



A C O R N I S H H A U L

— A —

Set of Five Songs

THE WORDS BY

BERNARD MOORE



The Music by

⋮

WILFRID SANDERSON.

PRICE 5/6 NET

Wilfrid Sanderson.

BOOSEY & CO
295 REGENT STREET, LONDON, W.
AND
9, EAST SEVENTEENTH STREET, NEW YORK.

THESE SONGS MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE.
THE PUBLIC PERFORMANCE OF ANY PARODIED VERSIONS, HOWEVER, IS STRICTLY PROHIBITED.

COPYRIGHT 1917 BY BOOSEY & CO

V
1917
S. 110

A CORNISH HAUL

♦

Contents

	PAGE
COBBLIN'	1
A MEVAGISSEY HAUL	9
LONGSHORE	21
GALLOPIN' JOE	29
CORNISH CLAY	41



COBBLIN'.

Down along to Fore Street, a'most any day,
Inside a winder peepin' on the Kay,
Ole Tom Trevinnick be workin' away,
Makin' an' mendin'.

Be 'ee a passin' he do wish 'ee well,
Be 'ee abidin' he'm for a spell,
He've sich a mort o' tales to tell,
An' yarns unendin'.

Sometimes he sets on a stool an' sews
Stiff say boots with copper-lined toes,
Us do see him there with his nose,
Over 'em bendin'.

When he'm a hammerin' he do sing,
Hymns as makes the slats to spring,
'Tis "Glory to God" an' "The Heavenly King"
An' "Saints ascendin'."

Sunday he'm on the Circuit plan;
He praches good as passun can;
He tells 'ee straight as man to man,
An' no pretendin'!

He sez as how our souls get thin
With racketin' round on the Stones o' Sin,
An' how God drives His sharp awl in,
To do His mendin'.

'Tisn' in a stockin' his treasure be stored,
But he be a-layin' up a heavenly hoard,
Allays for men an' men's Good Lord
Makin' an' mendin'.

He sez he'm workin' till God's bell tolls,
Solin' an' heelin' an' healin' souls.
An' then he'm goin' where the Big Tide rolls
To joys unendin'.

From "A Cornish Haul," by

BERNARD MOORE.

COBBLIN'.

Words from "A Cornish Haul" by
BERNARD MOORE.

Music by
WILFRID SANDERSON.

Con moto. Rhythm well marked.

The musical score consists of three staves. The top staff is for the Voice, starting with a C major note. The middle staff is for the Piano, with a dynamic marking of *f*. The bottom staff is also for the Piano. The vocal line begins with a sustained note followed by eighth-note patterns. The piano accompaniment features rhythmic patterns with bass notes and chords. The vocal part continues with eighth-note patterns, and the piano part includes dynamic markings like *mf* and *R.H.* The lyrics are integrated into the vocal line:

Down a - long to Fore Street,
a'most an - y day, In - side a win - der peep - in' on the Kay,

Ole Tom Trev-in-nick be work - in' a-way, Mak - in' an'

mend - in' Be 'ee a pass - in' he do wish 'ee well,

Be 'ee a - bid - in' he'm for a spell, He've sich a mort o'

f

rit. *ten.* tales to tell, An' yarns un-end - in'

ten.

rit. *ten.* *a tempo.* *dim.*

mp

Some-times he sets on a stool an' sews Stiff say-boots with

p

cop-per-lined toes, Us do see him there with his nose,

mf

O - ver 'em bend - in'. When he'm a ham-mer-in'

pesante.

cresc. *f*

he do sing, Hymns as makes the slats to spring, 'Tis

with enthusiasm. rit - en - u - to. ***ff*** molto rall

- in"

f a tempo.

praiches good as pas - sun can; He tells 'ee straight as

(par - son)

f boldly.

molto rit.

f molto rit.

mf

man to man, An' no pre - tend - in? He

ten.

a tempo.

sez as how our souls get thin With rack-et - in' round on the

mf

molto rit.
incisively.

Stones o' Sin, An' how God drives His sharp awl in, To

molto rit.

ten.

do His mend - - in?

mf a tempo.

rit. e dim.

mf sostenuto.

'Tis - n' in a stock - in' his trea - sure be stored, But

mp molto legato.

he be a - lay - in' up a hea - ven - ly hoard,

cresc.

All - ays for men an' men's Good Lord

cresc.

poco rit.

a tempo.

Mak - in' an' mend - - in' He

a tempo.

Getting gradually slower.
Pesante.

sempre rall.

sez he'm work - in' till God's bell tolls,
Sol - in' an' heel - in' an'

Lento maestoso.

heal - in' souls, An' then he'm go - in' where the

rit.

ff molto rall.

Big Tide rolls To joys un - end -

- in'

ff **Tempo I.**

molto rit.

A MEVAGISSEY HAUL.

(A Million Pilchards, August 6th 1912.)

A Sou' Sou' West was blowin' up to more than half a gale,
An' a prutty bit o' billow talked ashore,
But there baint no use for 'seiners as be afeared to sail,
When the catches have been runnin' light an' poor, —

So we plugged out oar to oar.

Out along from old Mevagissey, O,—
Beatin' out from old Mevagissey, O,—
With a sky full o' scud blowin' over us,
An' a stiddy ²brazzle ³plonkin' at the bow.

