

1843

## Song of the Captive Greek Girl

J. W. Hobbs

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The views expressed in this paper are solely those of the author.

# SONG OF THE CAPTIVE GREEK GIRL,

AS SUNG BY ... MRS. FRANKLIN  
Poetry by

Miss Hardee

MUSIC BY

J. W. HOBBS.

BOSTON: Published by OLIVER DITSON 135 Washington Street.

The musical score is arranged in three systems. The first system is marked *SPRITOSO.* and features a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system includes a *Ped.* (pedal) marking with an asterisk. The second system continues the melody and accompaniment, also featuring a *Ped.* marking with an asterisk. The third system includes the vocal line with lyrics: "Oh! the heart is a free and a fetherless thing, A wave of the ocean, a bird on the wing; A". The vocal line is written in a soprano clef, and the piano accompaniment is in the bass clef. The third system includes a *loco.* marking and a *p* (piano) dynamic marking.

"Oh, 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.

*a tempo*

ri - derless steed o'er the de-sert-plain bounding; A peal of the storm o'er the

Cres: Marcato.

valley resounding— A peal of the storm o'er the valley resounding

*ritard*

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

*ritard*

dares, dares to be free! It

Ped. \*

gra dares . . . . . to be free! It

*Loco.*

gra dares . . . . . to be free! It

*Loco.*

*f*

dares — it dares to be free!

