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I Love the Jocund Dance. Four-Part Song

Author(s): William Blake and F. Corder

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Words by WILLIAM BLAKE.

FOUR-PART SONG.

Composed by F. CORDER.

London; NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Allegretto.

SOPRANO. *pp*
I love the jocund dance, The soft - ly breathing song, the

ALTO. *pp*
I love the jocund dance, I love the song, the soft -

TENOR. *pp*
I love the jocund dance, The soft - ly breathing song, the soft - ly

BASS. *pp*
I love the jocund dance, I love . . the jocund dance, The soft - ly breathing,

PIANO. *p* *pp*
♩ = 96.
(For practice only.)

Allegretto.

soft - ly breathing song, Where in - nocent eyes do glance, where in - nocent eyes do glance, And where

- - ly breath - ing song, Where in - nocent eyes do glance, where in - nocent eyes do glance, And where

breath - ing song, Where in - nocent eyes do glance, where in - nocent eyes do glance, And where

soft - ly breathing song, Where in - nocent eyes do glance, where in - nocent eyes do glance, And where

f *sempre f* *dim.* *p*
lisps the maid - en's tongue, the maid - en's tongue. I

lisps . . . the maiden's tongue, the maid - en's tongue, . . the maiden's tongue. I

lisps . . the maid - en's tongue, where lisps the maid - en's tongue. I

lisps . . the maid - en's tongue, the maiden's tongue. I

f *sempre f* *dim.* *p*

love the laugh-ing vale, I love the e-choing hill, Where mirth does
love the laugh-ing vale, I love the e-choing hill, Where mirth . . does
love the laugh-ing vale, . . I love the e-choing hill, Where mirth . . .
love the laugh-ing vale, . . I love the e-choing hill, Where mirth . . .

nev - er fail, . . . And the jol - ly swain, the jol - ly swain
nev - er fail, And the jol - ly, jol - ly swain, the jol - ly swain
Where mirth does nev - er fail, And the jol - ly swain, the jol - ly swain
does nev - - er fail, And the jol - ly swain, the jol - ly swain

laughs his fill, the jol - ly swain laughs his fill.
laughs his fill, the jol - ly swain laughs his fill.
laughs his fill, the jol - ly swain laughs his fill.
laughs his fill, the swain laughs his fill.

(2)

The musical score is written for voice and piano. It consists of three systems of staves. The first system has four staves: three for vocal parts (Soprano, Alto, and Tenor/Bass) and one for piano accompaniment. The second system has four staves: two for vocal parts and two for piano accompaniment. The third system has four staves: two for vocal parts and two for piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

pp I love the pleasant, plea-sant cot, I love the plea-sant,
pp I love the pleasant, pleasant cot, I love the pleasant, plea-sant cot, I love the plea-sant,
mp I love, . . .
pp
mp I love . . . the pleasant cot,
poco cres. plea-sant cot, I love the bow'r so in - no - cent, I love the plea-sant, plea-sant cot, I
poco cres. plea-sant cot, I love the bow'r so in - no - cent, I love the plea-sant, plea-sant cot, I
cres. . . . the pleasant cot, I love . . . the innocent
mf I love . . . the innocent bow'r, Where white and brown is our lot,
mf love the bow'r so in - no - cent, I love the pleasant, plea-sant cot, I love the bow'r so
mf love the bow'r so in - no - cent, I love the pleasant, plea-sant cot, I love the bow'r so
bow'r, . . . Where white and brown is our lot, where white and

where white and brown is our lot, Or fruit in the mid-day
in - no-cent, Where white and brown is our lot, Or fruit in the mid-day
in - no cent, Where white and brown is our lot, Or fruit in the mid-day
brown is our lot, white and brown is our lot, Or fruit in the mid-day

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "where white and brown is our lot, Or fruit in the mid-day in - no-cent, Where white and brown is our lot, Or fruit in the mid-day in - no cent, Where white and brown is our lot, Or fruit in the mid-day brown is our lot, white and brown is our lot, Or fruit in the mid-day". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

hour. I love the pleas-ant, pleasant cot, I love the bow'r so in - no -
hour. I love the pleasant cot, I love .
hour. I love the pleas-ant cot, I love .
hour. I love the pleasant, pleasant cot, I love the bow'r so in - no - cent, the bow'r so

