

The Girl I Left Behind Me

Words 18 century

Music anon.

The words of this song can be traced back to the mid-18th century. Around 1759 there were many encampments along the south coast of England anticipating French invasion. The tune, which is anonymous, is sometimes known as Brighton Camp. It is still played by the British Army on occasions of departure.

Firmly, with movement

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo/mood is 'Firmly, with movement'. The score includes a capo instruction: '(Capo on 3rd fret)'. The music is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: '1. I'm lone-some since I crossed the hill, And o'er the moor and val - ley, Such hea - vy thoughts my heart do fill, Since part - ing with my Sal - ly, I seek no more the fine or gay, For each does but re - mind me How'. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. Chords are indicated above the staff: Bb, C, F, Bb, G7, C, G, A, D, G, Bb, Dm, C, F, G, A, D, G, A, A7, D, A, D, G, E7, A.

Girl I Left Behind Me

L Towne



Girl I Left Behind Me:

The Girl I Left Behind Me Neil Bartlett, Jessica Walker, 2011-11-22 I m sure I m not the only one who s thinking hang on a minute I seem to have the knack of pleasing ladies In trousers With short hair In public Was that allowed Indeed it was A cool and contemporary look at one of the most intriguing aspects of musical theatre just what is it that makes a woman in trousers so appealing Accompanied by a piano mezzo soprano Jessica Walker dons a few well chosen items of male attire giving a supremely well sung performance that conjures up an entire world from the swaggering cross dressers of the Victorian Music Hall to the ambiguous boy heroes of Mozart and Strauss to the back room bulldykes of the Harlem Renaissance Commissioned and produced by Opera North Projects with the Southbank Centre touring partner Welcome to Yorkshire The Girl I Left Behind Me is a provocative flirtatious personal one woman guide which deliciously recalls a forgotten chapter of female performance The Girl I Left Behind Me will be performed at The Barbican Centre in November 2011 as part of the Bite Season *The Girl I Left Behind Me, with the Answer. To which are Added Low Down in the Broom. Anna's Urn, All My Comfort! She's what I Dare Not Name. [Songs.] GIRL., 1809 1. An Answer to The Girl I Left Behind Me. 2. A New Song Called the Roving Soldier, Etc , 1810* **The Girl I Left Behind** Shusaku Endo, 1995-11 A man who caused a girl to fall in love with him by playing up his deformity then seduced and abandoned her is haunted by her memory A study of the workings of conscience By a Japanese Catholic writer author of Silence *The Girl I Left Behind Me!*. John L. Zieber, 1850 *The Girl I Left Behind* Jane O'Reilly, 1980 **"The Girl I Left Behind Me."**, 1865 *The Girl I Left Behind Me* George P. Hardwick, 1861 *Gateway*, 1904 **A Wilkie Collins Songbook** Allan W. Atlas, 2023 A Wilkie Collins Songbook consists of twenty seven everyday pieces three of them in two different versions each that either appear in the novels and short stories of the Victorian author Wilkie Collins 1824-89 or were inspired by them There is an overture for a stage production on which Collins collaborated with Charles Dickens a number of pieces that reflect the popularity of The Woman in White 1860 which rocketed Collins to superstardom and forming the heart of the anthology twenty ballads patriotic songs and traditional tunes that would have been well known to Collins's English and American readers Among the twenty two composers represented are Francesco Berger a regular at Dickens's Sunday evening card games the prolific Walter Burnot whose business card read Songs Written While You Wait Charles Dibdin and John Davy as well as four women Frances Arkwright Clara Angela Macirone Virtue Millard and the mysterious American called The Veiled Lady In all the songbook provides an informative and entertaining romp through the everyday music of Wilkie's World **The Gateway**, 1904 **The Play Party in Indiana**, 1916 *Irish Folk Music* Francis O'Neill, 1910 **The Pageant of America: The American stage, by O.S. Coad and Ewin Mims, Jr** Ralph Henry Gabriel, 1929 **Flying Cloud**, 1922 **Read 'em and Weep** Sigmund Spaeth, 1926 *The Theatrical 'world'*. William Archer, 1896 **Marlborough Upper School Songs**, 1901 **The Register of the Kentucky State Historical Society**, 1918 *Confederate Veteran*, 1917

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