

Thomas John Dibdin  
(1771-1841)

## Rustic coquette

Francis Champneys  
(1848-1930)

*allegro vivace*

Soprano: Once a maid-en went a - may-ing, Ro-sy cheeks and spark- ling eye;

Alto: Once a maid-en went a - may-ing, Ro-sy cheeks and spark- ling eye;

Tenor: Once a maid-en went a - may-ing, Ro-sy cheeks and spark- ling eye;

Bass: Once a maid-en went a - may-ing, Ro-sy cheeks and spark- ling eye;

Piano: *f*, 176

The musical score consists of five staves. The top four staves represent vocal parts: Soprano (treble clef), Alto (C-clef), Tenor (Bass clef), and Bass (F-clef). The bottom staff represents the piano (F-clef). The key signature is one sharp (F#). The tempo is *allegro vivace*. The piano part includes a dynamic marking *f* and a tempo marking of 176.

5 Near the spot a shep- herd stray-ing Tuned his reed so mer - ri - ly.

Near the spot a shep - herd stray-ing Tuned his reed so mer - ri - ly.

Near the spot a shep- herd stray-ing Tuned his reed so mer - ri - ly.

Near the spot a shep - herd stray-ing Tuned his reed so mer - ri - ly.

The continuation of the musical score starts at measure 5. It features four staves for voices (Soprano, Alto, Tenor, Bass) and one staff for the piano. The lyrics describe a shepherd tuning his reed pipe near a spot. The piano part provides harmonic support with chords.

Soprano (S) voice part:

**p**With this maid he would be coo-ing, Fa la la la la la la la la,

**cresc.**

Alto (A) voice part:

**p**With this maid he would be coo-ing, Fa la la la la la la la la,

**cresc.**

Tenor (T) voice part:

**p**With this maid he would be coo-ing, Fa la la la la la la la la,

**cresc.**

Bass (B) voice part:

**p**With this maid he would be coo-ing, Fa la la la la la la la la,

**cresc.**

Piano accompaniment:

**p**

**cresc.**

Soprano (S) vocal line:

Fa la la la la la la la, ***f*** Fa la la

Alto (A) vocal line:

la la la la la la la la, ***f*** Fa la la

Tenor (T) vocal line:

Fa la la la la la la la la, ***f*** Fa la la

Bass (B) vocal line:

Fa la la la la la la la la, ***f*** Fa la la

Accompaniment (bottom staff):

***f*** cresc.

25

S      la la la la ***ff***la la la. ***f***O, he vowed her cheeks were bloom-ing, O, he swore her—

A      la la la la la ***ff***la la la. ***f***O, he vowed her cheeks were bloom-ing, O, he swore her—

T      la la la la la ***ff***la la la. ***f***O, he vowed her cheeks were bloom-ing, O, he swore her—

B      la la la la la ***ff***la la la. ***f***O, he vowed her cheeks were bloom-ing, O, he swore her—

***ff***      ***f***

S eyes were bright, Lips were co-ral, breath per- fum-ing, And her skin was

A eyes were bright, Lips were co-ral, breath per - fum-ing, And her skin was

T eyes were bright, Lips were co-ral, breath per- fum-ing, And her skin was

B eyes were bright, Lips were co-ral, breath per - fum-ing, And her skin was

Piano/Vocal

S

A

T

B

30

li-ly white. **p**Vowed that for her he was dy-ing, Fa la la la la la la la la,

li-ly white. **p**Vowed that for her he was dy-ing, Fa la la la la la la la la,

li-ly white. **p**Vowed that for her he was dy-ing, Fa la la la la la la la la,

li-ly white. **p**Vowed that for her he was dy-ing, Fa la la la la la la la,

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

*cresc.*



45 *adagio con sentimento*

S la la la la ***ff*** la la la. ***p*** Thus co-quet-ting lost her lo-ver, Soon the hap-less—  
***cresc.***

A la la la la la ***ff*** la la la. ***p*** Thus co-quet-ting lost her lo-ver, Soon the hap-less—  
***cresc.***

T la la la la la ***ff*** la la la. ***p*** Thus co-quet-ting lost her lo-ver, Soon the hap-less—  
***cresc.***

B la la la la la ***ff*** la la la. ***p*** Thus co-quet-ting lost her lo-ver, Soon the hap-less—  
*adagio con sentimento*

***ff*** ***p*** ***cresc.***

50 *dim. e rall.*

S sto—ry spread; ***p*** Not a swain would now ap - prove her, Ev'-ry maid but  
*dim. e rall.*

A sto - ry spread; ***p*** Not a swain would now ap - prove her, Ev'-ry maid but  
*dim. e rall.*

T sto—ry spread; ***p*** Not a swain would now ap - prove her, Ev'-ry maid, ev'-ry  
*dim. e rall.*

B sto - ry spread; ***p*** Not a swain would now ap- prove her, Ev'-ry maid but  
*dim. e rall.*

***p*** ***dim. e rall.***

S

*a tempo*

she was wed. **p** Maids be warned by her pro - ceed-ing, Fa la la la la

A

cresc.

she was wed. **p** Maids be warned by her pro - ceed-ing, Fa la la la

T

cresc.

maid but she was wed. **p** Maids be warned by her pro - ceed-ing, Fa la la la la

B

cresc.

she was wed. **p** Maids be warned by her pro - ceed-ing, Fa la la la la

**p**

cresc.

S

la la la la, **p** Lest down - stairs you should be lead - ing,

A

la la la la, **p** Lest down-stairs you should be leading, Fa la la la

T

la la la la la la la, **p** Lest down - stairs you should be lead - ing,

B

la la la la, **p** Lest down - stairs, down-stairs you should be

**p**

S *cresc.*

[60]

A *cresc.*

T *cresc.*

B *cresc.*

Song lyrics: Fa la la la la la la la la la, Fa la la, Fa la la, Fa la la, Fa la la, Fa la la, lead-ing, Fa la la la la la la, Fa la la,

*cresc.*

S *cresc.*

[65]

A *cresc.*

T *cresc.*

B *cresc.*

Song lyrics: *f* Fa la *ff* la la la.

*f* Fa la *ff* la la la.

*f* Fa la *ff* la la la.

*f* Fa la *ff* la la la.

*f* *cresc.*

*ff*