

The Girl I Left Behind Me

Words 18 century
 Music anon.

The words of this song can be traced back to the mid-18th century. Around 1759 there were many encampments along the south coast of England anticipating French invasion. The tune, which is anonymous, is sometimes known as Brighton Camp. It is still played by the British Army on occasions of departure.

Firmly, with movement

(Capo on 3rd fret):

1. I'm lone-some since I crossed the hill, And o'er the moor and val-ley, Such
 hea-vy thoughts my heart do fill, Since part-ing with my Sal-by, I
 seek no more the fine or gay, For each does but re-mind me How

Chords: B^b, C, F, G, A, D, E^b, G⁷, Dm, A⁷

Girl I Left Behind Me

D Kirk



Girl I Left Behind Me:

Gateway ,1904 **The Girl I Left Behind Me!**. John L. Zieber,1850 *Watson's Magazine* Thomas Edward Watson,1910 *A Wilkie Collins Songbook* Allan W. Atlas,2023 A Wilkie Collins Songbook consists of twenty seven everyday pieces three of them in two different versions each that either appear in the novels and short stories of the Victorian author Wilkie Collins 1824 89 or were inspired by them There is an overture for a stage production on which Collins collaborated with Charles Dickens a number of pieces that reflect the popularity of *The Woman in White* 1860 which rocketed Collins to superstardom and forming the heart of the anthology twenty ballads patriotic songs and traditional tunes that would have been well known to Collins s English and American readers Among the twenty two composers represented are Francesco Berger a regular at Dickens s Sunday evening card games the prolific Walter Burnot whose business card read *Songs Written While You Wait* Charles Dibdin and John Davy as well as four women Frances Arkwright Clara Angela Macirone Virtue Millard and the mysterious American called *The Veiled Lady* In all the songbook provides an informative and entertaining romp through the everyday music of Wilkie s World **The Gateway** ,1904 **The Theatrical 'world'**. William Archer,1896 **The Life of David Belasco** William Winter,William Jefferson Winter,1918 **Irish Folk Music** Francis O'Neill,1910 *The Pageant of America: The American stage*, by O.S. Coad and Ewin Mims, Jr Ralph Henry Gabriel,1929 **Read 'em and Weep** Sigmund Spaeth,1926 **Confederate Veteran** ,1917 **The Register of the Kentucky State Historical Society** ,1918 **Watson's Jeffersonian Magazine** ,1913 *The Pageant of America, a Pictorial History of the United States* ,1929 *North Pennsylvania Minstrelsy* ,1919 **The Theatrical 'world' of 1895** William Archer,1896 *The Play Party in Indiana* ,1916 *"Good Morning"; After a Sleep of Twenty-five Years* ,1926 Bouve collection **Comic and Sentimental Songster: containing all the most new and popular comic and sentimental English, Irish, and Scotch songs** ,1858 **Marlborough Upper School Songs** ,1901

Girl I Left Behind Me Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the ability of words has are more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such is the essence of the book **Girl I Left Behind Me**, a literary masterpiece that delves deep to the significance of words and their effect on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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