*grn.....*

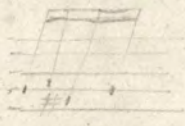
*Ped.*

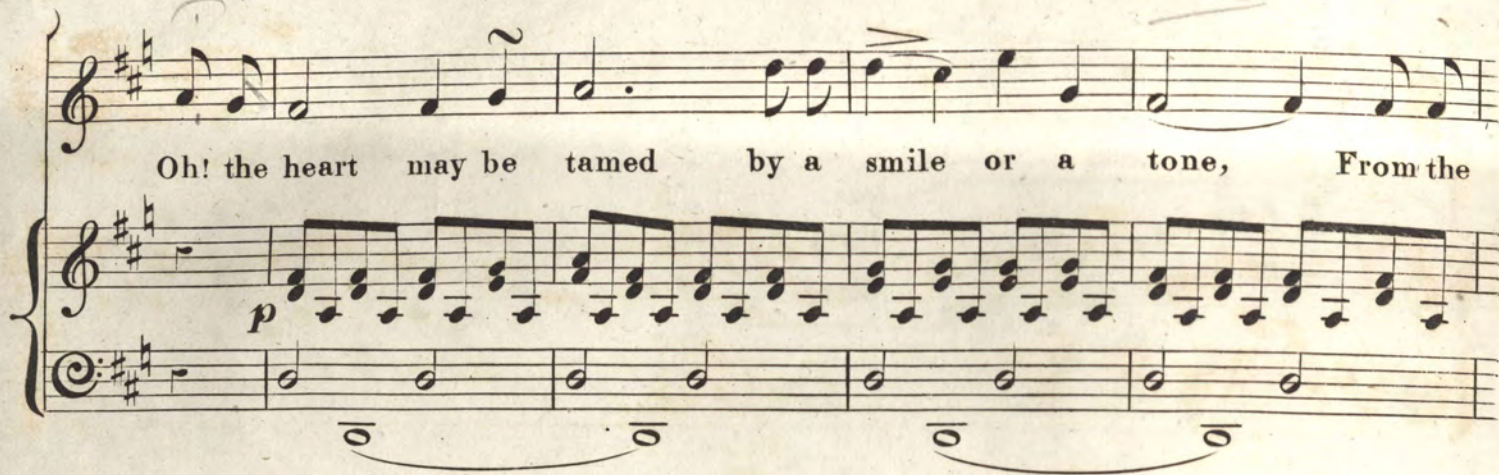
*Loco.*

*Fine.*

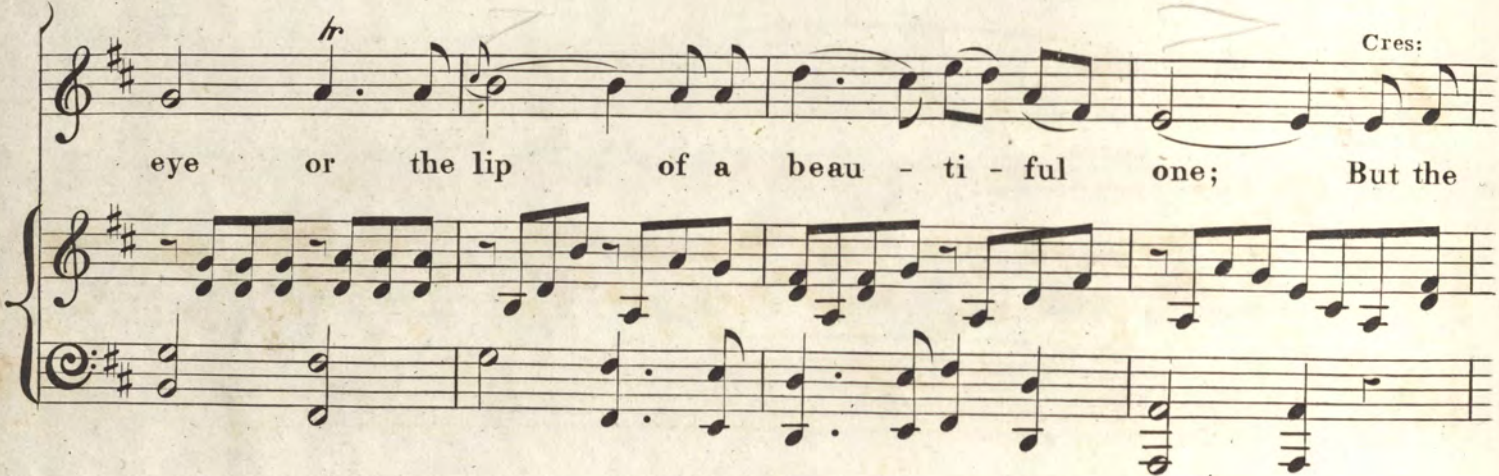
*Ped.*

*Fine.*

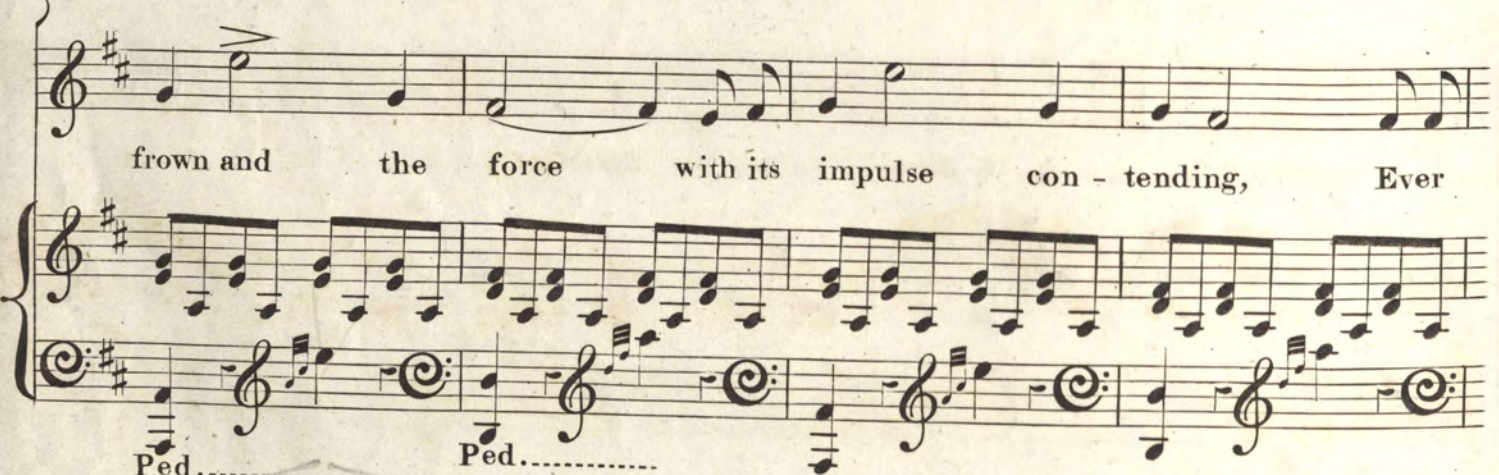
*be* 



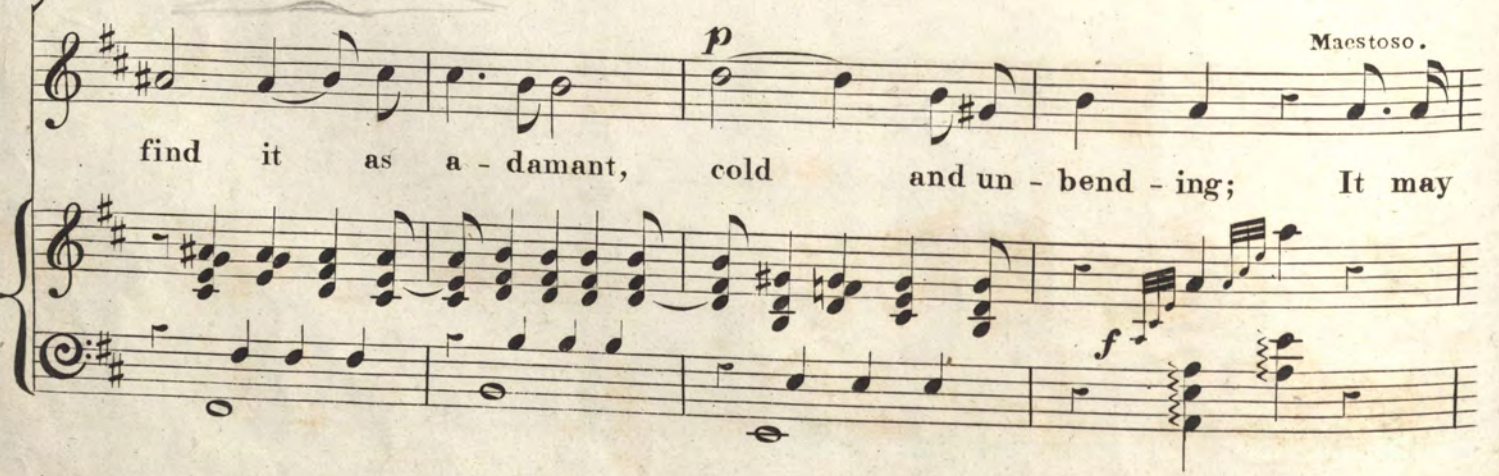
Oh! the heart may be tamed by a smile or a tone, From the



eye or the lip of a beautiful one; But the



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



find it as adamant, cold and un - bend - ing; It may

Ped.....

Ped.....

*Maestoso.*

Energico.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "break, it may burst; but its ty - - rants will". The piano accompaniment starts with a forte dynamic marking 'f' and includes various rhythmic patterns and chords.

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

The second system continues the musical piece. The vocal line has a long note for the word "see" followed by a dotted line. The lyrics are "see, . . . . . That ev'n in ru - in It". The piano accompaniment continues with a steady rhythmic accompaniment.

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

The third system shows the vocal line with the lyrics "dares . . . . . to be free! . . . . . That ev'n in". The piano accompaniment features more complex rhythmic patterns, including sixteenth notes.

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 vocal line ends with a double bar line and a fermata. The piano accompaniment also concludes with a double bar line and a fermata.

