third system.

home was down in Ten - nes - see, Be - fore dis cru - el war.  
 from my mas - sa run a - way, And leave my El - lie Rhee.

The piano accompaniment for the third line of the song. The right hand has rests while the left hand plays chords. The melody resumes in the fourth system.

Then car - ry me back to Ten - nes - see, Back where I long to be; A -

The piano accompaniment for the fourth line of the song. The right hand has rests while the left hand plays chords. The melody resumes in the fifth system. Pedal markings (*ped.*) are present under the left hand.

From "Federal Album."

# Carry me back to Tennessee. Concluded.

97

mong de fields of yel - low corn; To my darl - ing El - li Rhee.

This system contains the first line of the song. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal line.

CHORUS.

Then car - ry me back to Ten - nes - see, Back where I long to be; A -

This system contains the chorus. It includes a vocal melody and piano accompaniment. The piano part has markings for 'ped.' (pedal) and '\*' (accents). The lyrics are written below the vocal line.

mong de fields of yel - low corn; To my darl - ing El - li Rhee.

This system contains the second line of the song. It features a vocal melody and piano accompaniment. The piano part has a marking for 'p' (piano). The lyrics are written below the vocal line.

3 They said I would soon be free,  
And happy all de day,  
But if dey take me back again  
I'll neber run away.  
Then carry me back, etc.

4 The war is over now at last,  
De colored race am free,  
Dat good time comin' on so fast;  
I'se waitin' for to see.  
Then carry me back, etc.

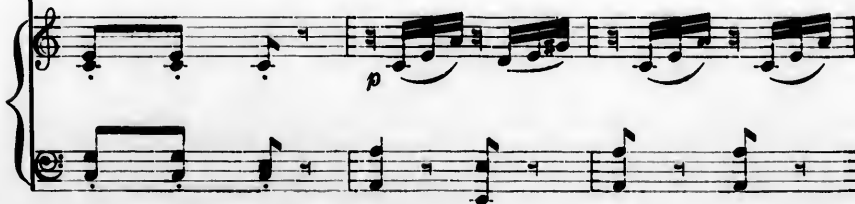
Specially arranged for THE MCGILL UNIVERSITY SONG BOOK.

*Allegretto moderato.*

1. Giles Scrog-gins court - ed Mol - ly Brown, Fol de rid - dle lol di,
2. But se's - sors cut as well as knives, Fol de rid - dle lol di,
3. Poor Mol - ly lald her down to weep, Fol de rid - dle lol di,



Fol de rid - dle dee, The fair - est wench in all the town,  
 Fol de rid - dle dee, And quite un - sar - ten's all our lives,  
 Fol de rid - dle dee, And cried her - self quite fast a - sleep,





Fol lol di rid - die lol di dee, He bought her a ring with  
Fol lol di rid - die lol di dee, The day they were to  
Fol lol di rid - die lol di dee, When stand - ing all by

*mf* *p*

po - sey true, "If you loves I as I love you, No knife can cut our  
have been wed, Fate's scis-sors cut poor Gil - es' thread, So they could not be  
the bed-post, A fig - ure tall her sight engrossed, And it cried, "I bees

loves in two," Fol lol di rid - die lol di dee.  
mar - ri - ed, Fol lol di rid - die lol di dee.  
Giles Scroggins' ghost," Fol lol di rid - die lol di dee.

*f* *repeat smph.*

4 The ghost he said all solemnly,  
Fol lol di riddle lol di dee,  
"Oh! Molly, you must go with me,  
Fol lol di riddle lol di dee,  
All to the grave your love to cool,"  
She says, "I am not dead, you fool!"  
Says the ghost, says he, "vy that's no rule,"  
Fol lol di riddle lol di dee,

5 The ghost he seized her all so grim,  
Fol lol di riddle lol di dee,  
All for to go along with him,  
Fol lol di riddle lol di dee,  
"Come, come," said he, "ere's morning's beam,"  
"I won't," said she, and she screamed a scream;  
Then she woke and found she'd dream a dream,  
Fol lol di riddle lol di dee,



## Trancadillo.

*Allegro moderato.*

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. Oh, come maid - ens, come, O'er the blue roll - ing wave, The

The first vocal entry is on a single staff. The piano accompaniment is shown on two staves below, with the left hand playing a steady eighth-note pattern.

CHORUS.  
love - ly shall still Be the care of the brave. Tran - ca -

The chorus entry is on a single staff. The piano accompaniment continues on two staves, maintaining the eighth-note accompaniment.

dil - lo, tran - ca - dil - lo, tran - ca - dil - lo, dil - lo, dil - lo, dil - lo, From

The repeating chorus is on a single staff. The piano accompaniment continues on two staves, with the left hand playing a steady eighth-note pattern.

# Trancadillo. Concluded.

101

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "moon - light to star - light, We'll bound o'er the bil - low." The piano accompaniment consists of two staves, a right hand and a left hand, both with treble clefs. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final cadence.

2 Wake the chorus of song,  
And our oars shall keep time,  
While our hearts gently beat,  
To the musical chime.

*Cho.*—Trancadillo, trancadillo,  
Trancadillo, dillo, dillo, dillo.  
With oar-beat and heart-beat,  
We'll bound o'er the billow.

3 See the helmsman look forth,  
To yon beacon-lit isle,  
So we shape our hearts source,  
By the light of your smile.

*Cho.*—Bright billow, gay billow.  
The billow, billow, billow, billow,  
With love-light, and smile-light,  
We'll bound o'er the billow.

4 And when on life's ocean,  
We turn our slight prow,  
May the light-house of hope  
Beam like this on us now.

*Cho.*—Trancadillo, trancadillo,  
Bright billow, billow, billow, billow,  
With hope-light,— the true-light,  
We'll bound o'er the billow.

## There is a Tavern in the Town.

*Moderato.* *shouted.*



1. There is a tav - ern in the town, in the town, And  
 2. He left me for a dam - sel dark, dam - sel dark, Each  
 3. Oh! dig my grave both wide and deep, wide and deep, Put

there my dear love sits him down, sits him down, And  
 Fri - day night they used to spark, used to spark, And  
 tomb - stones at my head and feet, head and feet, And

drinks his wine 'mid laugh - ter free, And nev - er, nev - er thinks of  
 now my love once true to me, Takes that dark dam - sel on his  
 on my breast carve a tur - tle dove, To sig - ni - fy I died of

# There is a Tavern in the Town. Continued.

103

me.  
knee.  
love.

CHOR

Fare thee well for I must leave thee, Do not

let the part - ing grieve thee, And re - mem - ber that the best of friends must

part, must part. A - dieu, a - dieu kind friends a -

The musical score is written for a choir and piano. It consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The first system includes the lyrics 'me. knee. love.' and 'Fare thee well for I must leave thee, Do not'. The second system includes 'let the part - ing grieve thee, And re - mem - ber that the best of friends must'. The third system includes 'part, must part. A - dieu, a - dieu kind friends a -'. The piano accompaniment features chords and moving lines in both hands.

## There is a Tavern in the Town. Concluded.

The musical score is arranged in three systems, each featuring a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves.

System 1:  
Vocal: - dieu, a - dieu, a - dieu, I can no long - er stay with  
Piano: Accompaniment with chords and moving lines in both hands.

System 2:  
Vocal: you, stay with you, I'll hang my harp on a weep-ing wil-low tree, And  
Piano: Accompaniment with chords and moving lines in both hands.

System 3:  
Vocal: may the world go well with thee. thee. rit.  
well with thee, thee, well with thee.  
Piano: Accompaniment with chords and moving lines in both hands, ending with a ritardando.

1st & 2nd.

# Son of a Gambolier.

105

*Allegro moderato.*

1. I'm a ramb'-ling rake of pov - er - ty, from Tip-p'-ra - ry Town I came; 'Twas  
 2. I once was tall and handsome, and was so ve - ry neat, 'They  
 3. I'm a ramb'-ling wretch of pov - er - ty, from Tip-p'-ra - ry Town I came; My

*p*

pov - er - ty com-pelled me first to go out in the rain; In  
 thought I was to good to live, most good e-nough to eat; But  
 coat I bought from an old Jew shop way down in Maid - en Lane; My

all sorts of weath-er, be it wet or be it dry, I am  
 now I'm old, my coat is tore, and pov - erty holds me fast, And  
 hat I got from a sailor lad. just eigh-teen years gone by, And my

bound to get my live - li - hood, or lay me down and die.  
 ev - 'ry girl turns up her nose, as I go wand - 'ring past.  
 shoes I picked from an old dust heap, which ev'ry one shunned but i.

## CHORUS.

## AIR.



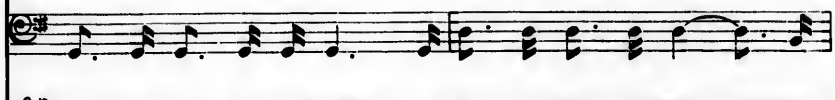
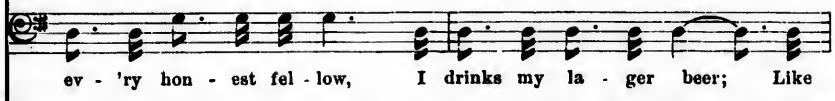
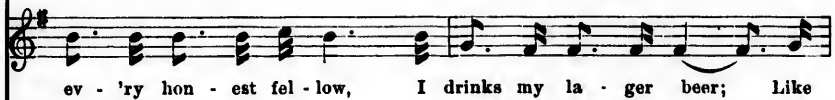
## 1ST TENOR.



## 1ST BASS.



## 2ND BASS.



ev - 'ry jol - ly fel - low, I takes my whis - key clear; I'm a

ev - 'ry jol - ly fel - low, I takes my whis - key clear; I'm a

ev - 'ry jol - ly fel - low, I takes my whis - key clear; I'm a

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) in treble and bass clefs, respectively, with a key signature of one sharp (F#). They all sing the same lyrics. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. The melody is simple and rhythmic, with a steady beat.

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

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 four staves, following the same format as the first system. The vocal parts continue with the same lyrics, and the piano accompaniment provides a consistent harmonic and rhythmic foundation. The notation is clear and legible, with standard musical symbols for notes, rests, and clefs.



## Son of a Gambolier. Continued.

son of a, son of a, son of a, son of a, son of a Gam - bo - lier, The

son of a, son of a, son of a, son of a, son of a Gam - bo - lier, The

son of a, son of a, son of a, son of a, son of a Gam - bo - lier, The

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

son of a, son of a, son of a, son of a, son of a Gam - bo - lier, Like

The musical score is written for a vocal ensemble and piano. It consists of two systems of four staves each. The top two staves in each system are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are repeated across the vocal staves. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some triplets. The score ends with a final chord on the piano part.

# Son of a Gamboller. Concluded.

109

ev - 'ry jol - ly fel - low, I takes my whis - key clear; I'm a

ev - 'ry jol - ly fel - low, I. takes my whis - key clear; I'm a

ev - 'ry jol - ly fel - low, I takes my whis - key clear; I'm a

The first system of the musical score 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 key signature is one sharp (F#) and the time signature is 2/4. The music is in a simple, folk-like style with a clear melody and accompaniment.

ram - bling rake of pov - er - ty, And the son of a Gam - bo - lier,

ram - bling rake of pov - er - ty, And the son of a Gam - bo - lier,

ram - bling rake of pov - er - ty, And the son of a Gam - bo - lier,

The second system of the musical score also consists of four staves, following the same layout as the first system. It continues the melody and accompaniment, ending with a double bar line. The lyrics are repeated for each vocal part.