We shut the seine, an' watched the lights a-dancin' green an' red,
An' wallowed first to starboard, then to port,
Until the ¹dimsey touched the West, an' we was slowin' dead,
An' then we knawed 'twas ⁵tummals we had caught,

For the corks was bobbin' short.

Out along from old Mevagissey, O,—
Low lay old Mevagissey, O,—
When the grey dawn showed the shadows over us,
An' the brazzle came a-lippin' at the bow.

We lugged the silver net aboard until the bilge was hid,
For crates was little use for such a haul,
An' then we let the main sheet go, an' home along we slid,
With the hellum nearly buried in a squall,

But we didn' care at all.

For 'twas home to old Mevagissey, O,—
Back along to old Mevagissey, O,—
With the dangers o' the night blown over us,
An' a MILLION PILCHERS slitherin' below.

We tacked into the harbour with the ground-say grindin' hard,
An' we bumped to berth at last 'longside the Kay,
Which was chockered up with barrels so you couldn' step a yard,
When we brought our shinin' harvest from the say:—

Now 'tis salt an' stawed away.

An' we'm home in old Mevagissey, O,—
Home again in old Mevagissey, O,—
With the cloud o' winter care blown over us,
Whatever winter winds may blow.

BERNARD MOORE.

1 Seiners—Drift-net fishermen.

4 Dimsey—Twilight.

2 Brazzle—Foamy top of a wave.

5 Tummals—Heaps.

3 Plonkin'—Beating.

*A MEVAGISSEY HAUL.

Words from "Cornish Catches" by
BERNARD MOORE.

Music by
WILFRID SANDERSON.

Moderato.

The musical score consists of three staves. The top staff is for the Voice, starting with a high note 'e'. The middle staff is for the Piano, with dynamics 'f' and 'mf'. The bottom staff is also for the Piano, with dynamics 'mp' and 'p'. The music is in common time, with a key signature of one sharp. The vocal line begins with a sustained note followed by a melodic line. The piano accompaniment features rhythmic patterns and harmonic support. The lyrics are integrated into the vocal line, appearing below the notes.

A Sou' Sou' West was blowin' up to more than half a gale, An' a
 prut - ty bit o' bil - low talked a - shore,..... But there

* A Million Pilchards, August 6th 1912.

baint no use for *sein - ers as be a-feared to sail, When the

catch - es have been run - nin' light an' poor, So we

poco rit. *ten.* *Poco meno mosso (rhythm well marked).*

plugg'd out oar to oar. Out a - long from old Mev - a -

- gis - sey, O, - Beat - in' out from old Mev - a -

cresc.

- gis - sey, O,— With a sky full o' scud blow - in'

cresc.

senza rall.

o - ver us, An' a stid - dy *braz - zle †plonk - in' at the

senza rall.

Tempo I.

bow...

We

mf

mp

* Brazzle — Foamy top of a wave.

† Plonkin' — Beating.

shut the seine, an' watch'd the lights a - dan - cin' green an' red, An'

wal - low'd first to star - board, then to port, Un -

- til the [†]dim - sey touch'd the West, an' we was slow - in' dead, An'

then we knawed 'twas *tummals we had caught, For the

[†] Dimsey—Twilight.

* Tummals—Heaps.

poco rit.

ten.

Poco meno mosso.

corks was bob - bin' short. Out a -

poco rit.

mp

- long from old Mev - a - gis - sey, O, —

cresc.

Low lay old Mev - a - gis - sey, O, — When the

cresc.

grey dawn show'd the sha - dows o - ver us, An' the

Tempo I.

brazzle came a - lippin' at the bow.....

We

lugg'd the sil - ver net a-board un - til the bilge was hid, For

crates was lit - tle use for such a haul,..... An'

then we let the main sheet go, An' home a - long we slid, With the

hel-lum near-ly bur-ied in a squall, But we

poco rit. did - n' care at all! *ten.* For 'twas
poco rit.

mp home to old Mev - a - gis - sey, O,- Back a -

cresc.

- long to old Mev - a - gissey, O,— With the dangers o' the night blown

cresc.

o - ver us, An' a MILLION PILCHERS slith - er - in' be -

senza rall.

- low

f

Meno mosso.

f

We tack'd in - to the harbour with the

f pesante.

ground-say grind-in' hard, An' we bumped to berth at last 'longside the

Kay,..... Which was chocker'd up with barrels so you

could-n' step a yard, When we brought our shin-in' har-vest from the

molto rall.

say:-..... Now 'tis salt an' stawed a - way. *ten.* An' we'm
molto rall. *ten.* *mf lunga*

Slower than before.

home in old Mev-a - gis - sey, O,— Home a -

cresc. poco rit

- gain in old Mev-a - gis-sey, O,— With the cloud o' win-ter care blown

cresc. poco rit

f molto rall.

o - ver us, What e - ver win-ter winds may blow.

Vivo
ff a tempo.

LONGSHORE.

WE picks up bits o' wreckage,
From Pentire to Port Quin,
An' longshore to Tregardock
Sad store be washin' in.

'Tis planks an' crates an' life belts,
An' bits o' shattered spar,
Come whishtly in to mind us
That we be set to war.

Off shore about the Channel
The boats go east an' west;
In shore we'm busy fishin'
The grounds we know the best.

The farmer saves his harvest,
The childer happy play,
It seems as foes an' fightin'
Must all be far away.

