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Song of the captive Greek girl.

New York: Firth, Hall & Pond, [s.d.]

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SONG OF
THE CAPTIVE GREEK GIRL,
as Sung by
Miss Julia L. Northall
POETRY BY
MISS PARDOE,
Composed by
J. W. HOBBS.

New York. FIRTH & HALL, Franklin Sq. & FIRTH, HALL & POND, 229 Broadway.

SPIRITOSO.

Ped: * Ped: *

8^{va} - -

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is marked 'SPIRITOSO.' and includes two 'Ped:' (pedal) markings with asterisks.

Ped: * Ped: *

loco.

The second system of the piano introduction continues the two-staff format. It includes two 'Ped:' markings with asterisks and a 'loco.' marking above the final measure.

Oh! the heart is a free and a fetterless thing, A wave of the ocean, a bird on the wing; A

f *p*

3862

The third system contains the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with the same key signature. Dynamics include 'f' (forte) and 'p' (piano). The number '3862' is printed below the piano staff.

"O, say not so!" tenderly exclaimed the lovely slave: "Who can control the heart! The ocean-waves are not bound even by bands of iron: the sands of the desert cannot be steadied when the simoon is abroad, even by the foundations of a city: how then can the affections be controlled or guided? The wild steed upon the mountain spurns the bit, and the free spirit brooks no control." And without waiting a reply she burst at once into a gush of song whose melody swept through the chamber. — Vide Romance of the Harem.

ri - - - derless steed o'er the des-ert-plain bounding; A peal of the storm o'er the

Cres. *Marcato.*

val-ley re-sounding—A peal of the storm o'er the valley resounding.

It spurns at all bonds, and it mocks the de-cree Of the world and its

proud ones, and dares, dares to be free! It

Ped. *

dares to be free! It

g^{va} *loco.*

dares to be free! It

f *g^{va}* *loco.* *f*

dares — it dares to be free!

f *Ped.* *g^{va} - - -* *

Ped. * *Ped.* * *loco* *FINE*

FINE

Oh the heart may be tamed by a smile or a tone, From the

eye or the lip of a beau - - ti - - ful one; But the

frown and the force with its impulse con - tending, Ever

find it as ad - - a - mant, cold and un - bend - ing; It may

Energico.

break, it may burst;..... but its ty..... rants will

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "break, it may burst;..... but its ty..... rants will". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a forte dynamic marking 'f' and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

see,..... That ev'n in ru... in It

The second system continues the vocal line with the lyrics "see,..... That ev'n in ru... in It". The piano accompaniment maintains the rhythmic pattern established in the first system, with the right hand playing eighth notes and the left hand providing harmonic support with chords.

dares..... to be free!..... That ev'n... in

The third system of music has the lyrics "dares..... to be free!..... That ev'n... in". The piano accompaniment continues with the same rhythmic and harmonic structure, featuring eighth notes in the right hand and chords in the left hand.

ru... in it dares..... to be free! Oh! the

The fourth system concludes the page with the lyrics "ru... in it dares..... to be free! Oh! the". The piano accompaniment features a final cadence with a double bar line and repeat signs. The system ends with a fermata over the final notes of both the vocal and piano parts.