## Dear Evelina, Sweet Evelina.

*mf Allegretto.*

1. Way down in the meadow where the li - ly first blows, Where the wind from the  
fond Ev - e - li - na, the sweet lit - tle dove, The pride of the

2. She's fair as a rose, like a lamb she is meek, And she nev - er was  
most grace-ful curls hangs her rav - en black hair, And she nev - er

3. Ev - e - li - na and I one fine eve-ning in June, Took a walk all a -  
plan - ets all shone, for the heavens were clear, And I felt round the

4. Three years have gone by, and I've not got a dollar, Ev - e - li - na still  
though I am fa - ted to mar-ry her nev - er, I've sworn that I'll

*mf*

GUITAR.

1 2

moun-tains ne'er ruf - fles the rose, Lives  
val - ley the  
known to put paint on her cheek; In the  
re - quires  
lone by the light of the moon, The  
heart most tre-  
lives in that green gras - sy hol-ler, Al  
love her for - ev - er and ever.

Dear Evelina, Sweet Evelina. Concluded.

111

*f* CHORUS.

Dear Ev - e - li - na, sweet Ev - e - li - na, My love for

thee shall nev - er, nev - er die, Dear Ev - e - li - na, sweet Ev - e -

li - na, My love for thee shall nev - er, nev - er die.

*rit.*

*rit.*

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line contains the lyrics 'Dear Ev - e - li - na, sweet Ev - e - li - na, My love for'. The piano accompaniment features chords and moving lines in both hands. The second system continues the vocal line with 'thee shall nev - er, nev - er die, Dear Ev - e - li - na, sweet Ev - e -'. The piano accompaniment continues with similar harmonic support. The third system concludes the piece with the vocal line 'li - na, My love for thee shall nev - er, nev - er die.' and piano accompaniment. The piece ends with a double bar line. There are two 'rit.' (ritardando) markings above the vocal line in the third system, indicating a slowing down towards the end.

## My Bonnie.

*Andante. Dolce.*

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

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

Bon - nie is o - ver the o - cean, . . . . . Oh, And  
 blow ye winds o - ver the o - cean, . . . . . Oh, And

bring back my Bon - nie to me. . . . .  
 bring back my Bon - nie to me. . . . .

# My Bonnie. Concluded.

113

CHORUS. AIR.

*p*

Bring back, bring back, bring back my Bon-nie to me, to me.

TENOR & 1ST BASS.

*p*

Bring back, bring back, bring back my Bon-nie to me, to me.

2D BASS.

*p*

Bring back, bring back, O bring back my Bon-nie to me. . .

*f*

*D.C.*

*p*

Bring back, bring back, O bring back my Bon-nie to me. . .

*f*

\*3 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.—*Cho.*

4 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.—*Cho.*

\* This verse and chorus to be sung very softly.

## "Cockles and Mussels."

*mf Andante.*

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

*mf*

there I first met with Sweet Molly Ma-lone; She drove a wheel-barrow Thro'  
 fa - ther and moth - er Were fishmon - gers too; They drove a wheelbarrow Thro'  
 that was the end of Sweet Molly Ma-lone; But her ghost drives a barrow Thro'

streets broad and narrow, Cry-ing "Cockles and mussels, A - live all a-live!"

*col canto.* *rit.*



# "Cockles and Mussels." Concluded.

115

Chorus.

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

The musical score for the chorus is written for voice and piano. The voice part consists of two staves, with the lyrics 'A - live, a - live - o! . . a - live, a - live - o! . . Cry - ing' written below. The piano accompaniment is on two staves, featuring a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

"Coc - kles and mus - sels, a - live, all a - live!"

col canto.

The second part of the chorus continues with the lyrics '"Coc - kles and mus - sels, a - live, all a - live!"' and is marked 'col canto.' The musical notation follows the same voice and piano format as the first part.

## The Mermaid.

Moderato.

1. 'Twas Fri - day morn when we set sail, And we were not far from the land,  
2. Then out spoke the cap - tain of our gallant ship, And a well spo - ken man was he,  
3. Then out spake the cook of our gallant ship, And a fat old cook - ie was he,  
4. Then out spake the boy of our gallant ship, And a well spoken lad - ie was he,

*mf*

The musical score for 'The Mermaid' is marked 'Moderato.' and begins with a piano introduction marked 'mf'. The lyrics are presented in four numbered lines, each corresponding to a vocal entry. The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.



When the cap - tain spied a love - ly mer - maid, With a comb and a glass in her hand.  
I have mar - ried me a wife in town, And to - night she a wid - der will be.  
'I care much more for my pottles and my cans, Than I do for the depths of the sea.  
'I've a fa - ther and a moth - er in Bristol Town, But to - night they childless will be.

CHORUS.

Oh, the o - cean waves may roll, And the storm - y wind may blow, While

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

*accel.*

- low, be - low, be - low, And the land lubbers lie down be - low.

- 5 "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."—*Cho.*
- 6 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.—*Cho.*

# Begone, Dull Care.

117

OLD ENGLISH AIR.

1. Be - gone, dull care, . . I pri - thee be - gone from me, . . Be -  
 2. Too much care, . . Will make a young man grey, . . And

gone, dull care, You and I shall nev - er a - gree; . . Long  
 too much care . Will turn an old man to clay; . . My

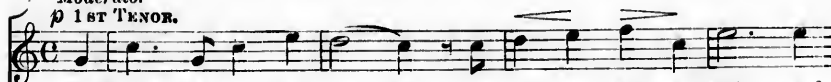
time thou hast been tar - ry - ing here, And fain thou wouldst me kill, . . But, 'I  
 wife shall dance and I . . will sing, So mer - ri - ly pass the day, . . For I

faith, dull care, . . Thou nev - er shalt have thy will. . .  
 hold it one of the wis - est things To drive dull care a - way. . .

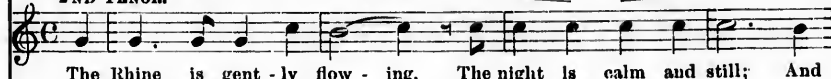
## A Legend of the Rhine.

Poetry, translated from the German, by E. M. S.

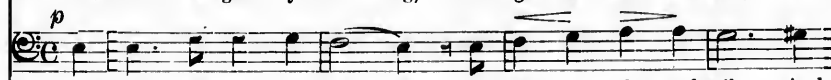
Music by HENRY SMART.

*Moderato.**p* 1<sup>ST</sup> TENOR.

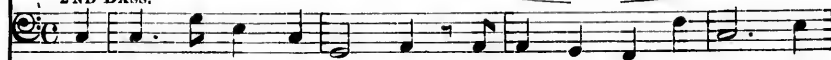
The Rhine is gent - ly flow - ing, The night is calm and still; And

2<sup>ND</sup> TENOR.

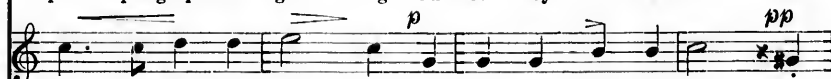
The Rhine is gent - ly flow - ing, The night is calm and still; And



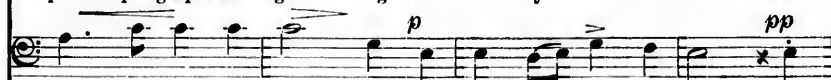
The Rhine is gent - ly flow - ing, The night is calm and still; And

2<sup>ND</sup> BASS.*Moderato.*

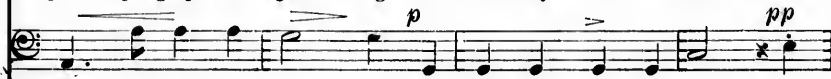
pur - ple grapes are glow - ing On ev' - ry vine - clad hill. And



pur - ple grapes are glow - ing On ev' - ry vine - clad hill. And



pur - ple grapes are glow - ing On ev' - ry vine - clad hill. And



\* The accompaniment for the Pianoforte is to serve simply for practising, not while performing.

yon - der in the moon-light, That state - ly form be - hold!

yon - der in the moon-light, That state - ly form be - hold! With

yon - der in the moon-light, That state - ly form be - hold!

With

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'yon - der in the moon-light, That state - ly form be - hold!'. The piano accompaniment provides a harmonic foundation. The system concludes with the word 'With' on the third vocal staff.

With sword and man - tle Of pur - ple and of gold! 'Tis

sword and re - gal man - tle Of pur - ple and of gold! 'Tis

With sword and man - tle Of pur - ple and of gold! 'Tis

sword and re - gal man - tle Of pur - ple and of gold! 'Tis

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics 'With sword and man - tle Of pur - ple and of gold! 'Tis' are repeated across the staves. The piano accompaniment includes dynamic markings such as *f* and *ff*. The system concludes with the piano accompaniment playing a final chord.

Karl, . . . the brave, the fear - less, Once ru - ler of this land, . . . Who

Karl, . . . the brave, the fear - less, Once ru - ler of this land, . . . Who

Karl, . . . the brave, the fear - less, Once ru - ler of this land, . . .

sway'd, . . . . . with wis - dom peer - less, . . . The scep - tre

sway'd, . . . . . with wis - dom peer - - - less, The . .

Who sway'd with wis - dom, with wis - dom peer - less, The

of com - mand, The scep - tre of com - mand.  
scep - tre of com - mand, The scep - tre of com - mand.  
scep - tre of com - mand, The scep - tre of com - mand.

This musical 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 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "of com - mand, The scep - tre of com - mand." repeated three times across the staves.

*p* And now, as le - gends tell us, At night to leave his tomb, To  
*p* And now, as le - gends tell us, At night to leave his tomb, To  
*p* And now, as le - gends tell us, At night to leave his tomb, To  
*p*

This musical 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 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "And now, as le - gends tell us, At night to leave his tomb, To" repeated three times across the staves. The first three staves begin with a piano (*p*) dynamic marking.

bleſs the pur - ple clus - ters, And breathe their rich per - fume; But

bleſs the pur - ple clus - ters, And breathe their rich per - fume; But

bleſs the pur - ple clus - ters, And breathe their rich per - fume; But

bleſs the pur - ple clus - ters, And breathe their rich per - fume; But

ere the dawn of morn-ing, The fig - ure glides a - way,

ere the dawn of morn-ing, The fig - ure glides a - way,

ere the dawn of morn-ing, The fig - ure glides a - way, And

And

The musical score for the first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'bleſs the pur - ple clus - ters, And breathe their rich per - fume; But'. The music is in 4/4 time, with a key signature of one sharp (F#). The piano part features a steady eighth-note accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

ere the dawn of morn-ing, The fig - ure glides a - way,

ere the dawn of morn-ing, The fig - ure glides a - way,

ere the dawn of morn-ing, The fig - ure glides a - way, And

And

The musical score for the second system continues the vocal and piano parts. The lyrics are: 'ere the dawn of morn-ing, The fig - ure glides a - way, And'. The piano part continues with the same accompaniment. Dynamics include *pp* (pianissimo).

