

# 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 piano introduction, four lines of music with lyrics, and a final line. A large, semi-transparent watermark 'Copyright © 2001 by Boosey & Hawkes Music Publishers Ltd.' is centered over the middle of the score.

**Chords:** Bb, C, F, Bb, G7, C, Bb, C, F, Bb, Dm, C, F, Bb, C, F, Bb, C, C7, F, Bb, F, Bb, G7, C.

**Lyrics:**

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

# Girl I Left Behind Me

**Neil Bartlett, Jessica Walker**



## 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 bulldozers 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

## Enjoying the Track of Appearance: An Psychological Symphony within **Girl I Left Behind Me**

In some sort of used by displays and the ceaseless chatter of instant transmission, the melodic beauty and mental symphony produced by the prepared term frequently disappear into the back ground, eclipsed by the constant sound and disturbances that permeate our lives. But, nestled within the pages of **Girl I Left Behind Me** a wonderful fictional treasure overflowing with natural feelings, lies an immersive symphony waiting to be embraced. Crafted by a masterful composer of language, that interesting masterpiece conducts viewers on an emotional journey, well unraveling the concealed songs and profound impact resonating within each cautiously constructed phrase. Within the depths of the moving analysis, we can examine the book is main harmonies, analyze their enthralling writing style, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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