But bits o' wreck come tellin'
That while so safe we be,
There's death an' turble danger
Awaitin' in the sea.

. . . .
O may the Lord of sailors,
Whose watches never cease,
Guide them thro' all the dangers
Into the Port of Peace.

BERNARD MOORE.

LONGSHORE.

Words from "A Cornish Haul" by
BERNARD MOORE.

Music by
WILFRID SANDERSON.

Andante con moto.

Voice. Piano.

(In a swaying, plaintive manner).

mp *sostenuto*

We picks up bits o'

wreck - age, From Pen - tire to Port Quin, An'

'long-shore to Tre - gar - dock Sad.... store be wash - in'
cresc.
 in. 'Tis planks an' crates an' life - belts, An'
cresc.
 bits o' shat - tered spar, Come whisht - ly in to
dim.
 mind us That we be set to

—

war.

mp

Off shore a - bout the Chan - nel The....

boats go east an' west; In shore we'm bu - sy

fish - in' The.... grounds we know the best. The

The musical score consists of four staves of music. The top staff is for the soprano voice, the second staff for the alto or tenor voice, the third staff for the basso continuo (bassoon and cello), and the bottom staff for the basso continuo. The music is in common time, with a key signature of three sharps. The vocal parts enter at different times, with the alto/tenor part starting with 'war.' and the soprano part joining in with 'Off shore'. The basso continuo parts provide harmonic support throughout. The lyrics describe scenes of life at sea, including fishing and navigating around the Channel.

cresc.

farmer saves his harvest, The child - er hap - py

cresc.

dim.

play, It seems as foes an' fight - in' Must

dim.

all be far a - way.

mf

But bits o' wreck come

legato.

cresc.

tell - in' That while so safe we be, There's

cresc.

agitato.

death an' tur-ble dan - ger A -

cresc.

ff

dim. e rall. *mp a tempo.*

wait - in' in the sea.....

mp a tempo.

dim.

fp

lunga pausa.

senza Ped.

Largo maestoso. (*trattenuto*).

O, may the Lord of Sail - ors, Whose
mf trattenuto.

ten. cresc.

watch - es ne - ver cease,
Reed.

*

Guide them thro' all the dan - - - gers
f

cresc. ten.

In - to the Port of Peace,—

L.H.

cresc.

f cresc. *ff* ten. *molto rall.* *dim.*

Guide them, guide them in - to the Port... of

ten.

f cresc. *ff* *molto rall.*

p *pp*

Peace

p cantabile. *pp* *ppp*

Ad. *

GALLOPIN' JOE.

GALLOPIN' Joe be the fancy name us calls him in the Port,
Tho' 'tisn' for looks he've got the name, he baint the hurryin' sort;
He'm lastest out an' lastest home when us do launch an' haul,
Exceptin' when he be so last he doesn't start at all.

"Steady an' slow be the way to go,
All the cleverest folk do know,
That's my motto," sez Gallopin' Joe.

His jersey be a packet of holes, but that dont worrit Joe,
For he allays goes with his jumper on so his jersey shouldn't show:
An' he wears a rope around the place where his waist belongs to be,
For buttons don't go 'longside o' Joe, an' "Braces be danged," sez he.

"Steady an' slow be the way to go,
All the cleverest folk do know,
That's my motto," sez Gallopin' Joe.

Now, years agone, when Joe was young, an' maids was aisy to get,
He used to walk with a vitty maid, but they baint married yet,
For money were scarce an' housen scarce, but still Joe didn't worry,
An' tho' the maid had saved her clo'es, Joe said "An' what's the hurry?"

"Steady and slow be the way to go,
All the cleverest folk do know,
That's my motto," sez Gallopin' Joe.

Gallopin' Joe don't worry hisself what people sez an' thinks;
When plaguey varmints calls him names he awnly smiles an' winks,
For "Steady an' slow," sez Gallopin' Joe, "be a handy motto to keep,"
An' "If 'ee looks for long enuff, there baint no need to leap."

"Steady an' slow be the way to go,
All the cleverest folk do know,
That's my motto," sez Gallopin' Joe.

The following are not set to music.

Now, maids don't count to wait too long when they'm been walkin' out;
An' Joe's maid sees the rocks ahead an' puts her hellum about,
An' off her goes to Hendra's Farm, an' afore a month was done,
Her'd stood in front o' Passun Geake an' married old Hendra's son.

"Steady an' slow be the way to go,
That's my motto," sez Gallopin' Joe.

'Tis years agone. Young Hendra does exactly as he'm told;
He doesn't drink, he durasn't smoke, he'm awnly growin' old;
While Gallopin' Joe strawls round the Port an' tells what he do know.
There isn't a motto that's half so good as his'n "Steady an' slow."

"Steady an' slow be the way to go,
That's my motto," sez Gallopin' Joe.

BERNARD MOORE.

GALLOPIN' JOE.

Words from "A Cornish Haul" by
BERNARD MOORE.

Music by
WILFRID SANDERSON.

Allegretto. (Not too fast).

Voice.

Piano.

In a somewhat casual style.

Gal - lop - in' Joe be the

fan - cy name us calls him in the Port, Tho'

cresc.

'tis - n' for looks he've got the name, he baint the hur-ry - in'

cresc.

sort; He'm last - est out an' last - est home when

dim.

us do launch an' haul, Ex - cep - tin' when he

dim.

rall. rit.

be so last he does - n' start at all!

rall. rit.

mp Steadily.