# A Legend of the Rhine. Continued.

123

to slum - ber In his mar - - ble tomb at Aix. In

And sinks to slum-ber In his mar - - ble tomb at Aix. In

sinks a - gain to slum-ber In his mar - - ble tomb at Aix. In

sinks a - gain to slum-ber In his mar - ble tomb at Aix. In

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: 'to slum - ber In his mar - - ble tomb at Aix. In'. The second pair has lyrics: 'And sinks to slum-ber In his mar - - ble tomb at Aix. In'. The third pair has lyrics: 'sinks a - gain to slum-ber In his mar - - ble tomb at Aix. In'. The fourth pair has lyrics: 'sinks a - gain to slum-ber In his mar - ble tomb at Aix. In'. The piano accompaniment is written in a grand staff (treble and bass clef) and provides harmonic support for the vocal lines. Dynamics include *pp* (pianissimo) and *ff* (fortissimo).

mem' - ry of our he - ro, In hon - or of our vine, Let's

mem' - ry of our he - ro, In hon - or of our vine, Let's

mem' - ry of our he - ro, In hon - or of our vine,

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: 'mem' - ry of our he - ro, In hon - or of our vine, Let's'. The second pair has lyrics: 'mem' - ry of our he - ro, In hon - or of our vine, Let's'. The third pair has lyrics: 'mem' - ry of our he - ro, In hon - or of our vine,'. The piano accompaniment is written in a grand staff (treble and bass clef) and provides harmonic support for the vocal lines. Dynamics include *pp* (pianissimo) and *ff* (fortissimo).



drink . . . . . to Karl the Kai - ser, . . . . . A cup of

drink . . . . . to Karl the Kai - - - ser, A cup of

Let's drink to Karl, to Karl, the Kai - ser, A

Rhen - ish wine, Let's drink to Karl, A cup of

cup of Rhenish wine, Let's drink to Karl, . . Let's drink to Karl, . . . A cup of

cup of Rhenish wine, Let's drink to Karl, Let's drink to Karl, A cup of

# The Legend of the Rhine. Concluded.

125

cup of Rhen - ish wine, In hon - or of our  
cup of Rhen - ish wine, . . . . Let's drink to Karl, . . . . Let's drink to  
cup of Rhen - ish wine, In mem'ry of our King, In hon - or of our

This system contains the first four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#).

vine, Let's drink a cup of Rhen - ish wine, A cup of Rhen - ish wine.  
Karl, Let's drink a cup of Rhen - ish wine, A cup of Rhen - ish wine.  
vine, Let's drink a cup of Rhen - ish wine, A cup of Rhen - ish wine.

This system contains the next four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a piano accompaniment. The music continues in 4/4 time and the same key signature.

## Le Brigadier.

NADEAU; English version by WM. McLENNAN, Law '80.

*Moderato.*

1. Deux gen - darmes, un beau di - man-che, Cheval-chaient le long du sen -  
 1. Two men at arms came rid-ing 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 band - ri - er. Le prem - ler . . . dit d'un ton so -  
 oth - er that of brig - a - dier. The brig - adier cried, Brave Pan-

**CHORUS.**

no - re, Le temps est beau pour la sai - son.  
 do - re, The weather's fine, no signs of rain.

Pan, pr - r - an pan, pan, pan, pan,

Pran, pr - r - an, pan, pan, pan, pau, pan, pan.

Brig-a - dier, ré - pondit Pan -  
"Brig-a - dier," laughing 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 -

*rit.*  
dier, ré - pon-dit Pan - do - re, Bri - ga - dier, vous av - ez rai - son.  
dier," laughing cried Pan - do - re, "Brig - a - dier, right you are a - gain."

*rit.*

2 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'adore  
Repose seul à la maison,  
Brigadier, répondit Pandore,  
Brigadier, vous avez raison.

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

4 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'horison,  
Brigadier répondit Pandore,  
Brigadier, vous avez raison.

5 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,  
Brigadier, vous avez raison. } *bis.*

## 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 Pandore,  
"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 Pandore,  
"Brigadier, right you are again!"

## VI.

He ceased—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 Pandore,  
"Brigadier, right you are again!"

## IV.

"It brings bright days of youth before me,  
That I ast now gone beyond recall:  
When Beauty flung her fetters 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 Pandore,  
"Brigadier, right you are again!"

## V.

As Phœbus 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 shore  
Your light will gild both hill and plain."  
"Brigadier," laughing cried Pandore,  
"Brigadier, right you are again!"

## Les Deux Avocats.

E. LAFLEUR, *Lav*, '80.

AIR.—"Brigadier."

## I.

Deux avocats avant l'audience  
Causaient pour abrégér 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.

"Ecoute, 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.

## 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 marmiton."  
"Conseiller, etc.

## VI.

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

# A Saint Malo.

129

SOLO. Specially arranged for THE MCGILL UNIVERSITY SONG BOOK.

1. A Saint Ma - lo, beau port de mer, A Saint Ma - lo, beau  
2. Trois gros na - vir's sont ar - ri - vés, Trois gros na - vir's sont

port de mer, Trois gros na - vir's sont ar - ri - vés.  
ar - ri - vés, Charg - és d' - avoin', charg - és de bled.

CHORUS.

Nous i - rons sur l'eau nous y prom'-pro-me-ner, Nous i - rons jou - er dans l'i - le.

- 3 Chargés d'avoin', chargés de bled, (bis.)  
Trois dam's s'en vont les marchander.—Cho.
- 4 Trois dam's s'en vont les marchander, (bis.)  
Marchand, marchand, combien ton bled ?—Cho.
- 5 Marchand, marchand, combien ton bled ? (bis.)  
Trois francs l'avoin, six francs le bled.—Cho.
- 6 Trois francs l'avoin, six francs le bled, (bis.)  
C'est ben trop cher d'en' bonn' moitié.—Cho.
- 7 C'est ben trop cher d'en' bonn' moitié. (bis.)  
Contez, mesdam's, vous le verrez.—Cho.
- 8 Contez, mesdam's, vous le verrez, (bis.)  
Marchand, tu n'vendas pas ton bled.—Cho.
- 9 Marchand, tu n'vendas pas ton bled, (bis.)  
Si je l'vends pas, je l'donnerai.—Cho.
- 10 Si je l'vends pas, je l'donnerai, (bis.)  
A c'prix-là, on va s'arranger.—Cho.

## Malbrouck.

*Allegretto.*

1. Malbrouck s'en va-t - en guer - re, Mi-ron-ton, Mi-ron-ton, Mi-ron -  
 2. Il re - vien dra-z - a Pâ - ques, Mi-ron-ton. Mi-ron-ton, Mi-ron -

*rall.*

tain - e, Mal-brouck s'en va-t - en guer - re, Ne sait quand re - vien -  
 tain - e, Il re - vien-dra-z - à Pâ - ques, Ou à la Tri - ni -

*ad lib.* *a tempo.*

dra, là bas, Cou -  
 té, là bas, Cou -

*CHORUS. a tempo.*  
*rit.* 1ST & 2D TENORS  
 rez, cou - rez, cou - rez! Pe - ti - tes fill's jeunes et gen -  
 1ST & 2D BASSES.

# Malbrouck. Concluded.

131

*rall. a tempo.*



til - les, Cou-rez, cou-rez, cou-rez! Ven-ez ce soir vous a - mu - ser.

- 3 La Trinité se passe,  
Miron-ton, Miron-ton, etc.  
La Trinité se passe,  
Malbrouck ne revient pas, là bas.
- 4 Madame à sa tour monte,  
Miron-ton, Miron-ton, etc.  
Madame à sa tour monte,  
Si haut qu'ell' peut monter, là bas.
- 5 Elle aperçoit son page.  
Miron-ton, Miron-ton, etc.  
Elle aperçoit son page.  
Tout de noir habillé, là has.

- 6 "Beau page, ah! mon beau page,  
Quell' nouvelle apportez?"
- 7 "Aux nouvell's que j'apporte,  
Vos beaux yeux vont pleurer.
- 8 Quittez vos habits roses,  
Et vos satins brochés.
- 9 Monsieur Malbrouck est mort,  
Est mort et enterré.
- 10 J'l'ai vu porté en terre,  
Par quatre-z-officiers."

## Winds Gently Whisper.

Round.

WHITTAKER.



Winds gent - ly whis - per while she sleeps, while she sleeps, And

Winds gent - ly whis - per while she sleeps, while she sleeps,

Winds gent - ly whis - per while she sleeps, while she sleeps,

fan her with your cool - ing, cool - ing wings.

And fan . . . her with your cool - ing wings.

And fan . . . her with your cool - ing, cool - ing wings.



Words by C. W. COLBY, Ph. D.

AIR. "The Gay Cavalier."

*Lively.*

mf

The piano introduction is in 6/8 time, marked *Lively.* and *mf*. It features a treble and bass staff. The treble staff begins with a series of eighth notes, while the bass staff provides a steady accompaniment of eighth notes.

Should the res - er - voir break, And its ef - flu - ence take, A pre -

The first system of the vocal melody and piano accompaniment. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "Should the res - er - voir break, And its ef - flu - ence take, A pre -".

cip - i - tous course down the hill, . . . The wa-ters might co-ver, They

The second system of the vocal melody and piano accompaniment. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "cip - i - tous course down the hill, . . . The wa-ters might co-ver, They".

*ten.*

nev - er could smother, Our dear old Moth - er Mc - Gill. . . . Should her

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are written below the vocal line.

stocks go to smash, Should her bonds and her cash. Be pur -

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

*rit.* *a tempo.*

loined from the Gov - ern-or's till, . . . There still would be plen - ty, Fair

This system contains the next two staves of music. It includes a tempo change from 'ten.' to 'rit.' and then back to 'a tempo.'.

*ten.* *rit.*

maid - ens of twen - ty, Less sought than old Moth - er Mc - Gill. . . .

This system contains the final two staves of music on this page. It includes a tempo change from 'a tempo.' to 'ten.' and then to 'rit.'.

## CHORUS.

## 1ST TENOR.



Mc - Gill, . . . Mc - Gill, . . . a moth-er we're proud of, she; . . . Her

## 2D TENOR.



Mc - Gill, . . . Mc - Gill, . . . a moth-er we're proud of, she; . . . Her

## BASS.



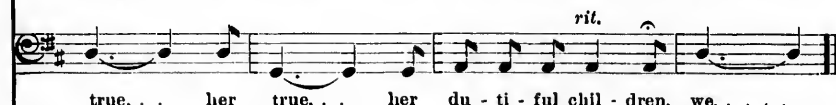
Mc - Gill, . . . Mc - Gill, . . . a moth-er we're proud of, she; . . . Her



true, . . . her true, . . . her du - ti - ful chil - dren, we. . . .



true, . . . her true, . . . her du - ti - ful chil - dren, we. . . .



true, . . . her true, . . . her du - ti - ful chil - dren, we. . . .

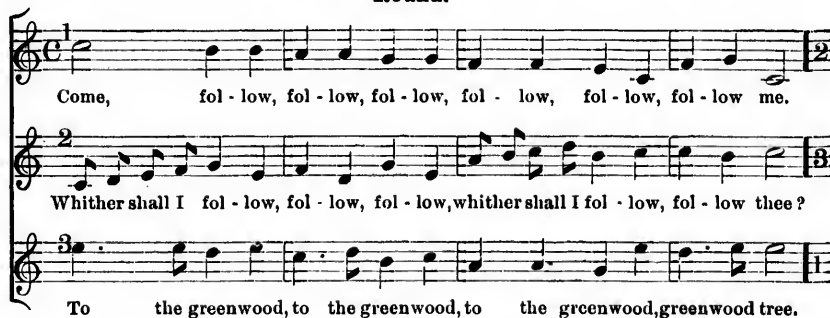


2 Should the lightning come down,  
On her weather-beat crown,  
Should the flames batten on her at will,  
'Mid sorrow we'd praise her,  
From ruins we'd raise her,  
We'd rally round mother McGill.  
E'en imperious Time  
Has accounted it crime,  
To use her, as he uses us, ill;  
The years make us hoary,  
But only bring glory  
And homage, to mother McGill.  
McGill, McGill a mother, etc.

3 She has given us more  
Than a tarnishing store  
Of treacherous, beggarly gold;  
She has given us treasures  
Of labors and pleasures,  
And friends who will never grow old.  
We will echo her fame,  
And our lineage claim,  
And exalt her, embellish, caress;  
To her throughout æons  
Shall rise joyful pæans,  
From voices of thousands who bless.  
McGill, McGill, a mother, etc.

Come, Follow Me.

Round.



