

Oh Nancy

[Thomas Carter]

♩ = 80

Andante Espressivo

The musical score is presented in three systems. The first system shows the beginning of the piece, with a Violin part and a Harpsichord part. The Harpsichord part starts with a *mf* dynamic and a *sf* dynamic. The second system continues the music, with a *p* dynamic marking in the Harpsichord part. The third system shows the final measures of the piece, with a *p* dynamic marking in the Harpsichord part. The Violin part is marked with a *p* dynamic in the third system. The Harpsichord part is marked with a *p* dynamic in the third system. The score is in 4/4 time and features a variety of musical notations, including slurs, accents, and dynamic markings.

Austen's MS originally read 'Nanny', but was altered to read 'Nancy'.
Separate violin part also available.

Vln. ¹³

Violin part for measures 13-16. The melody consists of eighth and sixteenth notes, with some slurs and accents.

Hpschd. ¹³

f Oh — Nan - cy — wilt thou fly — with — me nor —

ff *p* *sf*

Piano accompaniment for measures 13-16. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and rests.

Vln. ¹⁷

Violin part for measures 17-20. The melody continues with eighth and sixteenth notes, featuring slurs and accents.

Hpschd. ¹⁷

sigh to leave the charm - ing town? Can si - lent glens have charms for — thee, the

Piano accompaniment for measures 17-20. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and rests.

Vln. ²¹

p

Violin part for measures 21-24. The melody features a long, sustained note in measure 23, followed by eighth and sixteenth notes.

Hpschd. ²¹

low-ly cot and russ - et — gown? No long - er drest in silk - en sheen, no

f *p*

Piano accompaniment for measures 21-24. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and rests.

Oh Nancy

25

Vln. *tr*
rinf ten.

Hpschd. longer — deck'd with jew - els rare! Say, canst thou quit the bus - y scene where

rinf

29

Vln. *f* *p*

Hpschd. thou wert — fair - est of — the — fair? Say, canst thou quit the bus - y scene where

p

33

Vln. *sf* *mf* *p* *f* *p* *f*

Hpschd. thou wert fair - est of — the — fair? Where thou — wert fairest, where thou — wert fairest where

37

Vln.

Hpschd.

thou _____ wert fair - est of the fair?

p *f* *p*

41

Vln.

Hpschd.

The image shows a musical score for 'Oh Nancy'. It consists of two systems of music. The first system (measures 37-40) features a Violin (Vln.) part and a Harpsichord (Hpschd.) part. The Hpschd. part includes vocal lyrics: 'thou _____ wert fair - est of the fair?'. Dynamics are marked as *p* (piano), *f* (forte), and *p* (piano). The second system (measures 41-44) continues the instrumental parts. The Hpschd. part includes a trill (*tr*) in measure 43. The score is in a minor key and 3/4 time.

2.
 Oh Nancy when thou'rt far awa,
 Wilt thou not cast a wish behind?
 Say, can'st thou face the flaky snaw
 Nor shrink before the warping wind?
 O can that soft and gentlest miss
 Severest hardships learn to bear?
 Nor, sad, regret each courtly scene
 Where thou wert fairest of the fair?

3.
 O Nancy, can'st thou love so true
 Thru perils keen wi' me to gae,
 Or when thy swain mishap shall rue
 To share with him the pang of wae?
 And when invading pains befall,
 Wilt thou assume the nurses care,
 Nor, wishful, those gay scenes recall
 Where thou wert fairest of the fair?

4.
 And when, at last, thy love shall die
 Will thou receive his parting breath?
 Wilt thou repress each struggling sigh,
 And cheer with smiles the bed of death?
 And wilt thou, o'er his much lov'd clay,
 Strew flowers & drop the tender tear,
 Nor then regret those scenes so gay
 Where thou wert fairest of the fair?