

Jane Austen's Music

Songs and piano pieces from her personal collection, held at Jane Austen's House in Chawton, Hampshire, with readings from her works

Lyceum Club
Wednesday 12 November 2008

Graham Tulloch (reader)
Gillian Dooley (soprano)
Fiona McCauley (piano)

Programme

Overture to La Buona Figliuola by Nicolo Piccinni (1728-1800) (First Movement)
(appears in several of the Austen family music books)

Sense and Sensibility Volume 2, Chapter 1 – Elinor contrives to speak to Lucy Steele under cover of Marianne's music.

Sweet Transports by William Shield (1748-1828) (no. 9 in Austen's song book)

<i>Sweet transports, gentle wishes, go.</i>	<i>And cruel Duty bid us part.</i>
<i>In vain his charms have gain'd my heart.</i>	<i>Ah, why does Duty chain the mind</i>
<i>Since Fortune, still to love a foe,</i>	<i>and part those souls which love has joined?</i>

Sense and Sensibility Volume 1, Chapter 16 – Marianne has been deserted by Willoughby.

Thy Fatal Shafts (Anon) (no. 2 in Austen's song book)

<i>Thy fatal shafts unerring prove,</i>	<i>Condemned to nurse eternal care,</i>
<i>I bow before thine altar, Love;</i>	<i>And ever drop the silent tear;</i>
<i>I feel the soft resistless flame,</i>	<i>Unheard I sorrow, unknown I sigh.</i>
<i>Glide swift thro' all my vital frame.</i>	<i>Unfriended live, unpitied die.</i>

Persuasion Volume 1, Chapter 8 – At the Musgroves, Anne plays while Captain Wentworth and the Musgrove girls dance.

Begone, dull care (Anon) (no. 35 in Austen's song book)

<i>Begone, dull care, I prithee be gone from me.</i>	<i>Too much care will make a young man grey,</i>
<i>Begone, dull care, you and I shall never agree.</i>	<i>And too much care will turn an old man to</i>
<i>Long time thou hast been vexing me</i>	<i>clay.</i>
<i>and fain thou would'st me kill.</i>	<i>My wife shall dance and I will sing</i>
<i>But in faith, dull care</i>	<i>So merrily pass the day,</i>
<i>Thou never shall have thy will.</i>	<i>For I hold it one of the wisest things</i>
	<i>To drive dull care away.</i>

Emma Volume 2, Chapter 14 – Emma is engaged to Mr Knightley

The Soldier's Adieu by Charles Dibdin (1745-1814) (no. 12 in Austen's song book)

Adieu, adieu, my only life

My honour calls me from thee.

Remember thou'rt a sailor's wife.*

Those tears but ill become thee.

What though by duty I am call'd

Where thund'ring Cannons rattle

Where valour's self might stand appalled

When on the wings of thy dear love.

To heav'n above thy fervent orisons are flown

The tender pray'r thou put'st up there

Shall call a guardian angel down

To watch me in the battle.

*Austen has crossed out 'soldier' and substituted 'sailor' here.

Mansfield Park Chapter 25 – William Price discusses his career with his sister Fanny

Captivity by Stephen Storace (1762-1796) (no. 29 in Austen's song book)

My foes prevail, my friends are fled,

These suppliant hands to heav'n I spread,

Heav'n guard my unprotected head

Amid this sad, sad Captivity.

Victim of anguish and despair!

How grief has changed thy flowing hair

How wan thy wasted cheek with care,

Amid this sad captivity.

(Storace's intended subject was Marie Antoinette. However, it is likely that Austen saw this song as a lament for her much admired Mary Queen of Scots. She changed the title of another Storace song about the French Queen, also in her song book, from 'Lamentation of Marie-Antoinette' to 'Queen Mary's Lamentation'.)

The History of England Part 11, Elizabeth – Jane Austen on Elizabeth and Mary

The Marseilles March (no. 25 in Austen's song book)

Please join in the final chorus!

Allons enfants de la Patrie

Le jour de gloire est arrivé !

Contre nous de la tyrannie

L'étendard sanglant est levé

Entendez-vous dans les campagnes.

Mugir ces féroces soldats.

Ils viennent jusque dans vos bras.

Égorger vos fils, vos compagnes!

Aux armes citoyens

Formez vos bataillons

Marchez, marchez!

Qu'un sang impur

Abreuve nos sillons.

Arise children of the fatherland

The day of glory has arrived!

Against us tyranny's

Bloody standard is raised.

Listen to the sound in the fields

The howling of these fearsome soldiers.

They are coming into your midst

To cut the throats of your sons and

consorts.

To arms, citizens,

Form your battalions.

March, march!

Let impure blood water our furrows.