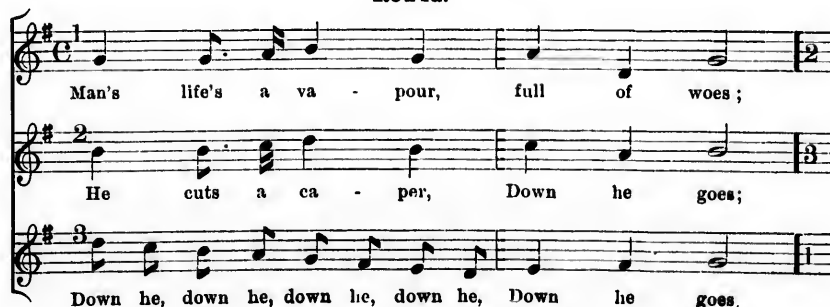
Come, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me.

Whither shall I fol - low, fol - low, fol - low, whither shall I fol - low, fol - low thee?

To the greenwood, to the greenwood, to the greenwood, greenwood tree.

Man's Life's a Vapour.

Round.



Man's life's a va - pour, full of woes;

He cuts a ca - per, Down he goes;

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

## Good Night, Ladies!

*Sostenuto.*

1. Good night, la - dies! . . Good night, la - dies! . . Good night,

la - dies, . . we're going to leave you now. . . . .

*Allegro.*

Mer - ri - ly we roll a - long, roll a - long, roll a - long,

Mer - ri - ly we roll a - long, O'er the dark blue sea.

2 Farewell, ladies! Farewell, ladies!

Farewell, ladies! We're going to leave you now.

Merrily we roll along, etc.

3 Sweet dreams, ladies! Sweet dreams, ladies!

Sweet dreams, ladies! We're going to leave you now.

Merrily we roll along, etc.

# Vive la Canadienne.

137

*Allegro.*

1. Viv - e la Can - a - dien - ne Vo - le, mon cœur,  
2. Nous la men - ons aux no - ces, Vo - le, mon cœur,

*Fine.*

vo - le, Viv - e la Can - a - dien - ne, Et ses jo - lis yeux doux,  
vo - le, Nous la men - ons aux no - ces, Dans tous ses beaux a - tours.

*SOLO. 1st time.*

Et ses jo - lis yeux doux, doux, doux, Et ses jo - lis yeux doux.  
Dans tous ses beaux a - tours, tours, tours, Dans tous ses beaux a - tours.

3 Nous faisons bonne chère,  
Vole, mon cœur, vole,  
Nous faisons bonne chère,  
Et nous avons bon goût. (*ter.*)  
*Cho.* Vive la Canadienne, etc.

4 On danse avec nos blondes,  
Vole, mon cœur, vole,  
On danse avec nos blondes,  
Nous changeons tour à tour. (*ter.*)  
*Cho.* Vive la Canadienne, etc.

5 Alors toute la terre,  
Vole, mon cœur, vole,  
Alors toute la terre,  
Nous appartient en tout. (*ter.*)  
*Cho.* Vive la Canadienne, etc.

6 Ainsi le temps se passe,  
Vole, mon cœur, vole,  
Ainsi le temps se passe,  
Il est vraiment bien doux. (*ter.*)  
*Cho.* Vive la Canadienne, etc.

## Song of the Old Boys.

Words by Prof. JOHN COX.

McGill Revisited.

German Air.

Arr. for MCGILL UNIVERSITY SONG BOOK.

*With dignity.*

1. Hail! our dear old seat of learn - ing! Dear - er still to  
 2. How it warms our ve - ry coc - kles, To re - mem - ber

us re - turn - ing, Af - ter years of toil and strife,  
 old Soph - o - cles, Aes - chy - lus and Eurip - i - des,

Man - ly struggle, vig - 'rous life. Sal - ve, Al - ma Ma - ter!  
 Xen - o - phon and Thucydides, Pla - to, Ar - is - to - tel!

3 Here we grubbed up Mathematics,  
 Euclid, Algebra and Statics,  
 Sines, Cosines, Tangents, Secs,  
 Calculus of Z, Y, X,  
 Logarithmic Tables.

4 Lawyers here acquired acumen,  
 Such as is vouchsafed to few men,  
 Argued the knotty case,  
 Practised each legal grace,  
 Judges in futuro.

5 Doctor's trained to dose and pill us,  
 Diagnosed each bad bacillus;  
 Here we dissected Jones,  
 And studied up our bones,  
 Muscles, nerves and tissues.

6 Here's the smithy brightly burning,  
 Lathes and engines wildly turning,  
 Arc-light here, and Dynamo,  
 Turbine too, and water-flow,  
 Emery and Wickstead.

7 Next we trot around the campus,  
 Puffing now alas! like grampus,  
 Fight again the football field,  
 Tell of tugs where none could yield,  
 Many a mighty record.

8 Dear to us the well-known places,  
 Dear the old familiar faces.  
 So, ye sons of old McGill,  
 Rouse the chorus with a will:  
 Salve, Alma Mater!

# Song of the Old Boys. SECOND SETTING.

139

Words by Prof. JOHN COX.

McGill Revisited.

Music written expressly for  
THE MCGILL UNIVERSITY SONG BOOK.

*Moderato.*

The musical score is written for four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Moderato'. The lyrics are: '\* 1. Hall! our dear old seat of learn - ing! Dear - er still to us re - turn - ing, Af - ter years of toll and strife, Man - ly strug - gle, vig - rous life, Sal - ve, Al - ma Ma - ter!'. The score includes dynamic markings: 'f' (forte) at the beginning of the second line and 'ff' (fortissimo) at the beginning of the third line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand.

\* 1. Hall! our dear old seat of learn - ing! Dear - er still to

us re - turn - ing, Af - ter years of toll and strife,

Man - ly strug - gle, vig - rous life, Sal - ve, Al - ma Ma - ter!

\* The first two lines of each verse may be sung as a Solo, if preferred.



## The Proctor and the Dons.

Words and Music by J. G. Montreal.

*Allegro.*  
*Solo.*

*f* CHORUS. *Solo.*

1. Oh! the Proc - tor and the Dons and the Sophs; And the Sophs; 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

*f* CHORUS.

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

The musical score consists of two systems, each with a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal line.

System 1:  
 marched to Côte St. Luc, with - out wa - ter - proof or tuque, Af - ter  
 get - ting up quite ear - ly in the morn - ing.

System 2:  
 get - ting up quite ear - ly in the morn - ing.

2 Oh, they marched to Côte St. Luc in "exc'lent form,"

"Exc'lent 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.

Cho.—Till a rumbling in the West, etc.

3 "Gentleman," 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."

Cho.—For a wetting through, etc.

4 "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.

Cho.—And he'd stuff us, etc.

## The Proctor and the Dons. Concluded.

5 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 form,"  
 They were "picked up" by the storm,  
 After getting up quite early in the morning.  
*Cho.*—And although they ran, etc.

6 Oh, the Proctor "spurted" up to forty-two,  
 Forty-two,  
 But the *aqua pura* wet them through and through,  
 Through and through;  
 And they had to fetch a Med.,  
 Who soon dosed them into bed,  
 After getting up quite early in the morning.  
*Cho.*—And they had to fetch, etc.

\* *Moral.* 7 Now let every gentle Soph. of McGill,  
 Of McGill,  
 Shun the stony-hearted Meddy with his pill,  
 With his pill;  
 Never march to Côte St. Luc,  
 Without waterproof or tuque,  
 After getting up quite early in the morning.  
*Cho.*—Never march, etc.

\* The word *Moral* to be spoken.

## Hark! The Distant Clock.

## Round.

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The melody is a simple, catchy round. The lyrics are as follows:

Hark, the dis - tant clock re - minds us  
 Night is com - ing, day has end - end,  
 One, two, three, four,  
 That an - oth - er hour is gone,  
 Can we call the hours our own?  
 five, six, seven, eight.

The score includes repeat signs and first/second endings for the final line of each phrase.

Andante.



1. In - te - ger vi - tæ ac - ce - le - ris - que pu - rus Non e - get  
 2. Si - ve per Syr - tes i - ter aes - tu - o - sas, Si - ve fac -  
 3. Nam - que me sil - va lu - pus in Sa - bi - na Dum me - am -



Mau - ris jac - u - lis nec ar - cu, Nec ve - ne - na - tis  
 tu - rus per in - hos - pi - ta - lem Cau - 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 Lam - bit Hy - das - pes.  
 va - gor ex - pe - di - tis Fu - git in - er - mem,

4 Quale portentum neque militaris  
 Daunias latis alit æsculetis;  
 Nec Jubæ teilus generat, leonum  
 Arida nutrix.

5 Pone me, pigris ubi nulla campis  
 Arbor æstiva recreatur aura;  
 Quod latus mundi nebulae malusque  
 Jupiter urget;

6 Pone sub curru nimium propinqui  
 Solis, in terra domibus negata:  
 Dulce ridentum Lalagen amabo,  
 Dulce loquentem.

## Alma Mater McGill.

Words by J. McDougall, Arts.

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

*mf Andante.*

1. Al-ma Ma-ter, McGill! we will sing to thy praise, From the treasures of hearts fond and

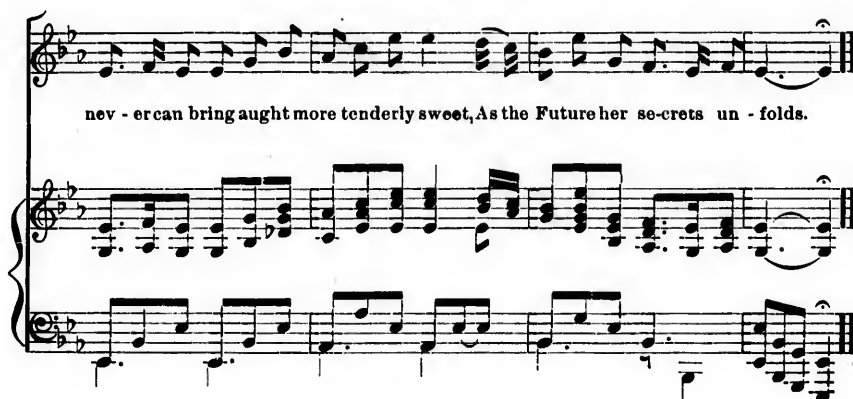
*mf*

true, For the love in our hearts is a - wakened by thoughts Which the

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 is written for voice and piano. It features a treble and bass staff for the voice, and a grand staff (treble and bass) for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Andante' and the dynamic is 'mf' (mezzo-forte). The score consists of several systems of music, with lyrics written below the voice staff. The lyrics are: '1. Al-ma Ma-ter, McGill! we will sing to thy praise, From the treasures of hearts fond and true, For the love in our hearts is a - wakened by thoughts Which the 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 piano accompaniment includes chords and arpeggiated figures.



nev - er can bring aught more tenderly sweet, As the Future her se - crets un - folds.

2 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.

3 And you who are taking our places, we greet  
 With warm hearts and sympathies broad,  
 We now hail you as brothers pursuing the path  
 Which we with such pleasure have trod;  
 Let your 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!

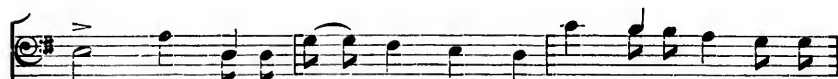
4 Alma Mater, McGill! thou dost sit as a queen,  
 On the slopes of Mount Royal, whose crest  
 Saw the cross and the fleur-de-lis herald the birth  
 Of an empire—the Queen of the West!  
 With fair memories crowned thou hast fostered our love  
 For the country whose name we hold dear;  
 Thou hast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

5 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.

Words by WM. McLENNAN, Law '80.

