

# A lake and a fairy boat

Thomas Hood

Peter Warlock

(Fast: very soft and light: the phrases well marked)

(Tenor)

A lake and a fai - ry boat ——— Ten ——— in the

*mp* scherzando

*ped.* \* *ped.* \* *ped.* \* *poco rit.*

5

moon - light clear, — mer - ri - ly we would float From the dra - gons that

*ped.* \* *ped.* \* *a tempo*

watch — us here! Thy gown should be snow - white silk, And

*pp* (very light)

\* Bar 11 beat 2: both hands ♩ for ♩ in MS.

13 *poco rit.* *rit. molto* *a tempo*

strings of o - rient pearls, Like gos - sa-mers dipped in milk, Should

*pp* *ppp (very light)*

16

twine with thy ra - ven curls! ed ru - bies should

*mp* *pp* *mp*

19

deck thy hands, And dia - monds should be thy dow'r— But Fai-ries have bro - ken their broke—

*f* (a little slower) *sf* (L.H.) *f*

23

And wish - ing has lost its pow'r!

*(temuto ad lib.) pesante* *sf* *ppp* (R.H.)

\* Bar 21, beat 2, voice: g' deleted and replaced by c".

# Music, when soft voices die

(A) \*

Percy Bysshe Shelley

Peter Warlock

Fairly slow, with expression

Music, when soft

voices die, Vibrates in me-mo-ry;

- dours, when sweet vi-o-lets sick-en, Live with-in the

*mf* *cresc.* *(stringendo: poco) (a tempo)* *p* *(ppp)* *mf* *decresc.* *(ppp) (molto arpeggiando)*

\* See Preface. † Bar 7, R.H. last  $\text{♩} = \text{♩}$  in MS.

12 *(rall. e dim. molto)*

sense — they quick — — — en.

(not spread) (L.H.) *f* *(molto arpeggiando)* *(pp)* *presc.*

16 *dim. e rall poco* *(poco rall)*

Rose leaves, when the rose is dead, Are heaped for the be - ved's bed;

*(ppp)* *(pp)*

20 *(a tempo)*

And so thy thoughts when thou art gone, Love it - self will shall

*p* *(ppp)* *mf* *(molto arpeggiando)*

24 *(not spread) dim. molto* *(p)* *(molto arpeggiando)* *(pp)* *(ppp)*

um - ber on.

# Music, when soft voices die

(B)

Percy Bysshe Shelley

Peter Warlock

Fairly slow, with expression

Music when soft

*mf* *p* *mp*

5  
 voi - ces die, - brates in the me - mo - ry;

*p* *ppp* (very light)

8  
 O - dours, when sweet vi - o - lets sick - en,

*mf*

*Red.* *(L.H.)* *(R.H.)* *(L.H.)*

\* Bar 5, voice, note 1: a" corrected to g" (and bar 17) in MS; note 2: f" corrected to g"b in MS.

† Bar 7, R.H. last chord ♭ not ♮ in MS. ‡ Bar 10, R.H. beat 3: top note a"b in MS, but see version A.

11

Live with - in the sense — they quick - - -

*(crescendo)* *f*

*ped.* \* *ped.* \* *ped.* \*

14

- - en. Rose leaves, when the rose is dead,

*p* *mf*

*poco rit.* *a tempo*

18

Are heaped for beauty's bed; (L.H.) And so thy thoughts, when

*pp* *ppp* *mp*

*poco rit.* *a tempo* *(slower)*

21

thou art gone, Love it - self will slum - ber on.

shall

*f* *pp* *mp* *p* *ppp* *(very spread)*

*ped.* \* *ped.* \* *ped.* \* †

\* Bar 19 R.H. beat 1: ♯, not ♮ in MS but see version A.

† Bar 24: All notes on treble stave ♯ for ♮ in MS.

