

Nine medical songs / words by J. Blumfeld, G.H. Ransome, and F.H.; the music composed by C.N. Chadborn.

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WORDS
BY
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and
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MUSIC
BY
C. W.
CHABORN

NINE
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MEDICAL
..
SONGS
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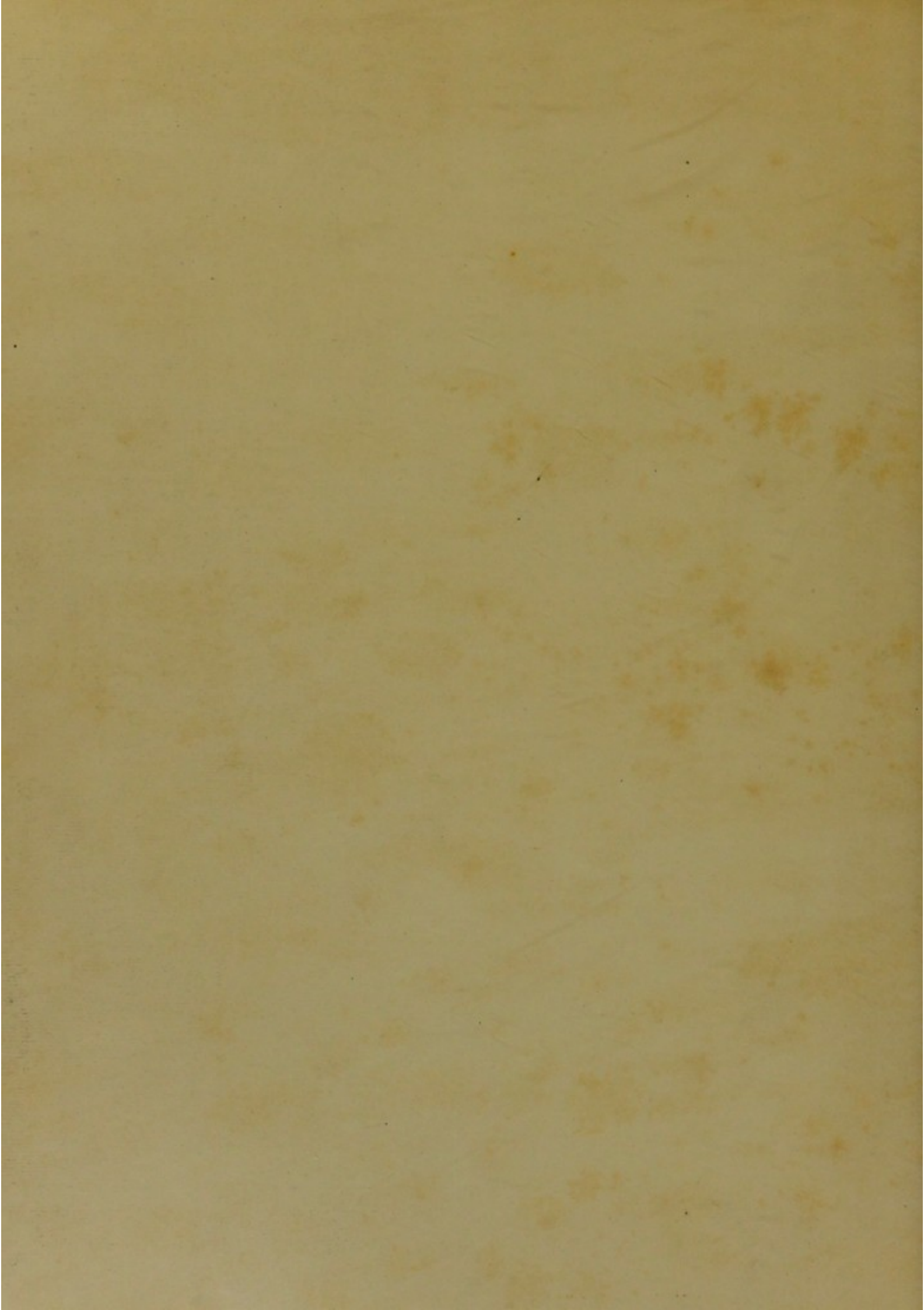
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NINE

MEDICAL **S**ONGS

Words by

J. BLUMFELD, G. H. RANSOME, and F. H.

The Music Composed by

C. N. CHADBORN.

PRICE TWO SHILLINGS AND SIXPENCE.