*Marcato.*

1. 'Tis years a - go since I came to McGill, And 'twas all on account of E -  
 2. I flattered my - self I was formed for the Law, Which delighted the charm-ing E -



- li - za, And in spite of time, I'm fixed here still, And the  
 - li - za, I'd a fair - ish head, And a stronger jaw, As I'd



name of my girl's still E - li - za. I al - ways wished for a  
 of - ten remarked to E - li - za. I at - tended the Courts where



The musical score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'a tempo.' at the beginning of the first system. The lyrics are written below the melody. The score consists of two systems. The first system contains the first two lines of the song. The second system contains the next two lines, ending with the instruction 'Chorus on next page.' The piano accompaniment features chords and single notes, with some measures marked 'rit.' (ritardando) and 'f' (forte).

high de - gree, For a D. C. L., or an L. L. D. Which  
Jus - tice sits, I stuck to my of - fice and cop - ied the writs, And

ev - er came first 'twas the same to me, And precise - ly the same to E - li - za.  
ground at the Codes, till I muddled my wits, And all on ac - count of E - li - za.

*Chorus on next page.*

3 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.

Cho. All right my dear, all right my love,  
All right, my dear, said Eliza,  
M. D. appears much higher than B,  
C. L., responded Eliza.

4 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.

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

5 Having thus been left by the Meds. 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 now I'd be—  
And all on account of Eliza.

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

6 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 to Eliza.

Cho. "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!"

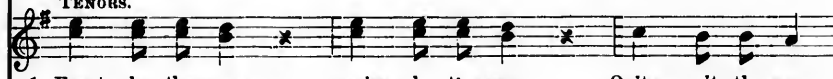


CHORUS.  
SOPRANOS.



1. Exact - ly the same,      precise - ly the same,      Quite, quite the same  
2. All on ac-count,      all on ac-count,      All on ac-count

TENORS.

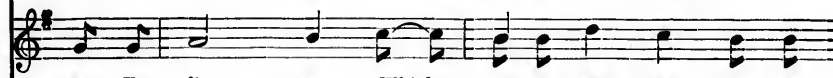


1. Exact - ly the same,      precise - ly the same,      Quite, quite the same  
2. All on ac-count,      all on ac-count,      All on ac-count

BASSES.



to E - li - za;      Which - ev - er came first, 'twas the  
of E - li - za;      I . . . ground at the Codes, till I



to E - li - za;      Which - ev - er came first, 'twas the  
of E - li - za;      I . . . ground at the Codes, till I



# Eliza. Concluded.

149

same to me, And pre-cise - ly the same to E - li - za,  
muddled my wits, And all on ac-count of E - li - za.

same to me, And pre-cise - ly the same to E - li - za.  
muddled my wits, And all on ac-count of E - li - za.

*f* *ff*

## Our College Home.

*p Andante.*

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

*M.C. Chorus.*

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

- 2 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.—Cho.
- 3 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.—Cho.
- 4 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.—Cho.

## Comparative Medicine.

Words and Music by CECIL FRENCH, *Classics '94.*

*mf*

1. Of

*mf*

all pro - fess - ions in the world It is of course ex - pect-ed, We

*p*

think ours is by far the best With all the sport connect - ed, What

*f*

eye and judgment it re-quires, As well as nerve and mus-cle, When

*mf*

CHORUS.

we sometimes in haste are called, With e-quine strength to tussle. We're

2 Now there's the cheeky Freshman,  
With his eye the "Sophs" a scanning,  
While in his light and empty head  
An answer he is planning.  
He knows it all, he's sure of that  
At least down home they told him;  
He makes a break, gets left, and thinks  
That Silence oft is golden.—*Cho*

3 The "Soph." he's quiet, he's wiser now,  
He finds he doesn't know it:  
He's sobered down, he's lost his cheek,  
At least he doesn't show it.  
He's got to plng, he know just that,  
It pays best to be steady,  
And when the balmy Spring comes round,  
Exams will find him ready.—*Cho.*

4 The senior year of well-tried men  
New theories are exploring,  
And, with the wings of zeal outspread,  
In realms of Science soaring.  
When graduating, thoughts will rise  
Of parting on the morrow,  
But consciousness of honors won  
Will drive away all sorrow.—*Cho.*

5 Alas! so many fail to think  
Our poor dumb friends have feeling!  
They care not how much pain they cause,  
When they perform their healing.  
Then let, McGill, thy mission be  
Of kindness a teacher;  
With thy strong arm, the guardlan be  
Of every helpless creature.—*Cho.*

*mf*

Vets, Vets, Vets, And proud of our pro-fess-ion, We'll

drink our fill to old Mc - Gill, With joy at ev - 'ry sess - ion.

*rall.*

## More and More.

L. C. ELSON.

SEIFERT.

*Larghetto.*

1. Ah! if I could but see her One sin - gle time a - gain,  
 2. Her hands, I'd love to press them One sin - gle time a - gain,  
 3. If I but once could kiss her, How could my heart ab - stain,

One sin - gle time a - gain; But when I once had seen her,  
 One sin - gle time a - gain; But could I once ca - ress them,  
 How could my heart ab - stain? Still would I like to kiss her,

Still would I wish to see her A thousand times again, A thousand times a - gain.  
 Still would I wish to press them, A thousand times again, A thousand times a - gain.  
 Still would I wish to kiss her A mil - lion times again, A mil - lion times a - gain.

# Serenade.

153

E. P. MASON.

*Andante.*

1. Oh, why art thou not near me, O . . . . . my love? The  
stars would mild - ly cheer thee, O . . . . . my love! The  
moon, now dim - ly glow - ing, Her wan - ing light is throw - ing.  
Good - night, . . . . . *rit. ppp*  
Good - night, . . Good - night, Good - night, my love.  
Good - night, . . . . . Good - night. *rit. ppp*  
Good - night, Good - night. . . . .

2 Soft heaves the ocean billow,  
O my love!  
Wilt thou not leave thy pillow,  
O my love!  
I wander forth despairing,  
To Night my woes declaring,  
Good-night, my love.

3 My heart is almost rending,  
O my love!  
With grief and joy contending,  
O my love!  
Thy love I e'er shall cherish,  
Till all things else shall perish.  
Good-night, my love.

## The Meds of Old McGill.

Words by F. M. FERON.

J. WILSON.

*Allegro moderato*

SOLO.

1. At Mount Roy - al's no - ble feet, There you'll find our  
 2. We will in - tro - duce you here, To our jol - ly



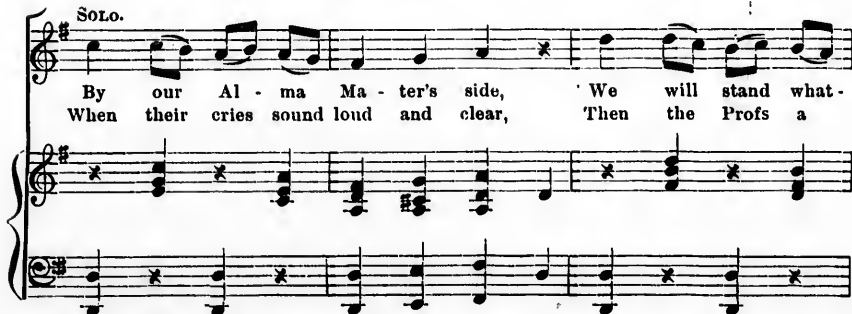
TUTTI.

grand re - treat, For we are the Meds of old Mc - Gill,  
 Fresh - man year, And we are the Meds of old Mc - Gill,



SOLO.

By our Al - ma Ma - ter's side, We will stand what -  
 When their cries sound loud and clear, Then the Profs a



# The Meds of Old McGill. Continued.

155

TUTTI.

- e'er be - tide, For we are the Meds of old Mc - Gill.  
slope may fear, For they are the Meds of old Mc - Gill.

SOLO.

Law, and Sci - ence, al - so Arts, Of Mc-Gill form no-ble parts, While Do-  
Now to Sec - ond year you come, They're the lads to make things hum, And our

nal - das her dear heart with pride o'er - fill; But the Meds, those jol - ly boys,  
halls they fill with mu - sic's mer - ry thrill, Then those grand old songs we hear,

TUTTI.

Are the greatest of her joys, And we are the Meds of old Mc - Gill.  
That to us are ev - er dear, For we are the Meds of old Mc - Gill.



## The Meds of Old McGill. Concluded.

## CHORUS.

Then boys, march on, shoul-der to shoul-der, A - mong Meds let there be

but good will, And wher-ev - er we may go, We are proud that

all should know, That we are the Meds of old Mc - Gill.

3 Here our Third year you behold,  
By past victories made bold,  
And they are the Meds of old McGill.  
Though once more they must retreat,  
From a front to a back seat,  
Yet they are the Meds of old McGill.  
Both their songs and talk are gay,  
They from lectures slope away;  
How they broke through prim'ry's shell, tell  
you, they will,  
Though the Profs are not to blame,  
Still they got there just the same.  
For they are the Meds of old McGill.-Cho.

4 Now the last ones to appear,  
Are the boys of our Fourth year,  
And they are the Meds of old McGill.  
Though they leave us in the Spring,  
With true pride they'll ever sing,  
That they are the Meds of old McGill.  
You will always find them true  
To McGill boys and to you,  
And your Souvenir their hearts with joy  
shall fill;  
Still their first thoughts e'er shall be,  
Dear old Medicine of thee,  
For they are the Meds of old McGill.-Cho.

# L'enfant de McGill.

157

Words by DR. L. FRECHETTE.

Music by G. COUTURE.

*Allegro moderato.*

The musical score is written for voice and piano. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has 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 'Allegro moderato'.

1. Sur l'asphalte ou la nei - ge mol - le, Trot - ti - nant les che-veux au

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

- 2 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.*
- 3 Sa moustache souvent rebelle  
Aux soins les plus persévérants,  
Plus que tous les crocs conquérants,  
Ont fait rêver plus d'une belle.—*Refrain.*
- 4 Parfois son cœur, douce chimère,  
Caresse un tendre souvenir;  
Mais, quand il rêve d'avenir,  
C'est plutôt pour sa vieille mère.—*Refrain.*
- 5 Commettrait-il quelque escapade,  
N'en parlons pas, car ce froufrou  
Donne souvent son dernier sou  
Pour obliger un camarade.—*Refrain.*
- 6 Le souci jamais ne l'effleure,  
Allègre comme auparavant,  
Il semble se dire: En avant!  
Lorsque du travail sonne l'heure,—*Refrain.*
- 7 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.*

REFRAIN. *Chœur ad libitum.*

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

*f leggiero e staccato.*

C'est l'é-bourif-fant, C'est le tri-omphant, Le joy-eux en-fant de Mc -  
C'est l'é-bourif-fant. C'est le tri-omphant, joy-eux en-fant de Mc -

# L'enfant de McGill. Continued.

159

First system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#). The first vocal staff has lyrics: "Gill, . . . . C'est l'é-bou-rif-fant, C'est le tri-om-phant,". The second vocal staff has lyrics: "Gill, . . . . C'est l'é-bou-rif - fant, C'est le tri - om -". The piano part features chords and moving lines in both hands.

Second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#). The first vocal staff has lyrics: "C'est l'é - bou - rif - fant, le tri - om-phant, l'é - bou - rif - fant, le tri - om -". The second vocal staff has lyrics: "phant l'é - bou - rif - fant, le tri - om-phant, l'é - bou - rif - fant, le tri - om -". The piano part features chords and moving lines in both hands. Dynamic markings "cres" and "cen" are present above the piano staves.



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

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

*D.C. al Fine.*

2 In due time behold me a bold *Sophomore*,

*Chorus.*—O, McGill! etc.,

When I chaffed 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-doy;—

*Chorus.*—O, McGill! etc.

3 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 to view,

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

*Chorus.*—O, McGill! etc.

4 Can I tell 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!—

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

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

Here's the *Chanc'lor* and *Gov'nors*, the whole jolly lot.