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "hour. I love the pleas-ant, pleasant cot, I love the bow'r so in - no - hour. I love the pleasant cot, I love . hour. I love the pleas-ant cot, I love . hour. I love the pleasant, pleasant cot, I love the bow'r so in - no - cent, the bow'r so". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

cent, I love the bow'r, . Where white and brown is our lot, where white and
the innocent bow'r, the bow'r, . Where white and brown is our
the innocent bow'r, the bow'r, . Where white and brown is our lot, where
in - no - cent, the bow'r, . Where white and brown, and brown is our lot, where

The third system concludes the musical score with four vocal staves and a piano accompaniment. The lyrics are: "cent, I love the bow'r, . Where white and brown is our lot, where white and the innocent bow'r, the bow'r, . Where white and brown is our the innocent bow'r, the bow'r, . Where white and brown is our lot, where in - no - cent, the bow'r, . Where white and brown, and brown is our lot, where". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

brown is our lot, where white and brown is our lot, Or fruit in the
lot, is our lot, Or
white and brown is our lot, where white and brown is our lot, Or
white and brown is our lot, where white and brown is our lot, Or
mid-day hour, in the mid-day hour, the mid-
fruit in the mid-day hour, in the mid-day hour, the mid-
fruit in the mid-day hour, in the mid-day hour, the mid-
fruit in the mid-day hour, in the mid-day hour, the mid-
day hour. . . I love the oak-en seat Be-neath the oak-en tree,
day hour. . . I love the oak-en seat Be-neath the oak-en tree,
day hour. . . I love the oak-en seat . . . Be-neath the oak-en tree, I
day hour. . . I love the oak-en seat be-neath . . . the tree, . . . I love the

dim.
dim.
dim.
dim.
dim.
poco a poco rit. p
poco a poco rit.
poco a poco rit.
poco a poco rit.
poco a poco rit. p
a tempo. dolce. mp
a tempo. dolce. mp
a tempo. dolce. mp
a tempo. dolce. mp
a tempo. dolce. mp
cres.
cres.
cres.
cres.
cres.

cres.
Be - neath . . the oak-en tree, Where all the old vil - la-gers meet, where
cres.
the seat be - neath . . the tree, Where all the old vil - la-gers meet, where
love the seat be - neath . . the tree, Where all the old vil - la-gers meet, . . where
oak-en seat be - neath . . the oak-en tree, Where all the old vil - la-gers meet, where

all the old vil - la-gers meet, And laugh our sport to see, and laugh our sport to
all the old vil - la-gers meet, And laugh our sport to see, and laugh our sport to
all the old vil - la-gers meet, . . And laugh our sport to see, and
all the old vil - la-gers meet, . . And laugh our sport to see, and

sempre f
see, where all the vil - la-gers do meet, and laugh our sport to see, *p* I
see, to see, . . meet, and laugh our sport to see,
laugh our sport to see, . . meet, and laugh our sport to see, *pp*
laugh our sport to see, . . meet, and laugh our sport to see, I love our

sempre f *pp*

love our neighbours all, *dim.* I love our neighbours all, *p* And love them all I ev - er

I love our neighbours all, *pp* I love our neighbours all, *mf* And

But Kit - - ty, I bet-ter love thee, *mf* And love them ev-er I

neighbours all, our neighbours all, I love our neigh-bours all,

shall, and love them ev - er I shall, But thou . . art all to me, *cres.* thou . .

love them ev - er I shall, But thou . . art all to me, *cres.* thou . .

shall, and love them ev - er I shall, and love them all I ev - er shall, and love them *cres.*

But thou . . art all to me, and love them all I ev - er shall, and *cres.*

. . art all to me, *con forza. rall.* But Kit - ty, dear Kit - ty, thou art all to me. *ff*

. . art all to me, *con forza. rall.* But Kit - ty, dear Kit - ty, thou art all to me. *ff*

all I ev - er shall, *con forza. rall.* But Kit - ty, dear Kit - ty, thou art all to me. *ff*

love them all I shall, *con forza. rall.* But Kit - ty, dear Kit - ty, thou art all to me. *ff*

con forza. rall. *ff*

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