

# 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

Jane Austen Festival, Canberra  
18 April 2009

Gillian Dooley (soprano and solo piano)  
Phil Dooley (piano accompaniment)

## Programme

**March in Judas Maccabaeus by Handel (1685-1759)** (Chawton manuscript book no. 1)

**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>

**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>

**Lotharia by Thomas Arne (1710-1778)** (Chawton manuscript book no. 1)

<i>Vainly now you strive to charm me</i>	<i>Go ye warbling birds, go leave me,</i>
<i>All ye sweets of blooming May.</i>	<i>Shade ye clouds the smiling sky;</i>
<i>How should empty sunshine warm me,</i>	<i>Sweeter notes her voice can give me,</i>
<i>While Lotharia keeps away.</i>	<i>Softer sunshine fills her eye.</i>

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

La Buona Figliuola is an Italian opera based on *Pamela* by Austen's favourite author, Samuel Richardson.

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

<i>Adieu, adieu, my only life</i>	<i>Where valour's self might stand appalled</i>
<i>My honour calls me from thee.</i>	<i>When on the wings of thy dear love.</i>
<i>Remember thou'rt a sailor's* wife.</i>	<i>To heav'n above thy fervent orisons are flown</i>
<i>Those tears but ill become thee.</i>	<i>The tender pray'r thou put'st up there</i>
<i>What though by duty I am call'd</i>	<i>Shall call a guardian angel down</i>
<i>Where thund'ring Cannons rattle</i>	<i>To watch me in the battle.</i>

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

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

<i>My foes prevail, my friends are fled,</i>	<i>Victim of anguish and despair!</i>
<i>These suppliant hands to heav'n I spread,</i>	<i>How grief has changed thy flowing hair</i>
<i>Heav'n guard my unprotected head</i>	<i>How wan thy wasted cheek with care,</i>
<i>Amid this sad, sad Captivity.</i>	<i>Amid this sad captivity.</i>

(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.)

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

**Please join in the final chorus!**

<i>Allons enfants de la Patrie</i>	Arise children of the fatherland
<i>Le jour de gloire est arrivé !</i>	The day of glory has arrived!
<i>Contre nous de la tyrannie</i>	Against us tyranny's
<i>L'étendard sanglant est levé</i>	Bloody standard is raised.
<i>Entendez-vous dans les campagnes.</i>	Listen to the sound in the fields
<i>Mugir ces féroces soldats.</i>	The howling of these fearsome soldiers.
<i>Ils viennent jusque dans vos bras.</i>	They are coming into your midst
<i>Égorger vos fils, vos compagnes!</i>	To cut the throats of your sons and consorts.
<i>Aux armes citoyens, formez vos bataillons</i>	To arms, citizens, form your battalions.
<i>Marchez, marchez!</i>	March, march!
<i>Qu'un sang impur abreuve nos sillons.</i>	Let impure blood water our furrows.
<b>Marchons, marchons!</b>	Let us march!
<b>Qu'un sang impur abreuve nos sillons.</b>	Let impure blood water our furrows.



**The Yellow Hair'd Laddie varied by I. Pleyel (1757-1831)**

(This song is in a collection of printed folksongs in the Chawton Collection, and several of Pleyel's variations of folk tunes are said to be among the Austen family music at Chawton manor house)

**Robin Adair (Anon)**

*What's this dull town to me? Robin's not here.*  
*What was't I wish'ed to see? What wish'd to hear?*  
*Where's all the joy and mirth made this town a Heav'n on earth?*  
*Oh! they're all fled with thee, Robin Adair.*

*What made th'assembly shine? Robin Adair.*  
*What made the Ball so fine? Robin Adair.*  
*And when the play was o'er, What made my heart so sore?*  
*Oh! it was parting with Robin Adair.*

**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>

*Poor, dear Somebody, dear, sweet Somebody.*

**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>

**Piano Sonata in C major, Hob. 16/35 by Joseph Haydn (1732-1809) (2nd Movement)**  
(copied in Jane Austen's hand in a music manuscript book signed 'C.E. Austen')

**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>	

**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>	

**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

**References:**

Austen Music Online <http://bama.ua.edu/~jdonley/austen/index.html>

Ian Gammie and Derek McCulloch, *Jane Austen's Music* (St Albans: Corda, 1996).

Jane Austen House Museum, Chawton <http://www.jane-austens-house-museum.org.uk/>

Patrick Piggott, *The Innocent Diversion: Music in the Life and Writings of Jane Austen* (London: D. Cleverdon, 1979).

*... 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** started piano lessons at the age of 6, and 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.

**Phil Dooley** has studied music since the age of 8; initially classical but then branching out into blues soul and pop in his rebellious years. He has also played in a number of semi- and unprofessional pop and blues bands, and released a couple of CDs of original music, which are not available at reputable music stores. He currently teaches playing by ear in Sydney's Eastern Suburbs. By day he is a science communicator in the School of Physics at the University of Sydney.



*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](mailto:gillian.dooley@flinders.edu.au)*