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

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

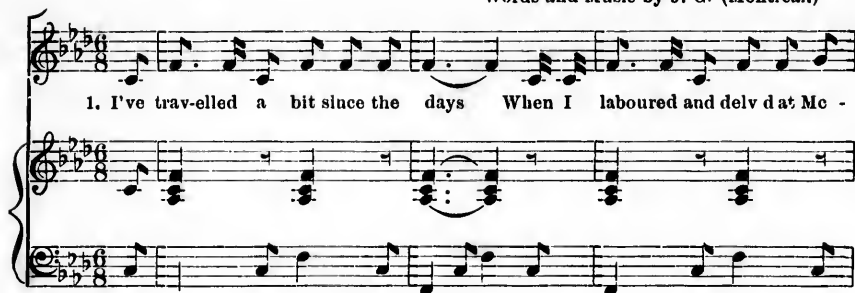
Here's the *Deans* and *Professors* and *Old Grads.* themselves,

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

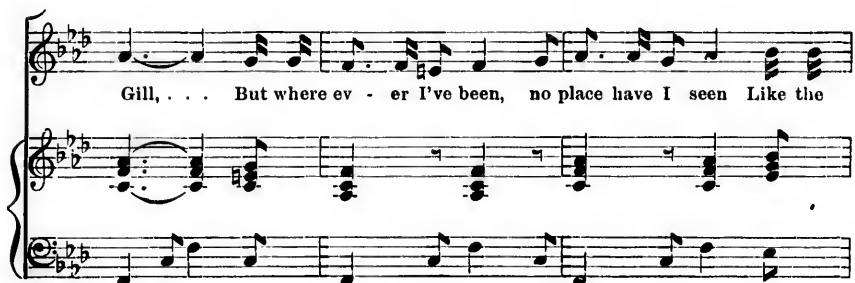
*Chorus.*—O, McGill! Alma Mater, Farewell!

## The 'Varsity Under the Hill.

Words and Music by J. G. (Montreal.)



1. I've trav-elled a bit since the days When I laboured and delv d at Mc -



Gill, . . . But where ev - er I've been, no place have I seen Like the



'Var - si - ty un - der the Hill, . . . Oh, the halls with the queer lit - tle



cu - po - la, The spot we all know as Mc - GILL! . . . You may

go where you like, no place can you strike Like the 'Varsi - ty un - der the Hill! . .

CHORUS.

Oh, the halls with the queer lit - tie cu - po - la, The

spot we all know as Mc - GILL! . . . You may go where you like, no

place can you strike, Like the 'Var - si - ty un - der the Hill! . .

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are interspersed between the musical staves. The piano part consists of chords and single notes, providing a harmonic background for the vocal melody.

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

- 4 I visited Heidelberg, too,  
Ferrara and Berne and Seville,  
Vienna and Pesth, but still I love best  
The 'Varsity under the Hill.—*Cho.*
- 5 So we'll pledge her in bumpers to-night,  
The pride of our heart, Old McGill!  
And our glasses shall clink as we lovingly  
drink  
To the 'Varsity under the Hill.—*Cho.*



## Art's Song.

Words by WM. M. MACKERACHER, Arts '80.  
*Vivace.*

1. Let oth - ers vaunt their Fac - ul - ties and boast their bet - ter parts, But  
 2. We've got McGill's time-hallowed halls, her childhood's home, where first Her

we will sing, our tri - bute bring, to the Fac - ul - ty of Arts, And  
 glow - ing gen - ius spar - kled and her stur - dy strength was nursed; Our

we con - sid - er, we've a right to make a lit - tle noise For we've  
 col - lege flag, her country's flag, 'tis ours to guard and own As we

# Art's Song. Concluded.

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CHORUS.

got the fin - est Fac - ul - ty, no doubt a - bout it Boys. M—  
sit and reign, the mon - arch, on Mc - Gill's old moun - tain throne.

C— G— I— L— L— a thrill thro' each true spir - it starts, For

what's the mat - ter with old Mc Gill And the Fac - ul - ty of Arts? For

what's the mat - ter with old Mc - Gill, And the Fac - ul - ty of Arts?

what's the mat - ter with old Mc - Gill, And the Fac - ul - ty of Arts?

what's the mat - ter with old Mc - Gill, And the Fac - ul - ty of Arts?

3 We have the source of greatness and we have the fount of pride  
As we have the spring that bubbles from the mountain's rocky side,  
That gentle scholar knight who's worth a score of dukes and earls;  
We've poets and philosophers, and then—we have the girls.—*Cho.*

4 The wonders of the universe let Science still reveal,  
Let Medicine, by Nature taught, all mortal ailments heal,  
Let Law advance, by Justice led, by Liberty confined—  
'Tis ours to train the Faculties, 'tis ours to form the mind.—*Cho.*

5 We have no feud with Medicine, with Science, or with Law;  
They've all of them the finest lot that college ever saw:  
The boys of all the Faculties, we greet them with goodwill,  
For we're fellows, and we're brothers, and we're sons of Old McGill.—*Cho.*

## Come and see our Halls of Science.

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

*With vigor.*

1. Come and see our Halls of Sci - ence, Fit - ted up with each ap -  
 3. Drills and plan - ers here are plen - ty, Saws and ham - mers more than

The first system of the musical score is in 8/8 time, featuring a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are printed below the vocal line.

pli - - ance, For teach - ing self - re - li - ance to the  
 twen - - ty, Lathes to turn out gob - lets emp - - ty, And

The second system continues the musical score with the same notation and key signature. The lyrics are printed below the vocal line.

youth - ful en - gin - eer. 2. Round the for - ges play at  
 war - rant - ed not to sell. CHORUS. All the cost - ly ap - par -

The third system concludes the musical score on this page. It includes the lyrics for the second verse and the beginning of the chorus. The notation and key signature remain consistent with the previous systems.

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal melody and a piano accompaniment. The lyrics are as follows:

pok - er At the Boil - ers act the Stok - er, From our  
a - tus, That is meant to el - e - vate us, To the

midst e - lect the croak - er, Tem - pered well we'll sure - ly be.  
In - tel - lect - nal stat - us No - ces - sa - ry for de - grees.

II.

1. Monstrous Engines, steam and gaseous  
Wait us, if we walk audacious—  
Standing black and grim, O gracious!  
In the "Lab." called "Thermodyme."
2. For those who are Bucolics  
There is nothing like Hydraulics,  
With tanks not made for frolics,  
And pipes not made to smoke.
3. Now, for fear we make frail Bridges,  
Only fit to carry midges,  
Or construct them too prodigious,  
We test these bits of iron.—*Cho.*

III.

1. Oh! What would have said our Grandpères,  
If they heard of Volts and Ampères?  
Their courage would be *Nowheres*  
Before our Dynamo.
2. Accurately can we measure  
The effect of every pressure

And, if we've sufficient leisure,  
Of an inch the millionth part.

3. Without a palpitation  
We determine Gravitation  
And discover each relation  
Of Litre and Metre and Gramme.—*Cho.*

IV.

1. Physic's Building over yonder,  
With attention let us ponder,  
Up and down and round let's wander,  
In search of Lecture Hall.
2. Come on, you'll be astounded  
How noise can be expounded,  
Light and Heat kept unfounded  
By experiments made here,

*Final Chorus.*

Now to turn out men of cunning,  
Were ever Halls so stunning?  
By noble men kept running  
Hurrah for Old McGill!!

T. J. A. M.

## Stars of the Summer Night.

Specially arranged for THE MCGILL UNIVERSITY SONG BOOK.

*Moderato.*

1. Stars of the sum - mer night, Far in yon a - zure deeps,

GUITAR.

Hide, hide your gold - en light; She sleeps, my la - dy sleeps.

She sleeps, she sleeps, my la - dy sleeps. *pp*

*rall.* *pp*

2 Moon of the summer night,  
Far down yon western steep,  
Sink, sink in silver light;  
She sleeps, my lady sleeps.

3 Wind of the summer night,  
Where yonder woodbine creeps  
Fold, fold your pinions light:  
She sleeps, my lady sleeps.

4 Dreams of the summer night,  
Tell her her lover keeps  
Watch, while in slumber light  
She sleeps, my lady sleeps.

# Twilight.

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F. B. KELLOGG.

T. KOSCHAT. Arr. by Lillian Du Bois.



1. When Twilight is spread-ing her shad - ow a - round, Or Lu - na's chaste
2. With classmates a - bout us, dear friends tried and true, Who soon must with -



beams make re - splen-dent the ground, And high clustered leaves throw their  
out us life's jour - ney pur - sue, With voi - ces u - nit - ed, the



deep shade be - low, 'Tis then that our hearts with song o - ver -  
glad song we raise, Oh, ne'er can re - turn these bright, hap - py



flow, 'Tis then that our hearts with song o - ver - flow.  
days, Oh, ne'er can re - turn those bright hap - py days.



## Rule Britannia.

Harmonized by THEODORE MARTENS.

1st TENOR.



1. When Bri - tain first . . . at Heav'n's com-mand, A - rose . . . . . from out the  
 2. The na - tions not . . . so blest as thee, Must in . . . . . their turn to

2d TENOR.



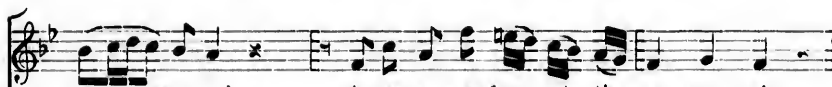
1st BASS.



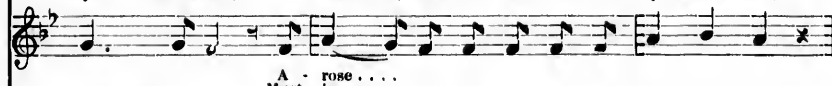
2d BASS.



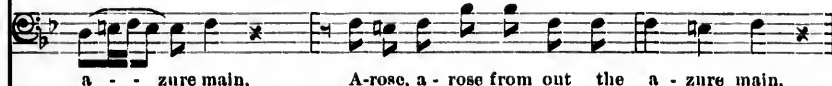
A - rose  
Must in



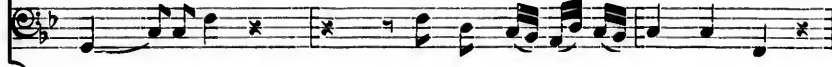
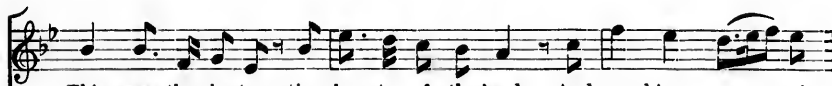
a - zure main, A-rose, a - rose from out the a - zure main,  
 ty - rants fall, Must in, must in their turn to ty - rants fall,



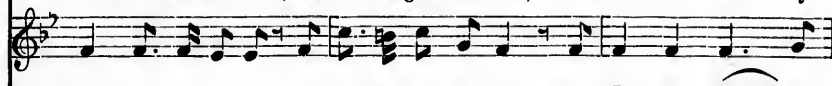
A - rose . . . .  
Must in . . . .



