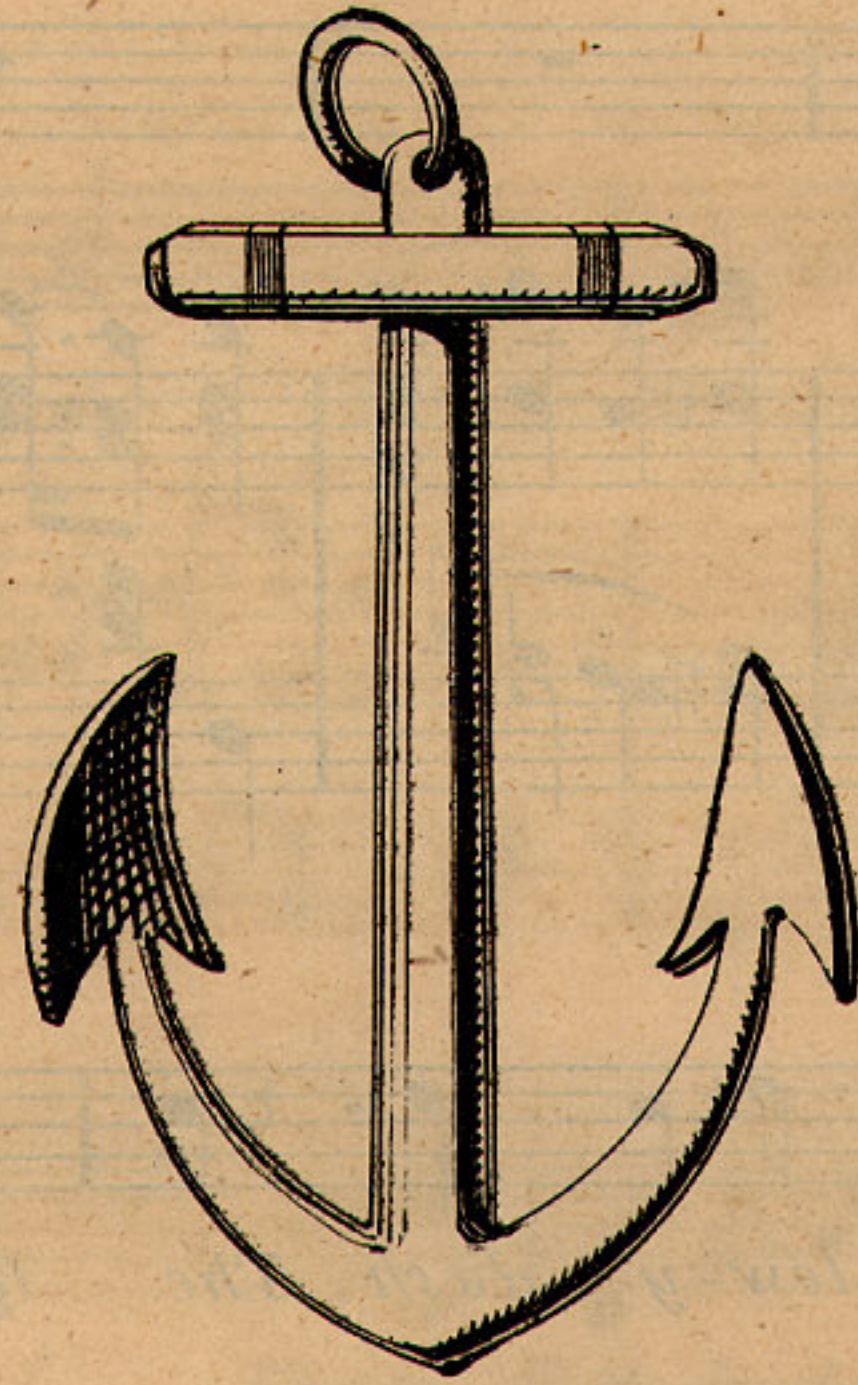


To the
MARYLAND SOCIETY, RICHMOND, VA.

THE FLOWERS COLLECTION

THERE'S LIFE IN THE OLD LAND YET.



POETRY BY

JAS. R. RANDALL, ESQ.

MUSIC BY

EDWARD KATON.

AUGUSTA. G a

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THERE'S LIFE IN THE OLD LAND YET.

E. O. EATON.

Voice.

Tempo di marcia.

By

PIANO.

mf

The first system of the musical score features a voice line and a piano accompaniment. The voice line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a few notes, including a quarter note G4 and a quarter note A4. The piano accompaniment is written for both the right and left hands, starting with a treble clef and a key signature of one sharp. It includes a dynamic marking of *mf* and a tempo instruction of *Tempo di marcia.* The piano part consists of several measures of chords and moving lines.

blue Pa - - taps co's bil - low - y dash The ty - rant's war - shout

The second system continues the musical score. The voice line has a treble clef and a key signature of one sharp. The lyrics are: "blue Pa - - taps co's bil - low - y dash The ty - rant's war - shout". The piano accompaniment continues with chords and moving lines in both hands, maintaining the key signature of one sharp.

comes, A - long with the cymbals' fit - ful clash, And the growl of his sullen

f

mf

The third system continues the musical score. The voice line has a treble clef and a key signature of one sharp. The lyrics are: "comes, A - long with the cymbals' fit - ful clash, And the growl of his sullen". The piano accompaniment continues with chords and moving lines in both hands, including dynamic markings of *f* and *mf*.

drums; We hear it we heed it, with vengeful thrills, And we

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte).

shall not forgive or for- get— There's faith in the streams, There's hope in the hills, There's

The second system continues the musical score. The vocal line has a melodic line with some rests. The piano accompaniment maintains the rhythmic texture. The system concludes with a double bar line and a common time signature (C) in the bass staff.

life in the old land yet!— There's faith in the streams, There's hope in the hills, There's

The third system continues the musical score. The vocal line features a melodic line with some rests. The piano accompaniment maintains the rhythmic texture. The system concludes with a double bar line and a common time signature (C) in the bass staff.

life in the old land yet!

The fourth system continues the musical score. The vocal line features a melodic line with some rests. The piano accompaniment maintains the rhythmic texture. The system concludes with a double bar line and a common time signature (C) in the bass staff.

2.

*Minions! we sleep, but we are not dead,
We are crushed, we are scourged, we are scarred;
We crouch 'tis to wellcome the triumph tread
Of the peerless Beauregard;
Then woe to your vile, polluting horde,
When the Southern braves are met.
There's faith in the victor's stainless sword,
'There's in life in the old Land yet.'*

3.

*Bigots! ye quell not the valiant mind
With the clank of an iron chain -
The spirit of freedom sings in the wind
O'er Merryman, Thomas and Kane;
And we, though we smite not, are not thralls -
We are piling a gory debt,
While down by McHenry's dungeon walls
There's life in the old Land yet.'*

4.

*Our women have hung their harps away,
And they scowl on your brutal bands,
While the nimble poignard dares the day
In their dear, defiant hands;
They will strip their tresses to string our bows,
Ere the Northern sun is set;
There's faith in their unrelenting woes -
'There's life in the old Land yet.'*

5.

*There's life, though it throbbeth in silent veins,
'Tis vocal without noise,
It gushed o'er Manassa's solemn plains
From the blood of the Maryland boys;
That blood shall cry aloud, and rise
With an everlasting threat,
By the death of the brave, by the God in the skies,
There's life in the old Land yet.'*