

# THE TRAPPER.



JAM BRIDGER — BY STANLEY. SONG  
Written & Composed

With a PIANO FORTE accompaniment.

BY

F. Nicholls Crouch.

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# THE TRAPPER.

F. NICHOLLS CROUCH.

Allegro con spirito.

First system of piano introduction. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 6/8. Dynamics: *mf*. The music features a rhythmic pattern of eighth notes and chords.

Second system of piano introduction. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 6/8. Dynamics: *mf*, *f*, *ff*. Performance markings: *cres.* and *accelerando.* The music becomes more complex with sixteenth notes in the treble.

First line of the vocal melody. Treble clef. Key signature: one flat (B-flat). Time signature: 6/8. Dynamics: *mf*. The melody is simple and rhythmic.

Though coarse is my garb, and awkward my gait, I covet not riches or  
 The sun is my mistress, and woos me a-broad, When - - ever there's game on the  
 By the bla - - zing pine on a cold winter's night, I sit me alone in my

Piano accompaniment for the vocal line. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 6/8. The accompaniment consists of simple chords and rhythmic patterns.

pelf; Tho' my Home's but a Log Hut and poor's my es-tate, I've  
 trail; I'm mas - - ter of all that the wild fo - - rests hoard, And the  
 glee; Nor en - - vy the Statesman, robed in his might, Pro-

none to contend with but self. The woods are my birth - right and  
 flow - ers that fresh - en the gale. The birds my companions I  
 pounding new laws for the free! With my steak and my wa - ter

na - ture's my home, To hunt is my sport thro' the day. And  
 lo - ving - ly make, And the fish of the rivers I snare; Then  
 fresh from the brook, I sat - - is - fy. hunger and health, And

colla voce.

*mf* *mf* *mf* *mf*

when I am wearied, why hither I come; To sleep the night hours a - - way. Then  
 where is the fool that such sport would forsake? Or the King that with me can compare. Then  
 calm-ly repose un-dis turb'd by a dream, While a-round nature yields me her wealth. Then

*f* *f* *mf* *mf* *mf*

*con anima.*

*f* *f* *mf* *mf* *mf*

Hey! for the Trapper, Long live the Trapper, The life of a Trapper for

*mf* *f* *mf*

me. Then Hey! for the Trapper, Long live the Trapper, The

*mf* *f* *mf* *mf*

life of a Trapper, for me. for me. The

*mf* *f* *f*

life of a Trapper for me, for me, The

*mf* *mf*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo to forte (*f*) in the second measure. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a mezzo-forte (*mf*) dynamic.

*mf* *f* *ff*

life of a Trapper for me.

*f* *colla voce.*

Detailed description: This system contains the next two measures. The vocal line continues with a mezzo-forte (*mf*) dynamic, then a crescendo to forte (*f*) in the second measure, and finally fortissimo (*ff*) in the third measure. The piano accompaniment features a *colla voce* instruction in the second measure, where the piano part is played in unison with the vocal line. Dynamics include *f* and *ff*.

*mf* *f*

Detailed description: This system contains the next two measures of piano accompaniment. The right hand features a melodic line with slurs and accents, starting with a mezzo-forte (*mf*) dynamic and reaching forte (*f*) in the second measure. The left hand provides a simple harmonic accompaniment.

*accelerando.* *f* *f* *f* *f* *ff*

Detailed description: This system contains the final two measures of the piece. It begins with an *accelerando* instruction. The right hand has a rapid, repetitive chordal pattern that intensifies towards the end, with dynamics increasing from *f* to fortissimo (*ff*). The left hand continues with a simple accompaniment.