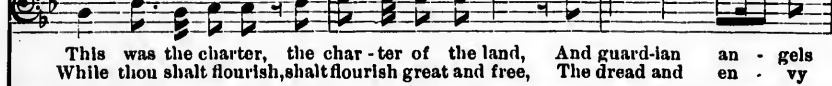
a - zure main, A-rose, a - rose from out the a - zure main,  
 ty - rants fall, Must in, must in their turn to ty - rants fall,

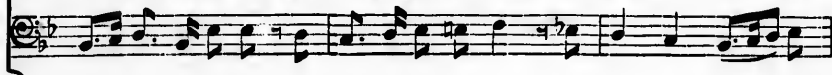
This was the charter, the char - ter of the land, And guard-ian an - gels  
 While thou shalt flourish, shalt flourish great and free, The dread and en - vy



This was the charter, the char - ter of the land, And guard-ian an - gels  
 While thou shalt flourish, shalt flourish great and free, The dread and en - vy



This was the charter, the char - ter of the land, And guard-ian an - gels  
 While thou shalt flourish, shalt flourish great and free, The dread and en - vy



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sing the strain,  
 of them all, { Rule Bri-tan-nia! Bri - tan - nia rules the waves, For

sing the strain.  
 of them all, { Rule Bri-tan-nia! Bri - tan - nia rules the waves, For

The image displays a musical score for the song "The British Grenadiers." It consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal staves. A chorus section is indicated by a "f" dynamic marking and the word "CHORUS." above the first staff. The lyrics for the chorus are "Bri - tons ne - - ver shall be slaves. Rule Bri - tan - nia! Bri -". The piano accompaniment features a prominent bass line with a double bar line and a repeat sign, suggesting a recurring rhythmic pattern. The overall style is that of a traditional British march.

*f* CHORUS.

Bri - tons ne - - ver shall be slaves. Rule Bri - tan - nia! Bri -

*f*

Bri - tons ne - - ver shall be slaves. Rule Bri - tan - nia! Bri -

*f*

tan - nia rules the waves, For Bri - tons ne - - ver shall be slaves.

tan - nia rules the waves, For Bri - tons ne - - ver shall be slaves.

3 Still more majestic shalt thou rise,  
More dreadful from each foreign stroke,  
As the loud blast, the blast that rends the  
Serves but to root thy native oak. [skies,  
*Chorus.—Rule Britannia, etc.*

4 The muses still with freedom found,  
Shall to thy happy coast repair, [crowned  
Blest Isle with beauty, with matchless beauty  
And manly hearts to guard the fair.  
*Chorus.—Rule Britannia, etc,*



*Con animo.*

*f*

1. Al-lons, en-fants de la pa-tri - - e, Le jour de  
 2. Que veut cet-te hor-de d'es-cla - - ves, De trai-tres,  
 3. Trem-blez ty-rans, et vous per-fi - - des, L'oppro-bre  
 1. Ye sons of France, a-wake to glo- - ry! Hark, hark! what

*mf*

gloire est ar-ri-vé, Con-tre nous de la tyran-  
 de rois con-ju-rés Pour qui ces ig-no-bles en-  
 de tous les par-tis! Trem-blez, vos pro-jets parri-  
 myr-iads bid you rise! Your chil-dren wives, and grand-sires

*p* *f*

ni-e, L'é-ten-dard sanglant est le-vé L'é-ten-  
 tra-ves, Ces fers, des longtemp's prépa-rés? Ces fers-  
 el-des, Vont en-fin re-çe-voir leur prix, Vont en-  
 hoar-y: Be-hold their tears, and hear their cries, Be-hold their

dard sang-lant est le-vé En-ten-dez vous dans les cam-  
 des longtemp's pré-pa-rés? Français! pour nous, ah! quel ou-  
 fin re-çe-voir leur prix. Tout est sol-dat pour vous com-  
 tears and hear their cries! Shall hate-ful ty-rants mis-chief

*mf*

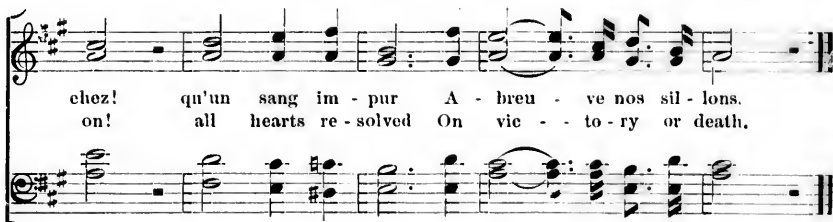
pa-gnes Mu-gir ces fé-ro-ces sol-dats? Ils  
 tra-ge! Quels trans-ports il doit ex-ci-ter! C'est  
 bat-tre; S'ils tom-bent, nos jeu-nes hé-ros, la  
 breed-ing With hire-ling hosts, a ruf-fian band, Af-



vien-nent, jusque dans nos bras, E-gor-ger nos fils, nos com-pa-gnes! } Aux  
 nous qu'on o-se me-na-cer De rendre l'an-tique es-cla-va-ge. }  
 France en produit de nou-veaux, Con-tre vous tous peus à se bat-tre.  
 fright and des-o-late the land, While peace and lib-er-ty lie bleeding! To



ar-mes, ci-toy-ens! For-mez vos ba-tail-lons: Mar-chez, mar-  
 arms, to arms, ye brave! Th'a-veng-ing sword unsheathe! March on, march



chez! qu'un sang im-pur A-breuve nos sil-lons.  
 on! all hearts re-solved On vic-to-ry or death.

4 Français! en guerriers magnanimes,  
 Portez ou retenez vos coups;  
 Epargnez ces tristes victimes,  
 A regret s'armant contre nous;  
 Mais le despote sanguinaire,  
 Mais les complices de Bouillé—  
 Tous ces tigres qui sans pitié,  
 Déchirent le sein de leur mère.  
 Aux armes, &c.

5 Amour sacré de la patrie,  
 Conduis, soutiens nos bras vengeurs.  
 Liberté, Liberté chérie,  
 Combats avec tes défenseurs:  
 Sous nos drapeaux que la victoire  
 Accoure à tes mâles accents,  
 Que tes ennemis expirants,  
 Voient ton triomphe et notre gloire.  
 Aux armes, &c.

2 With luxury and pride surrounded,  
 The vile insatiate despots dare,  
 Their thirst of gold and power unbounded,  
 To mete and vend the light and air.  
 Like beasts of burden would they load us—  
 Like gods would bid their slaves adore—  
 But man is man—and who is more?  
 Then shall they longer lash and goad us?  
 To arms, etc.

3 Oh liberty! can man resign thee,  
 Once having felt thy generous flame?  
 Can dungeons, bolts and bars confine thee,  
 Or whips thy noble spirit tame?  
 Too long the world has wept, bewailing  
 That falsehood's dagger tyrants wield—  
 But freedom is our sword and shield,  
 And all their arts are unavailing.  
 To arms, etc.

**Alouette.**

**Old French Canadian Song.**

*mf* **Moderato.**

*mf Moderato.*

1. A - lou - et - te, gen - tille 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-lou

CHORUS.

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

CHORUS.

CHORUS.

The musical score consists of four staves. The first two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in treble clef, starting with a forte (f) dynamic marking. The music concludes 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.

*f*

2 Je te plumerai le bec, je te plumerai le bec,  
Et le bec, et le bec, et la tête, et la tête, O etc.

3 Je te plumerai le nez, je te plumerai le nez,  
Et le nez, et le nez, et le bec, et le bec,  
Et la tête, et la tête, O etc.

4 Je te plumerai le dos, je te plumerai le dos,  
Et le dos, et le dos, et le nez, et le nez,  
Et le bec, et le bec, et la tête, et la tête, O etc.

5 Je te plumerai les pattes, je te plumerai les pattes,  
Et les pattes, et les pattes, et le dos, et le dos,  
Et le nez, et le nez, et le bec, et le bec,  
Et la tête, et la tête, O etc.

6 Je te plumerai le cou, je te plumerai le cou,  
Et le cou, et le cou, et les pattes, et les pattes,  
Et le dos, et le dos, et le nez, et le nez,  
Et le bec, et le bec, et la tête, et la tête, O etc.

*Allegretto moderato.*

*mf e leg.*

*8va . . . . .*

1. I love to walk a - bout th' town, and watch the pass - ers

by: . . . . . I love to chaff a snob who thinks, he

owns the earth and sky: . . . . . I love to have the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "owns the earth and sky: . . . . . I love to have the". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

ready cash, when duns per - sis - tent call, . . . . . But

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "ready cash, when duns per - sis - tent call, . . . . . But". The piano accompaniment maintains the same rhythmic pattern as the first system.

Sci - ence, won - drous Sci - ence, I love a - bove them


The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "Sci - ence, won - drous Sci - ence, I love a - bove them". The piano accompaniment continues with the same rhythmic pattern.

all! . . . . . Then, cheer, boys, cheer! . . . . . He's a

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "all! . . . . . Then, cheer, boys, cheer! . . . . . He's a". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and continues with the same rhythmic pattern.



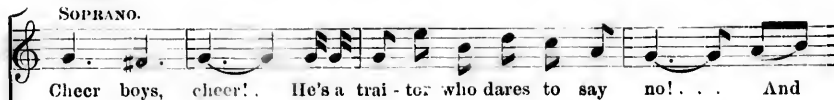
traï - tor who dares to say no! . . . And still up-on Sci-ence, We'll



place our re - liance, For Sci - ence is now all the go! . . .

## CHORUS.

## SOPRANO.



Cheer boys, cheer! . He's a traï - tor who dares to say no! . . . And

## ALTO.



## TENOR.



Cheer boys, cheer! . He's a traï - tor who dares to say no! . . . And

## BASS.




The musical score consists of two systems. The first system has three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The lyrics 'still up-on Science, We'll place our reliance, For Sci-ence is now all the go! . . . . . go!' are written under the vocal staves. The second system has two vocal staves and a piano accompaniment. The lyrics 'still up-on Science, We'll place our reliance, For Sci-ence is now all the go! . . . . . go!' are written under the vocal staves. The piano accompaniment features a melody in the right hand and chords in the left hand. The score is written in G major and 2/4 time.

- 2 Old Zeus hurled forth his thunderbolts, and split the rocks and trees,  
We put the bolts in harness now, and work them as we please.  
His lightning played above the clouds; we catch them on the fly,  
And run them under oceans deep, and over mountains high!— *Cho.*
- 3 Some read about old Vulcan; his skill and might they praise;  
But if he saw our Workman shops, he'd stagger in amaze.  
A weary wight, he worked till night, from morning's earliest beam:  
We sing with joy as time goes by, for now we work with steam! — *Cho.*
- 4 Oh sweet is the analysis of Virgil's classic lines:  
Here lies the graceful dactyl, and the spondee there reclines;  
But while some scan each flowing line, and ponder o'er the verse,  
We coolly analyze the stars, and weigh the universe! — *Cho.*
- 5 Though Alexander was a swell of glory and renown,  
He couldn't run a level, nor yet lay a roadbed down;  
And when he sighed for other worlds to conquer, don't you see  
He couldn't build a steamer that would bear him o'er the sea! — *Cho.*
- 6 "Solomon's Mines" were all a hoax; but what could he expected?  
There was no "Science Faculty", so training was neglected.  
But send a graduate from McGill, and quicker than you knew,  
He'd find the mine and precious stones, and p'rhaps old Solomon too! — *Cho.*
- 7 Still we are not a boastful race, but simple, honest fellows;  
So come along, our "Artist" friends, and prithee don't be jealous.  
We'll give three cheers for old McGill, our Alma Mater true,  
And one more cheer for Science dear, before we say adieu! — *Cho.*

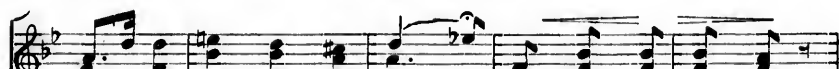


## Absence.

Arr. from MEYER-HELMUND.



1. Three days so wea - ry, have I ne'er seen my love, Oh, how I  
2. When I re - turn some day, Oh, what a joy there'll be, Sad - ness will



miss her, No one can know, Three days so wea - ry,  
pass a-way, Naught then but glee, When I re - turn some day,



my love, . . . la, la, la,  
there'll be, . . . la, la, la,  
*ritard.*  
have I ne'er seen my love, Oh, how I miss her,  
Oh, what a joy there'll be. Sad - ness will pass a - way,



my love, . . . la, la, la,  
there'll be, . . . la, la, la,  
*a tempo.* *ritard.*  
no one can know, Oh, how I miss her, no one can know.  
naught then but glee, Sad - ness will pass away, naught then but glee.



