

Barcarole

Herbert J Brandon

Horace Keats revised Brennan Keats

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The middle and bottom staves are a grand staff (treble and bass clefs) with the same key signature and time signature. The music begins with a piano introduction marked *mf*. The piano part features a flowing melody in the right hand and a steady bass line in the left hand.

The second system of the musical score begins with a vocal line on a treble clef staff, marked with a '3' above the first measure, indicating a triplet. The lyrics are: "Winds that whis-per o'er the wat-ers sing our". The piano accompaniment continues in the grand staff below, with the right hand playing chords and the left hand playing a steady bass line.

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "bar-car-ole to - night! Rap - ture cry - ing Love re -". The piano part features a more active right hand with some sixteenth-note passages, while the left hand remains steady.

Cobbler

Herbert J Brandon

Horace Keats revised by Brennan Keats

Steadily ♩=88

mf

A cob-bler worked by a bus - y street That

mf *simile*

rang all day to the hur - ried feet; _____ And

as he watched the pas - sing throng, He cheered his_ work with a cob-bler'd song:

Refrain

13 *Tempo*

Cob - bler! Cob - bler! the roads are rough and long! Cob - bler! Cob - bler!

Tempo

steadily

The Magical Piper

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Brightly

mf

There

f *mf*

5

came an old pi - per a - long the old road, and he piped and he piped and he

8

piped as he strode;

f

When Day Be Come to Dimpsy-Time

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Andante

p *Sempre legato*

mf

4

mf *Smoothly throughout with expression*

When day be come to dimpsy time, The sun be go - ing

più rall. *a tempo*

p *mf*

8

down. 'Tis then the sweet - est time be come, For I be soon a-com-ing

f

f

Love has a Merry Merry Tread

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Allegro

f \triangleright *mf*

Oh! Love has a mer-ry, mer-ry tread, And a

f *sempre staccato* *rall.* *a tempo*

5
 song with a lilt - ing way. A rol-lick-ing elf is his

8
 own_ mer-ry self, So give him a wel - come gay!

The musical score is written for voice and piano. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score is divided into three systems. The first system (measures 1-4) includes the vocal line starting with 'Oh! Love has a mer-ry, mer-ry tread, And a' and the piano accompaniment. The piano part has dynamic markings *f* *sempre staccato*, *rall.*, and *a tempo*. The second system (measures 5-7) continues the vocal line with 'song with a lilt - ing way. A rol-lick-ing elf is his' and the piano accompaniment. The third system (measures 8-10) concludes the vocal line with 'own_ mer-ry self, So give him a wel - come gay!' and the piano accompaniment, which ends with a forte (*f*) dynamic marking.

A Song of Beauty

Herbert J Brandon

Horace Keats revised by Brennan Keats

Andante

The piano introduction is in 3/4 time, marked *mf*. It features a series of chords in the right hand and a melodic line in the left hand. The tempo is *Andante*. The piece concludes with a *rall.* marking.

4

All ye (those) that would in beau-ty dwell, The kind - ly earth then

The vocal line begins with a whole note rest, followed by a melodic phrase. The piano accompaniment provides harmonic support. A *cresc.* marking is present in both parts.

8

serve ye well; In ev - 'ry sweet se - clu-ded dell, Add beau - ty un-to

The vocal line continues with a melodic phrase. The piano accompaniment features a key signature change to D major (one sharp) and a time signature change to 4/4. A *cresc.* marking is present in the piano part.

A Song of Beauty

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Andante

The piano introduction is in 3/4 time, marked *mf*. It features a melody in the right hand with a *rall.* marking and a bass line in the left hand. The key signature has two sharps (F# and C#).

4

a tempo
mf

All ye — that would in beau-ty dwell, The kind - ly earth then
(those)

a tempo
mf

crescendo
cresc.

The first system of the vocal and piano accompaniment. The vocal line starts at measure 4 and includes the lyrics. The piano accompaniment is in 3/4 time, marked *mf*, and includes a *crescendo* marking.

8

serve ye well; In ev - 'ry sweet se - clu-ded dell, — Add beau - ty un-to
(them)

The second system of the vocal and piano accompaniment. The vocal line starts at measure 8 and includes the lyrics. The piano accompaniment is in 3/4 time and includes a time signature change to 4/4 at the end of the system.

From Day to Day

Herbert J Brandon

Horace Keats revised by Brennan Keats

Andante

f

The piano introduction consists of three measures in 4/4 time, marked *Andante* and *f*. The right hand features a melodic line with a long slur, while the left hand provides a rhythmic accompaniment with eighth notes.

4 *a tempo*

In true sim- pli- ci - ty we pray

rall. poco *a tempo*

dim.

The vocal line begins at measure 4 with the lyrics "In true sim- pli- ci - ty we pray". The piano accompaniment is marked *rall. poco* and *dim.* for the first measure, then returns to *a tempo*.

7

Give us our needs from day to day: The kind - ly gifts that bless each

The vocal line continues at measure 7 with the lyrics "Give us our needs from day to day: The kind - ly gifts that bless each". The piano accompaniment continues with a consistent rhythmic pattern.

In God's High Hills

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Andante

mf

In God's high hills, at ev - en-tide, In

p *simile*

5

sol - i - tude I stray While soft winds sigh that pass me by their

9

re - qui - em for day. The sha - dows creep from peak to peak, With

Sittin' on a Gate

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Moderato

mf *rall.*

3 *a tempo*

1) On a farm as p'r'haps you know, There ain't no harm to watch things grow.
2) On a farm a chap like me Feels no a-larm what works to be.

5 *ten.* *rall.*

Some - one though has got to plough; Reap and mow, And milk the cow.
Got no fear - I've thought things out;— Don't get near when work's a-bout.

rall.

My Jaunting Car

Herbert J Brandon

Horace Keats

With a lilt. A merry Irish lilt.

Piano

The piano introduction is in 4/4 time, starting with a forte (*f*) dynamic. The right hand features a lively melody with eighth and sixteenth notes, including a triplet of eighth notes in the fourth measure. The left hand provides a steady accompaniment with quarter notes and chords.

Voice

4 *mf* ten.

'Tis a hap - py man I am; I've found my luck - y star, When

Piano

The vocal line begins at measure 4 with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a similar accompaniment pattern, marked *mf*.

7

Bid - dy Ma - ho - ny's seat - ed in my jau - ting car! — Though I've migh - ty lit - tle wealth, I've

The vocal line continues from measure 7. The piano accompaniment features a triplet of eighth notes in the right hand and continues with its accompaniment pattern.

10

some - thing fi - ner far, When Bid - dy Ma - ho - ny's with me in my

The vocal line concludes at measure 10. The piano accompaniment features a triplet of eighth notes in the right hand and continues with its accompaniment pattern.