"Steady and slow be the way to go, ...

mp

All the clever - est folk do know, ...

cresc.

cresc.

f

That's my mot - to" sez Gal - lop - in'

senza rall.

senza rall.

mf

Joe.

His

f

dim

14.5.363

jer - sey be a pack - et of holes, but
 that don't worrit Joe, For he all - ays goes with his
 jump - er on so his jer - sey shouldn' show: An' he
 wears a rope a - round the place where his waist be - longs to

be,..... For but - tons don't go..... 'long - side o' Joe, An'
rall.

rit. *mf Steadily*
 "Braces be danged," sez he "Steady and slow be the
rit.

way to go,

cresc. All the clever-est folk do know,
cresc.

senza rall.

That's my mot - to'' sez Gal - lop - in'

senza rall.

Joe.

dim.

Now years a - gone when Joe was young, an'

maids was ai - sy to get,... He used to walk with a

vit - ty maid, but they baint mar - ried

yet,..... For mo-ney wére scarce an' hous - en scarce, but

still Joe did - n' wor-ry,..... An' tho' the maid had

rall.
saved her clo'es, Joe said "An' what's the hur - ry?".....

rall.
rit.

Steadily.

“Steady and slow be the

mp rit.

f

mp

way to go,

cresc.

All the clev - er-est folk do know,

cresc.

cresc.

That's my mot - to” sez Gal - lop - in'

senza rall.

senza rall.

Joe

poco rit.

f

dim.

Meno mosso.
(minore.)

Gal - lop in' Joe don't worry his-self what

peo - ple sez an' thinks; When pla - guey var - mints

calls him names, he awn - ly smiles an' winks, For

"Stea - dy an' slow," sez Gal - lop - in' Joe, be a

hand - y mot - to to keep, An' "If 'ee looks for

rit. long e - nuff, there baint no need to leap"

poco rall.

Steadily.

"Stea - dy an' slow be the way to go,

cresc.

All the clev - er - est

cresc.

cresc.

folk do know,

molto rall.

That's my mot - to,' sez Gal-lop-in' Joe

molto rall. *f a tempo.*

CORNISH CLAY.*

I reckoned the war would be over soon, when another two hundred men
Went up along to 'list in London Town;
An' bid "Good-bye" to the Menagew Stone, an' Tre an' Pol an' Pen,
To change their milky white for khaki brown.
They left the Carclaze streams to run and whiten all the bay,
At Charlestown Port they left the boats to lie,
An' the gallant two hundred Cornish men just bid "Good-bye" to the clay,
An' I reckon that some do know the reason why!

I've heerd the General stepped along to meet 'em by the train,
An' sez "I'm pleased to see you'm lookin' well;"
An' wanted to have a bit of advice about the old campaign,
So marched 'em to the White Hall for a spell.
An' I reckoned the war would be over soon, with the men like Cornwall sends,
An' Cornwall's "One an' All" do bless the day;
An' now that all the fightin' in a happy Peacetime ends
You'll count there's somethin' good in Cornish Clay.

BERNARD MOORE.

(*A second two hundred Cornish Clayworkers enlisted in a body in London.— Daily Paper.*)

CORNISH CLAY.*

Words from "A Cornish Haul" by
BERNARD MOORE.

Music by
WILFRID SANDERSON.

Marziale.

Piano.

f marcato.

mf

dim.

reckon'd the war would be o - ver soon, when an - o-ther two hundred men Went

up a - long to 'list in Lon - don Town;..... An'

bid "Good bye" to the Menagew Stone, an' Tre an' Pol an' Pen,..... To
 change their milk - y white for kha - ki brown;..... They
 left the Car-claze streams to run, and whit - en all the bay,..... At

The musical score consists of three staves of music in common time and E-flat major. The top staff is for the voice, the middle staff is for the piano (indicated by a treble clef and bass clef), and the bottom staff is for the bassoon (indicated by a bass clef). The piano part features harmonic patterns with dynamic markings like *mp* and *f*. The bassoon part provides harmonic support with sustained notes. The vocal line includes several melodic phrases with lyrics, such as "bid 'Good bye' to the Menagew Stone" and "change their milk - y white for kha - ki brown". The final phrase "left the Car-claze streams to run" includes a dynamic marking *sforzando* (*sfor.*) and *mezzo-forte* (*mp*).

Charles - town Port they left the boats to lie,..... An' the.

cresc.

gal-lant two hundred Corn - ish men just bid "Good-bye" to the clay, An' I

cresc. rit.

a tempo.

reck-on that some do know the rea - son why!..... I

f

a tempo.

rall. ten. *a tempo.*

reck-on that some do know the rea - son why!

ten.

rall

f a tempo.

mp

I've

mf

mf

dim.

heerd the General stepp'd a - long to meet 'em by the train,... An'

sez 'I'm pleased to see you'm look - in' well', An'

wanted to have a bit of advice a - bout the old cam-paign, ... So

cresc.

march'd 'em to the White Hall for a spell. An' I

cresc.

reckon'd the war would be o - ver soon with the men like Cornwall sends,.... An'
 Cornwall's "One an' All" do bless the day,..... An'
 now that all the fight - in' in a hap-py Peace-time ends You'll
rall - *en* - *tan* - *do.*
rall - *en* - *tan* - *do.*

a tempo.

count there's somethin' good in Cor-nish Clay, You'll

a tempo.

count there's some-thin' good in Cor-nish Clay...

molto rall.

ff a tempo.

accel.