# The Everlasting Voices

W. B. Yeats

Peter Warlock

Quietly, not too fast

*mf*

O sweet ev - er - last - ing vi - ces, be

Piano

*p*

*mf*

*con Ped.*

7

still; Go to the gates of hea - ven - ly fold And bid them

*mp*

*dim.*

wan - der o - bey - ing your will, Flame un - der flame, till Time

*p*

19 *rit.* *a tempo*

— be no more; Have you not heard that our hearts— are

*pp* *sfz* *p* *poco cresc.*

*8va*

25

old, That you call— in birds, — will on the

*poco dim.*

*(8va)*

29 *allargando* *rit.*

hill, — In — ken boughs, in — tide on the

*(8va) loco*

*cresc.* *mf* *cresc. molto* *f*

*molto* *a tempo, ma più lento* *rall.*

more? — O — sweet e-ver - last - ing Voi - ces, be still.

*f* *f* *pp*

*con Ped.* *ppp*



# The Water Lily

Robert Nichols

Peter Warlock

Very slow: veiled, as though in a dream

*cantabile*  
*mf legato*

The Li - ly float - ed white and

5 *ritenuto* *a tempo*  
red, Pour - ing its scent up to the sun;

*ppp* *p* *mf* *mp* *cantabile*

9 *dim.* *ad poco* *a tempo*  
The rapt sun watch - ing o - ver - head  
float - ing

*p* *pp* *tenuto*

\* Bar 11, text: see Preface.

\* Bar 11, text: see Preface.

13 *rall. molto* *a tempo*

watched no such oth - er one. None marked it when it  
as

*dim. ppp mf*

16 *(rubato)*

spread a - broad And beau - ti - ful - ly learned to cease:

*dim. p*

19

For But its own re - ward,

*mf cresc. ten. dim. molto p dim.*

20 *ben tenuto*

Be - ing a form of Peace.

*pp ppp*

# Bright is the ring of words

Robert Louis Stevenson

Peter Warlock

Moderato, quasi andante

Bright is the ring of words When the right man sings them, Fair the

*mf* *p*

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is 'Moderato, quasi andante'. Dynamics include mezzo-forte (mf) and piano (p). The lyrics are: 'Bright is the ring of words When the right man sings them, Fair the'.

6 *rit.* *a tempo*

fall of songs When the singer sings them. Still are they ca-rolled and they are

*delicato*

Detailed description: This system contains the third and fourth staves of music. It begins with a measure rest followed by a 'rit.' (ritardando) and then 'a tempo'. The piano part is marked 'delicato'. The lyrics are: 'fall of songs When the singer sings them. Still are they ca-rolled and they are'. There is a triplet of eighth notes in the vocal line.

d On wings they are car-ried Af-ter the sing-er is

Detailed description: This system contains the fifth and sixth staves of music. The lyrics are: 'd On wings they are car-ried Af-ter the sing-er is'. There is a triplet of eighth notes in the vocal line.

*ritenuto* ----- *molto*

*a tempo, ma pochiss. più lento*

14

dead And the ma-ker bur-ied. Low as the sing-er

*cantabile*

*mp teneramente*

17

lies In the field of hea-ther, Songs of his fash- ion bring The swains to -

21

- ge - ther. And when west is red With the sun - set em - bers,

*ritenuto*

*molto*

The lov - er lin - gers and sings — And the maid re - mem - bers.

*pp*

# To the Memory of a Great Singer

Robert Louis Stevenson

Peter Warlock

Andante

Bright is the ring of words When the right man rings them,  
Fair the fall of songs. When the singer sings them.  
Still are they called and said— On wings they are car-ried—  
Af-ter the sing-er is dead And the ma-ker bur-ied.

*mf*  
*p*  
*rit. molto*

16 *a tempo*

Low as the sing-er lies In the field of hea-ther, Songs of his fash-ion

L.H. R.H. *p cantabile*

19 *rit. a tempo*

bring The swains to - ge-ther. And when the st is re With the sun-set

*pp*

23 *rit. molto*

em - bers, lov lin - gers and sings. And the maid re -

em - bers.

*pp* *tenuto*

\* Bar 27, R.H. beat 2: ♭ to g' not in MS, added in proof.

## As ever I saw

Anonymous

Peter Warlock

Allegro ( $\text{♩} = 92$ )

*mf*

4

She is gen - tle and so - wise; Of all o - ther she

...a - reth the prize, That ev - er I saw. To

*mp*

10

hear her sing, to see her dance! She will the best her -

13

-self ad - vance, That ev - er I saw. To

*p legato*

16

see her fin - gers that be so small! In my con - ceit she

ss - eth all that ev - er I saw.

