

# 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

# Girl I Left Behind Me

**PT Brinkman**



## **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

## Reviewing **Girl I Left Behind Me**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Girl I Left Behind Me**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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### **Girl I Left Behind Me Introduction**

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