BOOSEY & CO.'S New and Standard Songs and Ballads.

PRICE TWO SHILLINGS EACH NET.

The Compass of the first Key only is given: from this the Compass of the other Keys can be readily found.

STEPHEN ADAMS	Compass of 1st Key.	Sung by Mr. John Harrison	A. M. GOODHART	Compass of 1st Key.	Sung by Mdme. Clara Butt	J. SARJEANT	Compass of 1st Key.	Sung by Mr. Ben Davies & Mr. Robert Radford
ROSES, A ⁷ , B ⁷ , C, D ⁷ ..	D ⁷ to E ⁷	Mr. John Harrison	A FAIRY WENT A-MARKETING, F, G,	B ⁷ to C	Mdme. Clara Butt	WATCHMAN! WHAT OF THE NIGHT?	F ⁷ to D	Mr. Ben Davies & Mr. Robert Radford
THORA, D ⁷ , E ⁷ , F, G ..	A to D	Mr. Ivor Foster	DOUGLAS GRANT	B ⁷ to D	Mr. Harry Dearth	Duet, Tenor & Baritone, F & G	A to E	Mr. Robert Radford
NIRVANA, B ⁷ , C, D, E ⁷ ..	C to E ⁷	Mr. John McCormack	OLD BARTY	C to E	Mr. Harry Dearth	BLOW, BLOW, B, C, D ..	C to G	Mr. Robert Radford
THE HOLY CITY, A ⁷ , B ⁷ , C, D ⁷ ..	C to E ⁷	Mr. Edward Lloyd	LITTLE FRENCH BABY, D ..	{ A to E	Mr. Topliss Green	WILFRID SANDERSON	A to E	Mr. Horace Stevens
MONA, C, D, E ⁷ , E ..	C to E	Mr. Edward Lloyd	A. E. GRIMSHAW	{ All Sopranos and Contraltos	HARLEQUIN, A, B, C mi ..	THE STARS HAVE EYES,	C to E	Miss Carrie Tubb
STAR OF BETHLEHEM, E ⁷ , F, G, A ..	B ⁷ to E ⁷	Mr. Edward Lloyd	THE SONGS MY MOTHER SANG, D, F	{ A to E	Mr. Plunket Greene	G, A ⁷ , B ⁷ C)	B to F ⁷	Mr. Ivor Foster
THEY ALL LOVE JACK, D, E ⁷ , F ..	A to D	All Baritones	BATTISON HAYNES	G to D	All Voices	DON'T HURBY, D, E ⁷ , F	B ⁷ to E ⁷	Miss Flora Woodman
THE MIDSHIPMATE, B ⁷ , C, D ..	B ⁷ to D	All Baritones	OFF TO PHILADELPHIA, C, D ..	G to D	Mr. Plunket Greene	EASTER FLOWERS, A ⁷ , B ⁷ , D ⁷ ..	C to F	Mr. Ivor Foster
NANCY LEE, C, D, E ⁷ ..	G to D	All Baritones	K. HERON-MAXWELL.	C to D	All Voices	BREAK O'DAY, B ⁷ , C, D ..	F to E ⁷	Miss Phyllis Lett
FRANCES ALLITSEN	A to D	Mdme. Clara Butt	KEEP ON HOPIN', C, E ⁷ , F ..	C to E	Mr. A. Jordan	THE GLORY OF THE SEA, B ⁷ , C, D ..	A to E	Mr. Horace Stevens
THERE'S A LAND, D, E ⁷ , F, G ..	(Mdme. Clara Butt	(Md. K. Rumsford	MICHAEL HEAD	B ⁷ to E ⁷	Miss Astrid Desmond	ONE MORNING VERY EARLY,	E ⁷ , F, G ..	Miss Flora Woodman
BREAK, DIVINER LIGHT, Duet, E ⁷ and F ..	A to E ⁷	Mdme. Clara Butt	THE SEA GIPSY, C and E (minor)	D to F	Miss Carrie Tubb	CAPTAIN MAC, C, D ..	G to E	Mr. Harry Dearth
LORD IS MY LIGHT, B ⁷ , C, E ⁷ ..	A to C ⁷	Mdme. Clara Butt	SHIPS OF ARCADY, B ⁷ ..	C to E	Miss Carrie Tubb	FRIEND O' MINE, F, G, A ..	B ⁷ to C	Mr. Norman Williams
A SONG OF THANKSGIVING, C, E ⁷ , F, G ..	A to E ⁷	Mdme. Clara Butt	A GREEN CORNFIELD, F	B ⁷ to D	Miss Phyllis Lett	HILLS OF DONEGAL, A, B ⁷ , C ..	A to E	(Miss Lucy Nuttall & Miss Phyllis Lett
AUGUSTUS BARRATT	My Ships, C, D	B ⁷ to F	Mdme. Clara Butt	A PIPER, F	D to E	UP FROM SOMERSET, B ⁷ , C, D ..	A ⁷ to C	Mr. Ivor Foster
ROBERT BATTEN	APRIL MORN, B ⁷ , C, D	B ⁷ to B ⁷	Miss Evan. Florence	A SLUMBER SONG OF THE MADONNA, B ⁷ , C ..	B ⁷ to D	SPRING'S AWAKENING,	B ⁷ to E ⁷	(Miss Felicia Lyne & Miss F. Woodman