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ST. GEORGE'S HOSPITAL, S.W.

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NINE MEDICAL SONGS.

OH, WOULD I WERE A SURGEON.

Words by F. H.

C. N. Chadborn.

Vivace.

The musical score is written for voice and piano. It begins with a piano introduction in 6/8 time, marked *Vivace* and *f*. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The vocal melody enters in the second system with a repeat sign and a *mf* dynamic. The lyrics are: "1. Oh, would I were a surgeon of eminence and fame! The business is so but-ler Or a hired com-mis-sion-aire, (The form-er must be start a state-ly". The piano accompaniment continues throughout, with a *mf* dynamic in the second system.

f

mf

1. Oh, would I were a
3. You start a state-ly

sur-geon Of em-i-nence and fame! The bus-iness is so
but-ler Or a hired com-mis-sion-aire, (The form-er must be



sim-ple, — When once you've got the name, You — cut and saw and
port-ly, — The lat - ter may be spare,) You — send type-writ - ten

chis el, You cau-ter - ise and drill, You wrench and twist and
let-ters Mark'd "Im - por-tant" or "Ex - press" And a - dopt some name like

am - putate, And pos - si - bly you kill! 2. You — take a no - ble
"Lan - cet" As a te - le - graph ad - dress. 4. You — prac - tise self - pos -

man - sion And — keep it trim and smart: (The pub - lic need - n't
- sess - ion And you must - n't turn a hair When your ca - ses all go

know it If— you let the up - per part) You give re-cher-ché
bad - ly But just pub - lish them as "rare". You cul - ti - vate ex-

din - ners And your guests de-part well fed, Lit - tle dream - ing they've been
-pres-sions Which will not be-tray your mind, And if you smile un-

din - ing, Twen - ty - two and six the head! Oh, — would I were a
-du - ly You'll be thought to be un - kind. Oh, — would I were a

sur - geon!
sur - geon!

5.

At home for consultation
 You are seated at your ease,
 And you shovel in the guineas
 Just as fast as e'er you please;
 And as each new patient enters
 You should be collecting three,
 Just to quietly remind him
 Of your customary fee!

6.

Then you lecture at the "College"
 In a professorial style,
 On the tumours found in gad-flies
 Or on crocodilian bile;
 And you grow a bit eccentric
 In your usual mode of life,
 Letting everybody know it
 Through the medium of your wife.

Ref. Oh, would I were a surgeon!

7.

You adopt some special hobby
 Where expenses are but slight
 Just to pose before the public
 In a philanthropic light:
 It is best to choose a subject
 Like "Religion and the Birch"
 Which will bring you into contact
 With the elders of the Church.

8.

When you get half blind and shaky
 And too weak to saw a bone
 You take to writing pamphlets
 Rather medical in tone:
 This will render you for ever
 Independent of the knife,
 And will help to swell the earnings
 Of a conscientious life.

Ref. Oh, would I were a surgeon!

A SONG OF SAINT GEORGE'S.

J. Blumfeld and
G. H. Ransome.

Allegro con spirito. Alla marcia.

ff

mf

1. Some sing of their col - lege in dear Al - ma Ma - ter, And
2. Let o - thers from hos - pi - tals else - where lo - ca - ted, That

mf

vow such an - oth - er is not to be found, The pub - lic - school pa - tri - ot
theirs are the great - est of sur - geons sur - mise, Phy - si - cians of note have from

oft is a pra - ter, Of Rug - by or E - ton's his - to - ri - cal ground. But
Bart's e - ma - na - ted, From Mid - dle - sex, Ma - ry's, Kings, Lon - don and Guy's. But

p
deep though his love for these ear - lier pla - ces The man from the Cor - ner, where -
would you see sur - geons per - fec - tion e - licit A - sep - ti - ci - ty laugh - ing at

f
- e - ver he roams Can ne - ver for - get that the home of his race is The
mi - crobes at last, Phy - si - cians triumph - ant? pay Geor - ge's a vi - sit, They

rall.

