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## The tar's farewell.

Adams, Stephen, 1844-1913; Burnand, F. C.

London, UK: Boosey & Co., 295 Regent Street W, 1874

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Nº 1. IN D.

Dedicated to  
MISS FLORENCE E POND.

Nº 2. IN E FLAT.

THE  
TAR'S FAREWELL  
Ballad,

The Words by

F. C. BURNAND,

THE MUSIC COMPOSED EXPRESSLY FOR

MR. SANTLEY

BY

Stephen Adams,

Composer of "NANCY LEE."

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BOOSEY & CO., 295, REGENT STREET, W.

*Ed. M.*

# "THE TAR'S FAREWELL."

WORDS BY  
F. C. BURNAND.

MUSIC BY  
STEPHEN ADAMS.

*MODERATO CON ENERGIA.*

VOICE.

PIANO.

*f*

The first system of music features a voice line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'MODERATO CON ENERGIA.' The piano part begins with a forte (*f*) dynamic. The voice line contains several rests, indicating the start of the vocal melody.

When fore'd to bid fare

*p*

The second system continues the musical piece. The voice line has the lyrics 'When fore'd to bid fare'. The piano accompaniment continues with a piano (*p*) dynamic. The notation includes various musical symbols such as accents and slurs.

- well to Loo, Pull a . . way, my boys, pull a . . way; I

The third system concludes the page's musical notation. The voice line has the lyrics '- well to Loo, Pull a . . way, my boys, pull a . . way; I'. The piano accompaniment continues with a piano (*p*) dynamic. The system ends with a final chord in the piano part.

ANOTHER EDITION IN Eb.

did not know what I... should do, Pull a--way, pull a--way, I

left her weep ing on the quay, She said she would be

true to me, As we sail'd a--way to the Southern sea; Pull a--

- way, my boys, pull a--way, Pull a--way, pull a--way, pull a--

*rall:*

The Tar's Farewell.

But

*rall:*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a double bar line and a common time signature, followed by a few notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a 'rall:' marking and several accents (>) over notes. A double bar line is present in the middle of the system.

then, if false should prove my fair, Pull a way, my boys, pull a way, I'd

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'then, if false should prove my fair, Pull a way, my boys, pull a way, I'd'. The piano accompaniment continues with various chords and melodic lines, including several accents (>) over notes. A double bar line is present in the middle of the system.

burn this lit - tle lock of hair, Pull a way, pull a way, If

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'burn this lit - tle lock of hair, Pull a way, pull a way, If'. The piano accompaniment continues with various chords and melodic lines. A double bar line is present in the middle of the system.

she be false and I be free, I'll sail a gain to the Southern sea,

*p*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'she be false and I be free, I'll sail a gain to the Southern sea,'. The piano accompaniment continues with various chords and melodic lines, including a 'p' (piano) marking. A double bar line is present in the middle of the system.

The Tar's Farewell.

Where there are plen - ty as good as she, Pull a - way, my boys, pull a -

*rall:*

- way, Pull a - way, pull a - way, pull a - - way.....

*p Cantabile.*

For the wind must blow, and the ship must go, And lov - - ing

souls must part, But the ship will tack, and the Tar come

*con spirito.*

back To the first love of his heart, For the wind must blow and the

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "back To the first love of his heart, For the wind must blow and the". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It includes a dynamic marking of *f* (forte) in the right hand.

ship must go, And lov...ing souls must part, But the

The second system continues the vocal line with lyrics "ship must go, And lov...ing souls must part, But the". The piano accompaniment continues with a consistent rhythmic pattern of chords.

ship will tack, and the Tar come back To the first love of his

The third system continues the vocal line with lyrics "ship will tack, and the Tar come back To the first love of his". The piano accompaniment features a dynamic marking of *p* (piano) in the right hand.

*ad lib:*

heart,.... To the first love of.... his heart....

The fourth system concludes the vocal line with lyrics "heart,.... To the first love of.... his heart....". The piano accompaniment includes dynamic markings of *f* (forte), *colla voce.* (colla voce), and *ff* (fortissimo).

The Tar's Farewell.

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## ARTHUR SULLIVAN.

*Sung by*  
 OLD LOVE-LETTERS ... *Mr. Edward Lloyd*  
 I WOULD I WERE A KING  
 (E2 and F) ... *Mr. Santley*  
 WHEN THOU ART NEAR  
 (E2 and F) ... *Mr. Edward Lloyd.*  
 THE LOST CHORD (F, G, A,  
 and A2) ... *Mdme. Antoinette Sterling.*  
 SOMETIMES (B2 and C) ... *Mr. Edward Lloyd.*  
 MY DEAREST HEART (A2 &  
 B2) ... *Mrs. Osgood.*  
 LET ME DREAM AGAIN (C,  
 D, and E2) ... *Mdme. Nilsson, and Mdme.*  
 LIVING POEMS (E2 and F) ... *[Edith Wynne.*  
 SLEEP, MY LOVE (D and F) ... *Mdme. Edith Wynne.*  
 ONCE AGAIN (D and F) ... *Mdme. Patey.*  
 GOLDEN DAYS ... *Mr. Sims Reeves.*  
 LOOKING BACK (D and F) ... *Mdme. Patey.*  
 LOOKING FORWARD (D & E) ... *Mdme. Edith Wynne.*

## A. H. BEHREND.

SONG OF THE SHIRT ... *Mdme. Antoinette Sterling*  
 CLEAR AND COOL ...  
 THE DOLL SONG ... *Miss Mary Davies*