Mansfield Park Volume 2, Chapter 7 – Mary Crawford’s harp arrives

The Joys of the Country by Charles Dibdin (1745-1814) (no. 5 in Austen’s song book)

<i>Let Bucks and let bloods to praise London agree</i>	<i>Then how sweet in the dogdays</i>
<i>Oh the joys of the country, my jewel for me.</i>	<i>To take the fresh air,</i>
<i>Where sweet is the flow’r</i>	<i>When to save you expence</i>
<i>That the May bush adorns</i>	<i>The dust powders your hair</i>
<i>And how charming to gather it,</i>	<i>Thus pleasures, like snow-balls</i>
<i>But for the thorns.</i>	<i>Encrease as they roll</i>
<i>Where we walk o’er the mountains</i>	<i>And tire you to death,</i>
<i>With health our cheeks glowing,</i>	<i>Not forgetting the Bowl:</i>
<i>As warm as a toast honey</i>	<i>Where in mirth and good fellowship</i>
<i>When it en’t snowing.</i>	<i>Always delighting,</i>
<i>Where nature to smile</i>	<i>We agree, that is, when we’re not</i>
<i>When she joyful inclines</i>	<i>Squabbling and fighting</i>
<i>And the sun charms us</i>	<i>Den wid toasts and pint bumpers</i>
<i>All the year round when it shines.</i>	<i>We bodder the head,</i>
<i>Oh! The mountains and vallies and bushes,</i>	<i>Just to see who most gracefully staggers to</i>
<i>The pigs and the screech owls and thrushes</i>	<i>bed.</i>
<i>Let Bucks, and let bloods to praise London agree</i>	<i>Oh! The mountains and vallies...</i>
<i>Oh the joys of the country my jewel for me.</i>	

Northanger Abbey Volume 2, Chapter 14 – Catherine is sent home from Northanger Abbey

Somebody (Anon) (no. 27 in Austen’s song book)

<i>Were I obliged to beg my bread</i>	<i>Oh had I eagles wings to fly</i>
<i>And had not where to lay my head</i>	<i>I'd bend my course across the sky</i>
<i>I'd creep where yonder flocks are fed</i>	<i>And soon bestow one loving eye</i>
<i>And steal a look at Somebody.</i>	<i>On my adored somebody.</i>
<i>Poor, dear Somebody,</i>	
<i>Dear, sweet Somebody.</i>	

Pride and Prejudice Volume 2, Chapter 8 – Elizabeth plays for Mr Darcy and Colonel Fitzwilliam at Rosings.

My Phillida by Miss Mellish(no. 19 in Austen’s song book)

<i>My Phillida, Adieu</i>	<i>I'll deck her tomb with flowers</i>
<i>Love, for evermore, farewell.</i>	<i>The rarest ever seen</i>
<i>Ah me, I've lost my heart's love</i>	<i>And with my tears, as showers,</i>
<i>And thus I sing farewell.</i>	<i>I'll keep them fresh and green.</i>
<i>Ding Dong, Ding Dong,</i>	<i>Ding Dong Ding Dong etc.</i>
<i>My Phillida is dead.</i>	
<i>I'll stick a branch of Willow</i>	
<i>At my fair Phillis' head.</i>	
<i>Ding Dong.</i>	

Emma Volume 3, Chapter 19 – Emma’s wedding.

The Wedding Day by James Hook (1746-1797) (no. 24 in Austen’s song book)

What virgin or Shepherd in valley or grove	Oe’r brook and o’er brake as he hies to the
Will envy my innocent lays?	Bow’r,
The song of the heart and the off spring of love,	How lightsome my shepherd can trip,
When sung in my Corydon’s praise.	And sure when of love
	He describes the soft pow’r
	The honey dew drops from his lip.

END

... yes, yes, we will have a pianoforte, as good as can be got for thirty guineas, and I will practice country dances, that we may have some amusement for our nephews and nieces, when we have the pleasure of their company.

Jane Austen, Letter to Cassandra, 27 December 1808.

Aunt Jane began her day with music – for which I conclude she had a natural taste; as she thus kept it up – ’tho she had no one to teach; was never induced (as I have heard) to play in company; and none of her family cared much for it. I suppose that she might not trouble them, she chose her practising time before breakfast – when she could have the room to herself – She practised regularly every morning – She played very pretty tunes, I thought – and I liked to stand by her and listen to them; but the music (for I knew the books well in after years) would now be thought disgracefully easy – Much that she played from was manuscript, copied out by herself – and so neatly and correctly, that it was as easy to read as print.

Caroline Austen, *My Aunt Jane, a Memoir* – 1867.

Gillian Dooley has studied singing with Eleanor Houston, James Christiansen, Roger Howell and, more recently, Beverley Peart. She was a founding member of the Adelaide Chamber Singers and has recently rejoined Graduate Singers after an interval of two decades. Gillian is Special Collections Librarian at Flinders University Library, having joined the Flinders University Library staff in 1989.

Fiona McCauley is a graduate of the Royal Scottish Academy of Music in Glasgow. She was a senior classroom music teacher for over forty years in Scotland, England and Adelaide. Since retiring from the education sector, she has been able to pursue her love of accompanying, and has played with choirs, vocalists and instrumentalists.

Graham Tulloch is Professor of English and Dean of Humanities at Flinders University. A specialist in Scottish literature, he has written and edited books and articles on Sir Walter Scott and other Scottish writers, as well as Australian colonial literature and the Scots language in Australia.



The CD from the performance of *Jane Austen’s Music in the 2008 Adelaide Fringe* is available for \$22 from Gillian Dooley, 08 8201 5238, email gillian.dooley@flinders.edu.au