CHORUS.

field of the Hun-ters, the great home of Holmes. Then sing we a song of Saint
go round at one, or, lets say at half-past.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'rall.' and the dynamics are 'f'. The lyrics are: 'field of the Hun-ters, the great home of Holmes. Then sing we a song of Saint go round at one, or, lets say at half-past.' The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

Geor - ge's, Fill up to the brim ev-ry fla - gon: Come cot-tage and staff, Come

The second system continues the musical score. The vocal line has the lyrics: 'Geor - ge's, Fill up to the brim ev-ry fla - gon: Come cot-tage and staff, Come'. The piano accompaniment continues with similar chordal and bass line patterns.

stu - dents and quaff A toast to Saint George and the dra - gon.

The third system concludes the musical score. The vocal line has the lyrics: 'stu - dents and quaff A toast to Saint George and the dra - gon.' The piano accompaniment ends with a double bar line and repeat signs.

The fourth system shows the vocal line as a series of rests, indicating that the vocal part has ended. The piano accompaniment continues with a few more measures, ending with a double bar line.

mf

3. What need to em-bel - lish with words of lau - da - tion The

pluck and the skill of our foot - er fif - teen, Or sing of the he - roes who

win ad - mi - ra - tion At cric - ket and ten - nis, up - hold - ing the green. Who

p

knows not the crew e - ver - more to be dread - ed By all seek - ing fame at the

SOTTO

blade of the oar? Saint Geor-ge's and vic-to-ry e-ver were wed-ded, No

f

rall. CHORUS. *f*

mat-ter who race our in-vin-ci-ble four. Then sing we a song of Saint

Geor-ge's, Fill up to the brim ev-ry fla-gon: Come cot-tage and staff, Come

stu-dents and quaff A toast to Saint George and the dra-gon.

BACK TO THE CORNER AGAIN.

J. Blumfeld.

Vivo con spirito.

mf

1. I'm
2. I've

mf

here in a silk-lined frock-coat With a ve-ry pro-fessional voice,
ta-ken a boat to Syd-ney And ta-ken her back a - gain. I've

Loun-ging a-round with the sur-geons As though I were here by choice My
tas - ted ship - board plea-sure And doc - tored shipboard pain; I've

knowledge of me-dicine's rus-ty, My knowledge of sur-ge-ry's nil, So I'm
flir - ted by ma-ny a deck chair, Where tro - pi - cal night-winds blow,

watch - ing the sim - plest dress - ing, And how to pre - scribe a —
Flic - ker - ing flames of pas - sion In - to a stea - dy —

Tempo di Valse.

pill. Back to the Cor - ner a - gain, Sir,
glow. Back to the Cor - ner a - gain, Sir,

Back to the Cor-ner a - gain, Three years on the
 Back to the Cor-ner a - gain, The heir - ess I

rall. sea, A year as G P, And back to the Cor-ner a - gain.
a tempo met, She is un-mar-ried yet, And I'm at the Cor-ner a - gain.
rall. *a tempo*

CHORUS.

ff Back to the Cor-ner a - gain, Sir, Back to the
 Back to the Cor-ner a - gain, Sir, Back to the

Cor-ner a - gain, Three years on the sea, — A
 Cor-ner a - gain, The heir - ess I met, She is

rall. *a tempo*

year as G. P. And back to the Cor - ner a - gain.
un - mar - ried yet, And I'm at the Cor - ner a - gain.

rall. *a tempo*

3. I've
4. A

ten - ded an el - der - ly ban - ker A mar - tyr to the
man who is squander - ing hun - dreds, Learn - ing a no - ble

gout, Taught him to jib at cham - pagne And not to trifle with
trade, Joy - ful - ly thinks how some day He shall be thrice re -

stout; I've hu-moured his hor - ri - ble tem - per And
- paid; Then his hopes he — pins to a brass-plate

mor - phin - ised his pain; But now he is gone I'm no
La - belled L. R. C. P. Ah, first - year's man, that was

Tempo di Valse.

further on, But back to the Cor - ner a - gain. Back to the
my plan, And now, well, as you see, I'm back to the

Cor-ner a - gain, Sir, Back to the Cor-ner a -
Cor-ner a - gain, Sir, Back to the Cor-ner a -

- gain, Ah! rich should I be But I have n't his
- gain, I've seen the world, My tail's un -

rall.