## STEPHEN ADAMS.

THE SILVER CUP (E2 & F) ... *Mr. Maybrick*  
 THE ONE I LOVE (C & E2) ... *Mr. Sims Reeves*  
 TRUE HEARTS (E2 and F) ... *Miss Helen D'Alton*  
 NANCY LEE (C, D, and E2) ... *Mr. Maybrick*  
 THORNS & ROSES (C & E2) ... *Mr. Maybrick*  
 TAR'S FAREWELL (D & E2) ... *Mr. Santley*  
 YOUTH AND AGE (E2 & F) ... *Mr. Maybrick*  
 THE BLUE ALSATIAN MOUN-  
 TAINS (D, E2, and F) ... *Mr. Edward Lloyd*

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MEMORY'S FLOWERS ... *Miss Orridge*  
 NEPTUNE ... *Signor Foli*  
 WINTER ... *Signor Foli*

## W. H. MONTGOMERY.

SHALL I LIKE A HERMIT  
 DWELL? ... *Mr. Santley*

## J. L. ROECKEL.

DEARER THAN LIFE ... *Mr. Maybrick.*  
 A LITTLE MOUNTAIN LAD  
 (D & F) ... *Mdme. Sherrington.*

## F. H. COWEN.

*Sung by*  
 NEVER AGAIN (C & D) ... *Mdme. Antoinette Sterling*  
 A SHADOW (E2 & F) ... *Mrs. Osgood*  
 MAKE BELIEVE (C & D) ... *Mdme. Sherrington*  
 IT MIGHT HAVE BEEN (C & D) ... *Mr. Barton McGuckin*  
 TRUANT LOVE (C and E2) ... *Mrs. Osgood*  
 THE BETTER LAND (C & A) ... *Mdme. Antoinette Sterling*  
 AT LAST (B2, C, & D) ... *Miss Anna Williams*  
 THE OLD LOVE AND THE  
 NEW (A and G) ... *Mdme. Sherrington*  
 ALMOST (A2 and B2) ... *Mdme. Patey*  
 SPINNING (D and E) ... *Mdme. Sherrington*  
 IT WAS A DREAM (C & E)

## HATTON.

FAIR IS MY LOVE (C & E2) ... *Mr. Santley*

## MOLLOY.

LONDON BRIDGE (D & E) ... *Mr. Maybrick*  
 DARBY AND JOAN (F, G, & A) ... *Mdme. Antoinette Sterling*  
 VANISHED YEARS (C & D) ... *Mr. Edward Lloyd*  
 DAVY JONES ... *Mr. Maybrick*  
 THE KING'S HIGHWAY (C  
 and D) ... *Mr. Maybrick*  
 MY LOVE HAS GONE A  
 SAILING ... *Mdme. Edith Wynne*  
 DRESDEN CHINA (C & D) ... *Mdme. Sherrington*

DON'T BE SORROWFUL DAR-  
 LING (C and E) ... *Mdme. Antoinette Sterling*  
 POLLY ... *Mr. Santley*  
 SO THE STORY GOES (F & G) ... *Mdme. Edith Wynne*  
 CLOCHETTE (D and F) ... *Mdme. Sherrington*  
 THADY O'FLINN (D & F) ... *Mdme. Sherrington*  
 THE VAGABOND (E & G) ... *Mr. Santley*

## MDME. SAINTON-DOLBY.

THE WHITE COCKADE ... *Miss Mary Davies*  
 THE WAY THROUGH THE  
 WOOD (B2 and C) ... *Miss Mary Davies*  
 OUT ON THE ROCKS (D and  
 E2) ... *Miss Elena Angèle*  
 THE FADED BETTER ...  
 FAITHFUL EVER ...

## MAZZONI.

THE WANDERING MIN-  
 STREL ... *Mr. Santley*

## MISS MACIRONE.

*Sung by*  
 SONG OVER A CHILD (F & G) ... *Mdme. Sherrington*

## BLUMENTHAL.

THE CHILDREN'S KINGDOM  
 HEBE (E2 & F) ... *Mr. Santley*  
 LIFE (F & G) ... *Mdme. Antoinette Ster*  
 LOVE THE PILGRIM (E2 &  
 F) ... *Mrs. Osgood*  
 THINKING OF THREE ... *Mr. Sims Reeves*  
 WE SHALL SEE (E2 & F) ... *Mrs. Osgood*  
 WHY WAS I LOOKING OUT?  
 (A & B) ... *Mdme. Patey*

## F. HOWELL.

WHEN FIRST I MET MY  
 LOVE ... 'T WAS NOT A DREAM  
 WHERE ARE MY THOUGHTS?  
 WAS IT CHANCE?

## MISS PHILP.

LILLIE'S GOOD NIGHT ... THE POACHER'S WIFE  
 LILLIE'S GOOD MORNING ... WHAT IS LOVE?

## DOLORES.

THE FAIRIES ... THE LAND OF LONG-  
 CLEAR AND COOL ... DESTINY

## HAMILTON AIDÉ.

LET ME DREAM OF HAPPY ... BROWN EYES, OR B  
 DAYS ... THE FISHER (D and F)  
 THE MAID I LOVE IS SIX ... SPANISH BOAT SONG  
 YEARS OLD ... and G)  
 REMEMBER OR FORGET ... COME AGAIN

## ALFRED SCOTT GATTY.

OVER THE HILLS AND FAR ... DEFTON WOODS  
 AWAY ... THE HAY IS IN THE M  
 APART ... (B2 and D)  
 ROTHESAY BAY ... THE OLD SWEET STOR  
 A DAY'S RIDE ... ONE MORNING, OH!  
 WITHERED ROSES ... EARLY (A and B)  
 THOSE MERRY WALKS ... GALLANTS OF ENGLA

## PINSUTI.

ARROW AND SONG (D & F) ... *Mdme. Antoinette Sterl*  
 STILL WATERS RUN DEEP  
 AS YOU LIKE IT ...  
 ALL THE WORLD'S A STAGE

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