PEACE AND REST, A ⁷ , B ⁷ , C, D ⁷ ..	B ⁷ to E ⁷	Mdme. Clara Butt	BARBARA MELVILLE HOPE	D to E	Mr. A. Jordan	F, G, A ⁷ , A, B ⁷)	G to D	Mr. Harry Dearth
A. H. BEHREND	THE GIFT, C, E ⁷ , F	B ⁷ to C	Contraltos	A LITTLE COON'S PRAYER, G, A ⁷ , B ⁷ ..	B ⁷ to E ⁷	SHIPMATES O' MINE, F, G, A ..	A to E ⁷	Mr. Norman Williams
DADDY, F, G, A ⁷	G to D	Contraltos	HERBERT HUGHES	D to E	Mdme. Clara Butt	BEYOND THE DAWN, B ⁷ , C, D ⁷ , E ⁷	C to F	Miss Lucy Nuttall
MAURICE BESLY.	MUSIC WHEN SOFT VOICES DIE, D ² , E ² , and F ..	A to E ⁷	Two Frogs, A	C to F ⁷	Miss Megan Foster	VALLEY OF LAUGHTER, E ⁷ , F, G ..	A ⁷ to E ⁷	Miss Carrie Tubb
FREIGHTS, C	C to E	Mr. Herbert Heyner	I KNOW MY LOVE, E ⁷ , F	B ⁷ to E ⁷	Mdme. Clara Butt	MY DEAR SOUL, A ⁷ , B ⁷ , C ..	B ⁷ to D	All Voices
FREDK. BEVAN	FLIGHT OF AGES, G, A ⁷ , B ⁷ , C ..	B ⁷ to D	All voices	IRISH COUNTRY SONGS, 2 Vols. (6/- each)	D to E ⁷	DRAKE GOES WEST, C, D, F ..	B ⁷ to D	Mr. Ivor Foster
J. BLUMENTHAL	SUNSHINE AND RAIN, F, G, A ..	A to D	Mdme. Ada Crossley	M. KENNEDY-FRASER	Baritones	THE VOYAGERS, Duet, E ⁷ , F, G ..	C to G	Baritones
A. HERBERT BREWER	THE FAIRY PIPERS, F, G, A, B ⁷ , C ..	B ⁷ to C	Mdme. Clara Butt	THE ROAD TO THE ISLES, A	B ⁷ to C	A CORNISH HAUL (5 songs) 5/6 ..	G to D	Mr. Harry Dearth
FERRY, AHoy, D, E ⁷ , F, G ..	D to E	Miss Flora Woodman	AN ERISKAY LOVE LILT, E ⁷ , G and A ..	D to E ⁷	{ Mr. F. Mullings & Mr. A. Jordan	COMPANY SERGEANT-MAJOR,	B ⁷ to D	Mr. Harry Dearth
FAIRIES HAVE NEVER A PENNY, C, E ⁷ ..	C to D	Mdme. Clara Butt	LIZA LEHMANN	C to C	Miss Louise Dale	B ⁷ , C, D ..	C to G	Miss Carrie Tubb
REX BURCHELL.	THE SONG OF THE CLOCK, B ⁷ , C ..	C to D	Mr. Horace Stevens	If I Built A World for You, C, E ⁷ , F ..	C to F	MISS LOUISE DALE	G to D	Mr. Harry Dearth
C WAKEFIELD CADMAN	AT DAWNING, E, G ⁷ , A, D	B ⁷ to D ⁷	Mr. John McCormack	THE CUCKOO, C, D	B ⁷ to C	MISS LOUISE DALE	A to E ⁷	Mr. Ivor Foster
I HEAR A THRUSH AT EVE, E ⁷ , F, A ..	B ⁷ to E ⁷	Mr. John McCormack	S. LIDDLE	D to E	Mr. A. Jordan	DEVONSHIRE CREAM and CIDER	B ⁷ to D	Mr. Ivor Foster
FROM THE LAND OF THE SKY BLUE WATER, G ⁷ , G ..	D ⁷ to D ⁷	Mr. John McCormack	ABIDE WITH ME, C, D ⁷ , E ⁷ , F, E ..	G to E	Mdme. Clara Butt	C, D, E ..	G to D	Mr. Norman Williams
DREAM TRYST, E ⁷ , F, A ⁷	B ⁷ to C	Miss Phyllis Lett	A FARREWELL, G, A ⁷ , B ⁷ , C, D ⁷ ..	D to D	Mr. John McCormack	IF I MIGHT COME TO YOU	C to C	Mr. Ivor Foster
LEWIS CAREY	BREAK, BREAK, BREAK! F, G, B ⁷ ..	A to E ⁷	Mdme. Clara Butt	HOW LOVELY ARE THY DWELLINGS, C, D ⁷ , E ..	C to F	F, G, A ⁷ , B ⁷ , C ..	A to C	Mr. Harry Dearth
GOD IS OUR REFUGE, D, F	A to E ⁷	Miss Phyllis Lett	FRANCO LEONI	C to E	Mr. John McCormack	SERGEANT OF THE LINE, F, G, A ..	B ⁷ to D	Mr. John McCormack
NEARER, MY GOD, TO THEE, F, G, A ⁷ ..	C to F	Mr. Ada Crossley	LEAVES & THE WIND, C, E ⁷ , F, G ..	G to C	Mdme. Clara Butt	MOUNTAIN LOVERS, B ⁷ , C, D ⁷ , E ..	C to D	Miss Lily Fairney