- fee, So I'm back to the Cor-ner a - gain.
- curled, And I'm back to the Cor-ner a - gain.

a tempo

CHORUS.

ff

Back to the Cor-ner a-gain, Sir, Back to the
 Back to the Cor-ner a-gain, Sir, Back to the

rall.

Cor-ner a-gain, Ah! rich should I be, But I haven't his
 Cor-ner a-gain, I've seen—the world—My tail's un-

a tempo

fee, So I'm back to the Cor-ner a-gain.
 -curled, And I'm back to the Cor-ner a-gain.

a tempo

After 3rd verse.

After last verse.

THE VETERAN STETHOSCOPE.

G. H. Ransome.

Adagio con espressione.

1. Lub dup, lub dup,
2. Lub dup, lub dup,

p

8va bassa

I am pas - sé I fear, But I've done some good work in my
I can ne'er more de - light In loud rhon-chi de - tec - ted a -

s

time, some good work in my time. What
far, — de - tec - ted a - far. Or

f *p*

s

sounds ad-ven-ti-tious I've brought to the ear! What soft-blow-ing
sly cre-pi-ta-tions, in - au - di - ble quite To all steth - os -

rall. *a tempo*

rall. *a tempo*

mur-murs sub-lime! What hints of ad-he-sions and car-di-ac
 -copes be-low par; No more keen de-tec-tions of hid-den af-

le-sions And fric-tion di-vulged in its prime! Lub dup.
 -fec-tions, Of pleu-ri-sy, phthi-sis, ca-tarrh. Lub dup.

3. Lub dup, lub dup,

8va bassa

Please lay me to rest Near a lung whence sweet me-lo-dy

springs, whence sweet me-lo - dy springs; Where ad -

f *P*

- he - rent al - ve - o - li crackle their best, And the mu - si - cal

rall. *a tempo*

rall. *a tempo*

bron - chi - ole sings; — That so, as I per - ish, at peace I may

P

cher-ish The joy their prox - im - i - ty brings — Lub dup.

pp *f*

s

THE LOVE-SICK BACILLUS.

J. Blumfeld.

Vivace, con tenerezza.

The first system of music consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment. The time signature is 2/4. The key signature has one flat (B-flat).

The second system of music consists of a treble clef staff with a whole rest, and a grand staff with piano accompaniment. The piano part continues with chords and moving lines in both hands.

The third system of music features a vocal line with lyrics and a grand staff with piano accompaniment. The system begins with a repeat sign (double bar line with dots) and a first ending bracket. The lyrics are:

1. Bac - il - lus Pro - di - gi - o - sus loved a mi - cro - coc - cus
 2. A - round him ma - ny a — rod - shap'd dame, in vain her arts would

The piano accompaniment continues with chords and moving lines in both hands.

wee, The fair - est and most faint - ly stained, of all her co - lo -
ply, They could not e - ven stir in him a bac - ill - a - ry

rall. *a tempo*

- ny: He felt the spasm of pro - to - plasm, by Love's sweet bit - ters
sigh They'd dye in state ag - glu - tin - ate, and clump in all per -

rall. *a tempo*

bit - ten: With an - guish rackéd, he was in fact Pro - di - gi - ose - ly
- fec - tion: He mere - ly would re - mark they should, take care of their com -

p

smit - ten: With an-guish racked, he was in fact Pro - di - gi - ose - ly
- plex - ion, He mere-ly would re - mark they should, take care of their com-

smit - ten.
- plex - ion.

3. Now poor pro - di - gi - o - sus grew A con-tract to his
4. This poor bac - te - ri - um at last Lost all his form-er

name, Those me - di - a he would es - chew That used to — bring him
“ton”, And soon the ut - most lim - its passed Of dim - i - nu - ti -

rall. *a tempo*

fame - on. No longer growing on bread-paste and bouillon He sought all ways to —
 At - ten - u - a - ted he scarce-ly — ra - ted A mill - ionth mil - li -

rall. *a tempo*

mock us, Just be-cause his sweet-heart was A plump-ish mi - cro -
 - me - tre, So Miss Mi - cro re - fused to know Him, when he tried to

p

- coc - cus, Just be-cause his sweet-heart was A plump-ish mi - cro -
 greet her, So Miss Mi - cro re - fused to know Him, when he tried to

p

- coc - cus.
 greet her.

