

*200.*

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*Mrs Henry Coggsall*

THE

# CHURCH PORCH

A  
**Madrigal**

After the Style of the

## Sixteenth Century

Words by

### WM. M. THACKERAY

Music by

### F. NICHOLLS CROUCH.

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PHILADELPHIA

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Z. M. Barry

# THE CHURCH PORCH

Vivace  
ma non  
troppo

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, accented with '>' and marked with 'mf' and 'cres'. The left hand provides a steady accompaniment with chords and single notes.

1<sup>st</sup> Verse. Although! I en - ter not, Yet round a - bout the

2<sup>nd</sup> Verse. My la - dy comes at last, Timid, and stepping

The first system contains the vocal melody and piano accompaniment for the first two verses. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part continues with a consistent accompaniment pattern.

1. spot, Some - times I ho - ver, Some - times I

2. fast, And hast - 'ning thith - er, hast - 'ning

The second system contains the vocal melody and piano accompaniment for the final two verses. The piano part includes dynamic markings 'pp' and 'Ped' (pedal), and a 'dol' (ritardando) marking at the end.

1 ho - ver, And at the sa - cred gate, With long - ing eyes I

2 thith - er, With mod - est eyes down - cast, She comes, she's here, she's

*pp* *colla voce* *mf*

1 wait Ex - spect - ant of her, Ex - spect - ant

2 past, May Heav'n go with her, May Heav'n go

*mf* *con anima.*

1 of her! Ex - spect - ant of her! The min - ster bell tolls

2 with her, May Heav'n go with her, Kneel un - dis - turb'd fair

*listesso tempo*

1  
out, A - bove the ci - ty's rout, And noise and

2  
saint, Pour out your praise or plaint, Meek - ly and

*sf* *mf*

*smorzando*

1  
humming, And noise and humming, They've stopp'd the chim - ing

2  
du - ly, Meek - ly and du - ly, I will not en - ter

*Perdendosi* *tempo 1<sup>o</sup>* *mf*

*pp* *Ped* *ad lib.*

1  
Bell, I hear the or - gans swell, She's

2  
there, To sul - ly your pure Pray'r, With

*mf* *mf*

Church Porch

1 coming, she's coming, she's coming, Ah! my la - dy's coming! Ah!

2 thoughts un - - ru - ly, With thoughts un - ru - ly, With

*con anima*

1 my la - dy's coming, She's coming, she's coming, she's

2 thoughts un - ru - ly, With thoughts, with thoughts, un -

1 coming, She's coming, My la - dy's com - ing,

2 ru - ly, With thoughts, With thoughts, un - ru - ly.

*colla voce*

*pp*

Syn: ad lib:

Supplicazione

But suf - fer me to pace, Round the for - bid - den

place, Ling - 'ring a min - ute, Ling 'ring - a

min - ute, Like out - cast spirits who wait, And see through Heavns

7

gate, An - gels with in it, An - gels with

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and a breath mark (>). The piano accompaniment is in bass clef with the same key signature, featuring chords and moving lines in both hands.

in it, An - gels with in it, An - gels with

This system contains the next two staves. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a "Ped" (pedal) marking over the final measures.

in it, An - gels with in it, tempo to

*ad lib*

This system contains the third and fourth staves. The vocal line includes a piano (*p*) dynamic and a breath mark (>). The piano accompaniment features a section marked "ad lib" (ad libitum) and a "tempo to" instruction.

This system contains the final two staves of music on the page. The piano accompaniment continues with complex textures and concludes with a double bar line.