

English Bulls; or, The Irishman in London.  
 Englische Schnitzer, oder der Irländer in London.

N<sup>o</sup> 12.

Allegretto più tosto vivace.

Violino.

Violoncello.

Gesang.

Pianoforte.

Och! have you not heard, Pat, of  
 Now, I went to Saint Paul's, 'twas just  
 Next I made for the bank, Sir, for  
 Of all the strange places I  
*O hör-test du, Pat, von manch  
 Nun, zur Pauls Kirche ging ich, kam  
 Dem ging ich zur Bank, denn man  
 Stand oft schon auf man-nich gar*

man - y a joke — that's made by the wits' gainst your own coun - try folk; they may  
 af - ter my land - ing, a great house they've built, that has scarce room to stand in; and  
 there, I was told, — were o - ceans of sil - ver and moun - tains of gold; but I  
 ev - er was in, — wasn't that now the place for a hub - bub and din. While  
*sti - cheln - dem Wört, man - chem Mär - chen, er - son - nen uns I - ren zum Tort? Sie  
 e - ben von Deck, — ein statt - li - cher Bau, doch zum Stehn kaum ein Fleck; und  
 sag - te, dort sollt' — von Sil - ber ein Meer sein, und Ber - ge von Gold; ach  
 selt - sa - men Platz, doch auf kei - nem gleich dem, so voll Lär - men und Schwatz. A*

*sf*

talk of our bulls, but it must be con - fest, that, of all the bull ma - kers, John  
 there, gra - ma - chree! wont you think it a joke, — the low - er I whis - per'd, the  
 soon found this talk was mere blus - ter and vapour — for the gold and the sil - ver, where  
 some made a both - er to keep oth - ers quiet, — and the rest call'd for „Or - der“ meaning  
*zeit'n uns der Schüt - zer, doch leu - gne wer kann, — im Schüt - zern geht Al - len John*  
*dort, mei - ner Six! 'Swar ein nár - ri - sches Ding, — je lei - ser ich schritt, des - to*  
*Pos - sen, um die ich kein Wört mehr ver - lîer, denn das Gold und das Sil - ber war*  
*tob - te, zur Ru - he zu brin - gen den B, und da - - zwi - schen noch tol - ler „zur*

*dolce*

Bull is the best. I'm just come from Lon - don, their cap - i - tal town, a  
 loud - er I spoke! Then I went to the tow - er to see the wild beasts, thinking  
 all made of pa - per. A friend took me in - to the Par - lia - ment house, and  
 juste, make a riot. Then should you here - af - ter be told of some joke, by the  
*Bull noch vor - an. Erst jüngst hab' ich Lon - don, die Haupt - stadt, ge - seh'n, und ein*  
*lau - ter ich ging. Dann eilt' ich zum Zwin - ger, die Be - stien zu seh'n, da*  
*nichts als Pa - pier. In Haus der Ge - mei - nen auch sah ich mich um, und der*  
*Ord - nung! schrie C. Drum hörst du in Zu - kunft ein sti - cheln - des Wört, ein*

*dolce*

*cresc.* *p* *sf*

fine place it is, faith, I'm sor - ry to own; for there you can't shew your sweet  
 out of my wits to be fright - end at least; but these wild beasts I found stand - ing  
 there sat the Speak - er as mum as a mouse, for in spite of his name, wont you  
 Eng - lish - men made 'gainst your own coun - try folk, tell this tale, my dear hon - ey and  
*schö - ner Platz ist's, muss ich lei - der ge - stehn, doch zeigst du dort nir - gends dein*  
*wähnt' ich, vor Angst wird dir Spott schon ver - gehn, doch zahm wie die Läm - mer, be -*  
*Spre - cher sass da, wie ein Mäus - chen so stumm; denn trotz sei - nes Na - mens, glaubt*  
*Eng - li - sches Mär - chen, uns I - ren zum Tort: Gieb dies nur zum Be - sten, dann*

*cresc.* *p* *sf*

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line begins with a *sf* dynamic marking. The piano accompaniment also includes *sf* markings.

face in the street, but a Bull is the ver - y first man that you meet.  
 tame on a shelf, not one of the kit half so wild as my self.  
 think this a joke thoo, the Spea - ker he whom they all of them spoke to.  
 stout - ly pro - test, that of all the bull - mak - ers, John Bull is the best. Anonymous.  
 lie - bes Ge - sicht, dass ein Pin - sel der erst dir Be - geg - nen - de nicht.  
 gaff - ten sie mich, — und kein's war nur halb so voll - Wild - heit wie ich.  
 nicht, dass ich lüg', — der Spre - cher al - lein war's von Al - len der schwieg.  
 leu - gne, wer kann, dass im Schnit - zern doch Al - len John Bull geht vor - an! G.Pertz.

Second system of musical notation, primarily piano accompaniment. It features a *sf* dynamic marking in the upper voice and a *f* marking in the lower voice.

Third system of musical notation, primarily piano accompaniment. It features a *p* dynamic marking in both the upper and lower voices.

Fourth system of musical notation, primarily piano accompaniment. It features a *p* dynamic marking in both the upper and lower voices.

Fifth system of musical notation, primarily piano accompaniment. It features *cresc.* markings in both the upper and lower voices, and a *f* marking in the lower voice.

Sixth system of musical notation, primarily piano accompaniment. It features a *cresc.* marking in the upper voice and a *f* marking in the lower voice.