WOLSELEY CHARLES.	CLOZE-PROPS, C	C to E	Mr. Harry Dearth	S. LIDDLE	D to E	IF YOU WERE HERE, B ⁷ , C, D ⁷ , E ⁷ , F ..	A to D	Miss Lucy Nuttall
THE WHEEL-TAPPER'S SONG, D min.)	A to E	Mr. Ivor Foster	LAURA G. LEMON	G to E	Mr. John McCormack	THE WATCHMAN, C, D, E ..	A to D	Mr. Ivor Foster
ERIC COATES	A DINDER COUNTRYSHIP, B ⁷ , C, D ..	B ⁷ to D	Mr. Harry Dearth	MY AIN FOLK, D ⁷ , E ⁷ , F, G ..	D to F	MISS CARRIE TUBB	G to D	Mr. Norman Williams
STONECRACKER JOHN, D, E ⁷ ..	A to D	Mr. Harry Dearth	FRANK L. MOIR	B ⁷ to C	Mr. John McCormack	IF I MIGHT COME TO YOU	C to C	Mr. Ivor Foster
FOUR OLD ENGLISH SONGS (4/-)	Low, med. and high	Miss Carrie Tubb & Miss Flora Woodman	DOWN THE VALE, C, D ⁷ , E ⁷ , F, G ..	A to C	All Voices	F, G, A ⁷ , B ⁷ , C ..	A to C	Mr. Harry Dearth
S. COLERIDGE-TAYLOR	BIG LADY MOON, D ⁷ , E ⁷ , F ..	A ⁷ to E ⁷	Miss Phyllis Lett	J. L. MOLLOY	A to D ⁷	MR. DEAKIN'S DRUM, C and D minor ..	B ⁷ to D	Mr. John McCormack
FIVE FAIRY BALLADS (5/6)	Low & High	Mr. Ivor Foster	THE CARNIVAL, B ⁷ , C, D ⁷ , E ⁷ ..	A to D ⁷	Miss Phyllis Lett	SONGS OF THE SEA (4/-) ..	B ⁷ to D	Miss Lily Fairney
F. H. COWEN	BORDER BALLAD, A, B, D ..	C to E	Mr. Ivor Foster	G. O'CONNOR MORRIS	B ⁷ to E ⁷	FATHER O'LYNN, A ⁷ , B ⁷ , C ..	A ⁷ to E ⁷	Mr. John McCormack
THE SWALLOWS, F, G, A ..	C to F	Miss Evan. Florence	THE PEARL CROSS, D, E ⁷ , F, G ..	D to E	Mr. John McCormack	DEEP IN MY HEART, F, A ⁷ , B ⁷ ..	C to D	Mr. John McCormack
PROMISE OF LIFE, C, D, E ⁷ , F ..	A to C	Mdme. Clara Butt	WHEN SHADOWS GATHER, B ⁷ , C, D, E ..	A to D ⁷	Mr. John McCormack	DEEPLY AGAIN, E ⁷ , F, G, A ⁷ ..	B ⁷ to E ⁷	Mr. John McCormack
THE BETTER LAND, A ⁷ , A, C ..	A to E ⁷	Mdme. Clara Butt	RICHARD MAYNE	B ⁷ to E ⁷	Mr. John McCormack	HEARTSEASE, E ⁷ , G	B ⁷ to C	Mr. John McCormack
C. ALISON-CROMPTON	AUTUMN, C, D ⁷ , E ⁷ ..	A to E	BESIDE THE WELL, C, D, E ⁷ ..	C to E	Miss Phyllis Lett	W. H. SQUIRE	C to D	Miss Lily Fairney
MALCOLM DAVIDSON.	THE BARGAIN, D	D to F	Mr. Harry Dearth	JOHN W. METCALF	B ⁷ to C	THE DREAM CANOE, F, G, A ⁷ , B ⁷ ..	A to D	Miss Lucy Nuttall
E. T. DAVIES.	THE SCARECROW, G, A	D to D	Miss Megan Foster	ABSENT, E ⁷ , F, G, A ⁷ , B ⁷ ..	B ⁷ to C	WHEN YOU COME HOME, D, E ⁷ , F, G ..	A to D	Mr. Ivor Foster
J. AIRLIE DIX	THE TRUMPETER, F, G, A, C ..	A to C	Mr. Ivor Foster	FRANK L. MOIR	D to E	IN AN OLD FASHIONED TOWN, C, D, E ⁷ , F, G ..	A to D	Mr. Ivor Foster
FRANCIS DOREL	GARDEN OF YOUR HEART, F, A ⁷ , B ⁷ ..	B ⁷ to D	Mr. Topliss Green	CHARLES MARSHALL	B ⁷ to D	THE WATCHMAN, C, D, E ..	G to D	Mr. Norman Williams
WHEN MY SHIPS, F, G, A ⁷ , B ⁷ ..	A to D	All Voices	THE LAST WATCH, D, F, G	D to E	Mr. Harry Dearth	IF I MIGHT COME TO YOU	C to C	Mr. Ivor Foster
EDWARD ELGAR	EDWARD ELGAR	C to E	Mr. John Coates	PRINCE PONIATOWSKI	B ⁷ to E ⁷	W. H. SQUIRE	F, G, A ⁷ , B ⁷ , C ..	A to C
IN THE DAWN, C, E ⁷ , E ..	B ⁷ to E ⁷	Mdme. Clara Butt	YROMAN'S WEDDING, G, A, B ⁷ ..	C to D	Mr. John McCormack	THE DREAM CANOE, F, G, A ⁷ , B ⁷ ..	B ⁷ to D	Mr. John McCormack