A LAY OF THE DISSECTING ROOM.

G. H. Ransome.

Vivace.

1. The

mem - bers of the hu - man frame, By the "New-Gray" they swore, That

er - rors in their names and ways, They'd to - ler - ate no more. By

the "New-Gray" they swore it, — And coun - cil did they call, To

put an end to this of - fence, And pun - ish for their

ne - gli - gence, The stu - dents one and all.

2.

First up spake bluff Trapezius:
 "Tis scandalous," said he,
 "That stupid, lazy idiots
 Should make mistakes in Me;
 It's true they seldom blunder
 When asked my form to spot,
 But when they say with blatant mien,
 I'm in relation with the spleen ;
 It is a little hot."

3.

"You're right, Sir," squeaked the Tonsil,
 "Such conduct, as you say,
 Is really reprehensible,
 If use the term I may,
 I know that my position
 Is hard to understand,
 But, surely, if they thought awhile,
 They ought to hesitate to style
 Me the Parotid gland."

4.

Then many more unanimous
 Took up the common cry;
 Fat muscles self-complacent,
 Phalanges young and shy;
 And all alike agreed they must
 Some drastic vengeance wreak;
 But, when the Liver, blandly wise,
 Asked them what means they could devise,
 Then none were heard to speak.

5.

But last the wily ventricle,
 Of bristling "bodfi" fame,
 Said: "Gentlemen; the students
 Are truly much to blame,
 But, the revenge I purpose
 Were deadliest by far,
 So let us sap their wits away
 And make them old before their day,
 By keeping as we are."

THE LAMENT OF THE LARGE WHITE KIDNEY.

G. H. Ransome.

Moderato con fuoco.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a whole rest for the first two measures, followed by a half note G3 in the third measure, and a half note G3 in the fourth measure. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a fortissimo (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The dynamic changes to piano (*p*) in the final measure of the system.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a whole rest in the first measure, followed by a half note G3 in the second measure, and a half note G3 in the third measure. The piano accompaniment continues with the same rhythmic pattern, maintaining the fortissimo (*ff*) dynamic in the first two measures and then changing to piano (*p*) in the final measure.

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line begins with a whole rest in the first measure, followed by a half note G3 in the second measure, and a half note G3 in the third measure. The lyrics "O - bese and un-gain - ly: too big round the chest; Oh," are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern, featuring a crescendo hairpin in the final measure.

f

list to my sor row-ing - cry! A mere pa-tho-lo - gi-cal

f

dain-ty at best, As Lu-ci-fer fal-len am I, as Lu-ci-fer fal-len am

ff

ff

8va basso.....

I. My

dolente pp

p dolente pp

co - lour is fa - ded my sym - metry gone, Though the fault was not mine, be it

said, Like the woes of my small red re - la - tion, brought on By high

liv - ing, or sur - feit of lead. As a youth my con - tour was a

pic - ture to see: My man - ner en - gag - ing and glad; My

cap - sule the ve - ry best cut, and, ah me! What a love - ly slim cor - tex I

had! And now soon I shall shrink and grow crook - ed and mean, Till I'm

shunned for a mis - sha-pen gnome. As it is, I'm no more asked to

glissando *cresc.*

tea by the spleen, Or sent cards for the Liv - er's "At home"

f *p*

And what of the end? On a

p

shelf I sup-*pose*, In the Mu - se - um's sad-den-ing gloom; Where the

spec-ta-cled stu-dent will flat-ten his nose, And dis-course on my pre-ma-ture

doom, ——— dis - course on my pre - ma-ture doom. Well a

pp *mf*

day! But no lon - ger the thought gives me pain And though

CRESC. -

tru - ly a mourn - ful be - quest, — I pray for the sum - mons, for

CRESC. -

f then I shall gain The re - ward of the suf - fer - er — rest, For *p*

f *p*

Vivace. *f*

why should I care — in sul - len des - pair — To drag out my life's wea - ry

f

span? — T'were bet - ter to pine in spi - rits of wine, Than the

loin of a large white man; For why should I care

in sul - len des - pair To

drag out my life's wea - ry span? — T'were bet - ter to pine in

spi - rits of wine Than the loin of a large white man.

A BRONCHITIC'S LOVE-SONG.