*a tempo.*  
**WARDLE.**  
La, la, la, la, la, la, la, la, la, la,

# Absence. Concluded.

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la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

## Farewell Song.

Words by W. McLENNAN, Law '80.

Music adapted from KINKEL.

*p Andante.*

1. No time nor chance can ev - er, Be - dim the love we bear, No

*crescendo e poco accel.* *f* *poco rit.* *ALFUS.* *Tempo lmo.*

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

*tranquillo e molto espress.* *f* *fs* *p* *pp*

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

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

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

## Madelin.

"Venetian Air."

Arranged for THE MCGILL UNIVERSITY SONG BOOK.

1. Our ship is light - ly bound - ing, Ma - de - lin, Ma - de - lin, The  
mer - ry winds are bound - ing, Ma - de - lin, Ma - de - lin. The  
fad - ing shore is gone, Now the sun is shin - ing brightly, And the waters dancing  
gone,  
light - ly, Ma - de - lin, Ma - de - lin, Ma - de - lin. lin.

2 When high the waves are rolling,  
Madelin!  
When loud the storm is howling,  
Madelin!  
Oh! then I'll think of thee  
When the billows high are raving.  
And the danger I am braving,  
Madelin!

3 When o'er the swelling ocean,  
Madelin!  
I view with warm emotion,  
Madelin!  
My own dear native shore;  
To thy cottage, beaming brightly,  
I will haste with footsteps lightly,  
Madelin!

## Mary Jane.

By W. McLENNAN, Law '80.

1 My head is lightly bounding,  
Mary Jane, Mary Jane.  
My dexter ear is sounding  
As in pain, Mary Jane.  
My college year is gone:  
I am done with cribs and swotting,  
Early prayers and lecture trotting  
Mary Jane, Come again!

2 When the bowler, fiercely bowling,  
Mary Jane, Mary Jane.  
With a facer sends you howling  
In your pain, Mary Jane.

Oh then I think of thee!  
When the cribber at his cribbing  
'S caught and finds no good in fibbing.  
Do you catch? Mary Jane.

3 Now a prodigal I'm stumping  
Mary Jane, Mary Jane.  
And I'm not exactly humping  
O'er the plain, Mary Jane.  
To home and parents stern.  
You can bet your boots, my honey  
It doesn't *now* seem funny  
To be plucked! Mary Jane.

# Ivy Song.

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J. D. BURDELL.

FRANZ ABT.



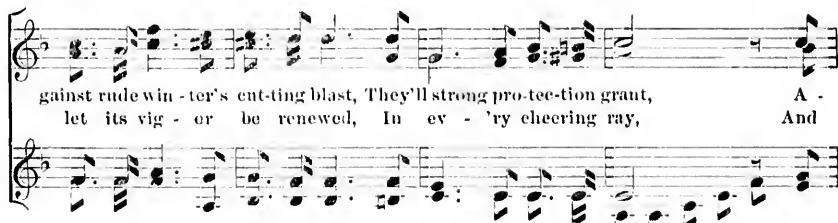
1. The eve - ning sun slow shadows casts A - bout our part - ing scene, He  
2. Clasp to thy bo - som, Mother Earth, Our I - vy, brave and fair; Yield



lin - gers to send blessings back, Up - on . . . our I - vy green; Be -  
to its ten - der - ness, we bid, Thy boun - ties rich and rare; A -



side these migh - ty shel - ter - ing walls We leave the slen - der plant, A -  
mong its gent - ly flut - ter - ing leaves Let balm - y breez - es play, And

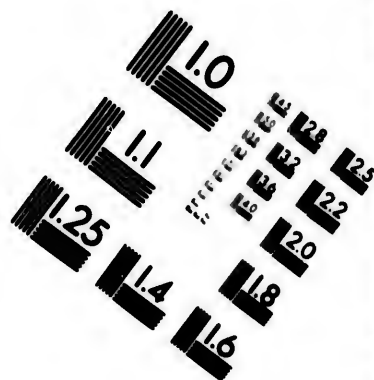


gainst rude win - ter's cut - ting blast, They'll strong pro - tec - tion grant, A -  
let its vig - or be renewed, In ev - 'ry cheer - ing ray, And

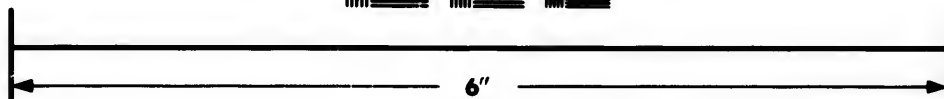
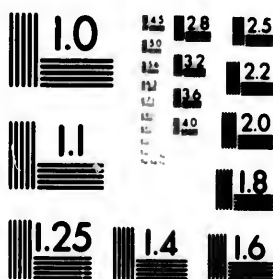
grant, protection grant,  
ray, in ev - 'ry ray,



gainst rude win - ter's cut - ting blast, They'll strong pro - tec - tion grant.  
let its vig - or be renewed In ev - 'ry cheer - ing ray.



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## Breathe Soft, ye Winds.

TENORS, (Ses lower.)

Specially arranged for THE MCGILL UNIVERSITY SONG BOOK.

*Andante affettuoso.*

Breathe soft, ye winds, ye wa - ters gent - ly flow,

BASS.

GUITAR.

shield her ye trees, ye flowers a - round her grow; Ye

swains, I beg you, pass in si - lence by, . . my

love . . . in yon - der vale . . a - sleep, doth lie, my

# Breathe Soft, ye Winds. Concluded.

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love, in yon - der vale . . . a - sleep, . . doth lie.

The musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a final chord.

## Those Evening Bells.

Arranged for THE MCGILL UNIVERSITY SONG BOOK.

*With feeling.*

1. Those eve - ning bells, those eve - ning bells, How ma - ny a tale their

The musical score consists of two staves. The top staff is a vocal line. The bottom staff is piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

mu - sic tells Of youth and home, and that sweet time When last I heard their

The musical score consists of two staves. The top staff is a vocal line. The bottom staff is piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

*rit. a tempo.*

soothing chime: Of youth and home, and that sweet time, When last I heard their soothing chime.

The musical score consists of two staves. The top staff is a vocal line. The bottom staff is piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

2 Those joyous hours are passed away,  
And many a heart that then was gay,  
Within the tomb now darkly dwells,  
And hears no more those evening bells.

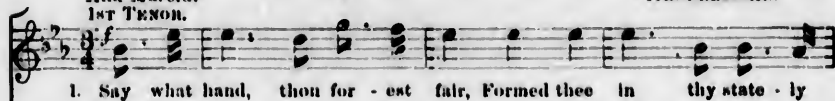
3 And so 'twill be when I am gone,  
That tuneful peal will still ring on,  
While other bards shall walk these dells,  
And sing your praise, sweet evening bells,



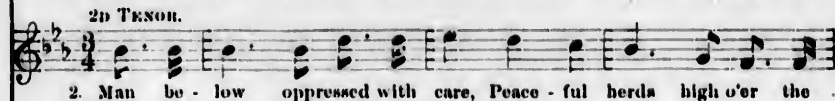
## The Huntsman's Farewell.

*Alla Marcia.*  
1ST TENOR.

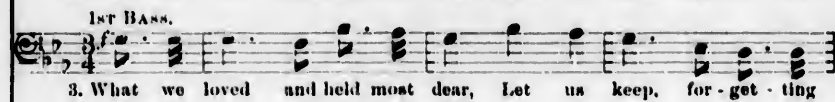
MENDELSSOHN.



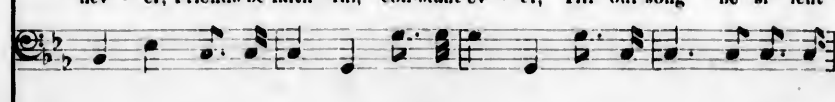
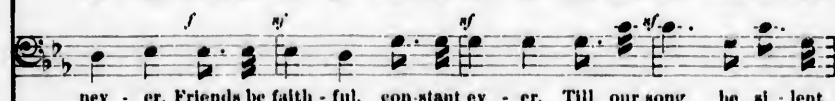
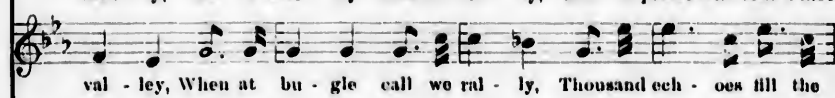
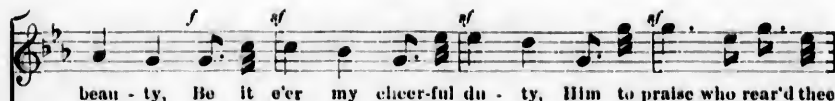
2D TENOR.



1ST BASS.



2D BASS.



# The Huntsman's Farewell. Continued.

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*f* there, . . . . . be my du - ty, Him to praise who reared thee

*f* alr, . . . . . when we ral - ly, Thousand ech - oes fill the

*f* here, 1. Do it e'er my cheer-ful du - ty, Till our song be st - lent  
 2. When at bu - gle call we ral - ly,  
 3. Friends be faith-ful, con-stant ev - er,

*f*

The first system of the musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is marked with a forte 'f' dynamic. The lyrics are written below the vocal staves.

*pp* there. Fare thee well! . . . Fare thee

*pp* alr. Fare thee well! . . . Fare thee

*pp* here. Fare thee well! . . . . . Fare thee well! . . . . .

*pp*

The second system of the musical score continues the composition with five staves. It features the same vocal and piano parts as the first system. The dynamics are marked with piano 'p' and pianissimo 'pp'. The lyrics continue below the vocal staves.

## The Huntsman's Farewell. Concluded.

well! . . . . Fare thee well, thou for . . . est  
3. God pro - tect thee, for . . . est

well! . . . .

... Fare thee well! . . . . . thou for . . . est  
God pro - tect . . . . . thee, for . . . est

*p*

Fare thee well, thou for . . . est  
God pro - tect thee, for . . . est

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'well! . . . . Fare thee well, thou for . . . est' and '3. God pro - tect thee, for . . . est'. The piano part provides harmonic support with chords and moving lines.

fair! Fare thee well! Fare thee well, then for . . . est fair!  
fair! Fare thee well! God pro - tect thee, for . . . est fair!

*f* *pp*

fair! Fare thee well! Fare thee well, then for . . . est fair!  
fair! Fare thee well! God pro - tect thee, for . . . est fair!


fair! Fare thee well!

The second system continues the musical piece. It features four vocal staves and piano accompaniment. The vocal parts sing 'fair! Fare thee well! Fare thee well, then for . . . est fair!' and 'fair! Fare thee well! God pro - tect thee, for . . . est fair!'. The piano part includes dynamic markings *f* and *pp*.

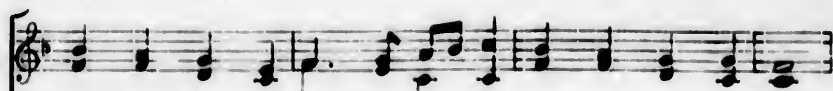
# We be Three Poor Mariners.

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1899.




1. We be three poor mar - i - ners, New - ly come from sea; We  
2. We care not for those mar - tial men That do our states dis - dain; But



spend our lives in jeo - par - dy, While oth - ers live in ease.  
we care for the mer - chant-men Who do our states main - tain.



Shall we go dance the round, around, around? Shall we go dance the  
To them we dance this round, around, around, To them we dance this



round, a - round, a - round? And he that is a



bul - ly boy\* Come pledge me on this ground, a ground, a ground.

\* a jolly fellow.

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