LAND OF HOPE & GLORY, B ⁷ , C, D ..	B ⁷ to D	Mr. Ivor Foster	ROGER QUILTER	C to E	Miss Phyllis Lett	WHEN YOU COME HOME, D, E ⁷ , F, G ..	C to D	Mr. John McCormack
THE PIPES OF PAN, G, A, B ..	B ⁷ to D	Mr. Ivor Foster	FAIR HOUSE OF JOY, A ⁷ , B ⁷ , D ⁷ ..	C to F	Mr. John McCormack	THE DEATHLESS ARMY, A, B ⁷ , D ..	A to D	Mr. John McCormack
WHERE CORALS LIE, (No. 1) D & B min., & (No. 2) F & D min.)	A ⁷ to D	Mdme. Clara Butt	TO DAISIES, B ⁷ , D ⁷	D to E	Mr. Arthur Jordan	FRED E. WEATHERLY (arr. by Mr. Frank Mullings)	A to E	Mr. John McCormack
IN HAVEN, C, E ⁷	C to C	Mdme. Clara Butt	LOVE'S PHILOSOPHY, C, D, F	A to E	Mr. Arthur Jordan	DANNY BOY, C, D, E ⁷	A to E	Mr. John McCormack
SABBATH MORNING AT SEA, B ⁷ , C ..	A to F	Mdme. Clara Butt	THREE SHAKESPEARE SONGS. (9/6)	Low, med. and high	Mr. John Coates	MAUDE V. WHITE	C to E	Mr. John McCormack
HOWARD FISHER.	HOWARD FISHER.	C to E	Mr. John Coates	To JULIA (Six Lyrics) (5/6)	Mr. John Coates	KING CHARLES, F, G	C to D	Mr. John McCormack
VESPERS, E ⁷ , F	B ⁷ to E ⁷	Miss Rose Myrtill	SEVEN ELIZABETHAN LYRICS (5/6)	Low & high	Mr. John Coates	To MARY, F, G, A ⁷ , B ⁷	C to D	Mr. John McCormack
ROUSE UP! D, E ⁷ , F	A to D	Mr. Harry Dearth	SONGS OF SORROW (3/6)	Ditto.	Mr. John Coates	R. V. WILLIAMS	C to D	Mr. John McCormack
EDWARD GERMAN	EDWARD GERMAN	B to D	Mr. Ivor Foster	NOW SLEEPSTH CRIMSON PETAL, D, E ⁷ , F, G ⁷ ..	B to D	LINDEN LEA, F, G, A	B to E	Mr. John McCormack
GLORIOUS DEVON, C, D, F ..	B to D	Mdme. Ada Crossley	JUNE, D, F	B to D	Mr. John Coates	HAYDN WOOD	B to E	Mr. John McCormack
LOVE, THE PEDDLAR, C, D, E ⁷ , F ..	B to D	Mdme. Ada Crossley	KENNEDY RUSSELL	B to D	Mr. John Coates	BIRD OF LOVE DIVINE, E ⁷ , F, G, A	B to D	Mr. John McCormack
..	A to D	Mr. Harry Dearth	As YOU PASS BY, B ⁷ , C, D, E ⁷ ..	B ⁷ to D	Mr. John Coates	THE SEA ROAD, B ⁷ , C, D	B to D	Mr. John McCormack
..	A to D	Mr. Harry Dearth	FOR EVERY DAY, C, D, E ⁷ , F	C to D	Mr. John Coates	Four INDIAN LOVE LYRICS (4/-)	Low and high voices	Mr. John McCormack
..	A to D	Mr. Harry Dearth	THY GIFTS, D, F	A to E	Mr. John Coates	ON JHELUM RIVER (5/6)	Ditto.	Mr. John McCormack
..	A to D	Mr. Harry Dearth	LOVE, C, E ⁷ , F	C to E	Mr. John Coates	6 SONGS FROM "JHELUM" (5/6)	Ditto.	Mr. John McCormack
..	A to D	Mr. Harry Dearth	WHY SHOULDN'T I? A ⁷ , B ⁷	C to D	Mr. John Coates	A LOVER IN DAMASCUS (5/-)	Ditto.	Mr. John McCormack
..	A to D	Mr. Harry Dearth	..	C to D	Mr. John Coates	THE PAGODA OF FLOWERS (7/6)	Ditto.	Mr. John McCormack
..	A to D	Mr. Harry Dearth	..	C to D	Mr. John Coates	O FLOWER OF ALL THE WORLD, C, D, F ..	C to E	Mr. John McCormack
..	A to D	Mr. Harry Dearth	..	C to D	Mr. John Coates	KASHMIRI SONG, B ⁷ , C, D	B ⁷ to D	Mr. John McCormack

* The above Songs may be sung in public without fee or license.

The public performance of any parodied versions, however, is strictly prohibited.