J. Blumfeld.

Adagio.

p amoroso

f

p

1. E-ver be-side me, dar - ling,

E - ver near my bed, What-e'er be-tide me, dar - ling,

pp

Watch-ing at my head: Your dear white form is near me, And

f rea - dy to af - ford *P* A - ha - ven for the

mu - - - cus From my poor bron - chi poured.

Refrain. *P* Here as I rest close to my breast, Nes - tle my white one, my

por - rin - ger round, Thou art the goal my bron - chi - tic soul Has

CTESC.

Last verse, Fine.

f yearned for, wheezed for, found.

f *pp rall.*

2.

Speak not of frail Trochisci
 Sucked and sucked again,
 Lin. Terebinth and Whiskey
 Both alike are vain;
 Tenacious mucus rends me,
 And you alone can give
 The coughing storm that bends me
 A welcome short reprieve.
Ref. Here as I rest etc.

3.

Oft when the kind Physician
 Bends a learned ear,
 Taking up his position
 Undeterred by fear,
 For you I still forsake him
 And, who so'er he be,
 My frequent cough shall make him
 Resign his place for thee.
Ref. Here as I rest etc.

4.

Cold is thy cheek and whiter
 Than the driven snow,
 Lighter and daily lighter
 Does my off'ring grow.
 Farewell! "Improved" I'm leaving
 To join the stray O. P.
 And you will be receiving
 Some case instead of me.
Ref. Here as I rest etc.

TO A HOSPITAL NURSE.

Words taken from the "Echo,"
by kind permission of the Editor.

Adagio con anima.

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The time signature is 3/4. The piano part begins with a dynamic marking *p* (piano). The vocal line is mostly rests in this system.

Second system of the musical score. It continues the piano accompaniment and vocal line. The piano part includes a dynamic marking *p* and a fermata over a chord. The vocal line continues with rests.

Third system of the musical score. The vocal line enters with the lyrics: "Ma - don-na of the proud, pale, face, Be -". The piano accompaniment continues. The system includes a dynamic marking *p* and a fermata over a chord.

- neath the cap of snow: A min - is - ter of pity - ing grace, You

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

soft - ly come and go. Di - vine com - pas - sion's in the touch of

The second system continues the vocal line with quarter notes D5, E5, and F5. The piano accompaniment maintains its rhythmic pattern, with some chords marked with a sharp sign (#).

your se - rene white hand: They love you much who suf - fer much A -

The third system features dynamic markings: *mf* above the vocal line and *p* above the final note. The piano accompaniment also has *mf* and *p* markings. The vocal line includes a sharp sign (#) on the final note.

- long life's bor - der - land.

The fourth system concludes the vocal line with a quarter note G4. The piano accompaniment features a *mf* marking and ends with a final chord marked with an 8.

Ma - don - na of the

rall. *a tempo*

hos - pi - tal, Gow - nèd all in spot - less white; How - ev - er dark the

day be - fall, Your pre - sence makes it — bright. There's heal - ing in your

calm, dark eyes, So grave, so deep, so true: Oh, well the in - va -

- lids may prize their bond-age sweet to you.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a *P* dynamic marking. The piano accompaniment includes a *p* dynamic marking and a *mf* dynamic marking. The key signature has one sharp (F#).

Ty -

The second system continues the vocal line and piano accompaniment. The vocal line has a *P* dynamic marking. The piano accompaniment includes a *p* dynamic marking and a *P* dynamic marking. The key signature changes to two flats (Bb, Eb).

- phoid, pneu-mo-nia, I do lack, Of phthisis I am free: I

The third system continues the vocal line and piano accompaniment. The vocal line has a *mf* dynamic marking. The piano accompaniment includes a *mf* dynamic marking. The key signature remains two flats.

have no "mise - ry in the back," Nor yet a "housemaid's knee!" But

The fourth system continues the vocal line and piano accompaniment. The vocal line has a *P* dynamic marking. The piano accompaniment includes a *p* dynamic marking and a *CRSC.* (Crescendo) marking. The key signature changes to three flats (Bb, Eb, Ab).

f

priest-ess of the heal-ing art! I suf-fer, and I'm sure There

f

f

is a pain a - bout my heart Which you a - lone can cure, There

f

rall.

is a pain a - bout my heart Which you a - lone can cure.

rall. *ff*

304