*mf*

\* Bar 18, text: 'conceit' = opinion.



22

Na-ture in her hath won - der - ly wrought, Christ ne - ver such an -

25

-oth - er bought, That ev - er I saw.

28

I have seen ma - ny that have beau - ty, Yet is there none

like to my la - dy That ev - er I saw.

\* Bar 23, 'wonderly wrought' = worked wonders.

† Bars 24-5, Christ, by his death on the cross, bought forgiveness for all mankind.

34 *f con vigore*

There - fore I dare this bold - ly say,

*f con vigore*

This system contains the vocal line and piano accompaniment for measures 34 and 35. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with treble and bass clefs. The tempo/mood is marked *f con vigore*.

36

I shall have the best and fair - est day That

This system contains the vocal line and piano accompaniment for measures 36 and 37. The vocal line continues in the same clef and key signature. The piano accompaniment includes a *rit.* marking in measure 37.

38

ev - er I saw, ev - er I saw.

*poco rit.* *a tempo*

*ff*

This system contains the vocal line and piano accompaniment for measures 38 and 39. The vocal line has a *ff* marking. The piano accompaniment features a *poco rit.* marking in measure 38 and an *a tempo* marking in measure 39.

This system contains the vocal line and piano accompaniment for measures 40 and 41. The vocal line is mostly rests with a final note in measure 41. The piano accompaniment continues with a *ff* marking.

# The Cloths of Heaven

W. B. Yeats

Peter Warlock

(♩)

Had I the heavens' embroidered cloths, En -

*gva*-----*loco*

--wrought with gold - en and silver - nit. The blue and the dim and the dark cloths Of

night and light and the half - light, I would spread the cloths un - der your

\* Small note and subsequent slur deleted in red in MS.

feet: But I, being poor, have on - ly my dreams;



I have spread my dreams un - your feet; Tread soft - ly



because you tread on my dreams.

*gva*



## Dedication

Sir Philip Sidney

Peter Warlock

*Allegro molto, con fuoco* (♩ = 100)

*f*

*con ped.*

5

Doubt you to whom my Muse these notes - ten - eth, Which

*mf*

9

now my breast's over-charged to mu - sic lend - eth?

To you, to you, all song of praise is due:

*f*

3

3

3

3

3

5

*poco allargando* *a tempo*

17 3

On-ly in you my song be - gins and end - eth.

*ff* *f*

8<sup>vb</sup>

22

Who hath the eyes which

26

mar - ry state with sea - side? Who keeps the key of Na - ture's

ref - - - est trea - sure? To you, to you, all song of

*f*

3

3

34

praise is due: Only for you the heav'n for-

*ff*

38 *poco allargando a tempo*

-gat all mea - sure.

*f*

43

*mf*

Who hath the east, whose milk doth pas - sions nour - ish?

*mf*

whose grace is such, that when it chides doth cher - ish?

51

To you, to you, all song of praise is

54

due: On - ly through you the see of e doth flour -

*poco allargando*

58

-ish.

*a tempo*

Doubt you to whom my Muse these notes in -



65

-ten - deth, Which now my breast o'er - charged to

*mf cresc.*

68

mu - sic lend - eth? To you to you all song of

*ff* *accel.*

72

praise due: On - ly in

*allargando molto*

you my song be - gins and end - eth.

*a tempo* *fff precipitato*

# Love for Love

Harleian MS 3362 (Temp. Hen. VIII)  
First printed by Ritson

Peter Warlock

*Allegretto con moto* ( $\text{♩} = 100 - 108$ )

My joy it is from her to hear whom

that my mind is ev - er to see, And to my hear she is most near, For

I love her as she - eth me. Of du - ty needs I

mu - her love, Which hath my heart so stead - fast - ly, There is no pain may

\* Bar 5, text: 'my mind' = my desire.

17 \*  
me con - vert But still to love her while she lov - eth me. Both

21  
love for love and heart for heart, Which hath my heart so stead - fast - ly, There -

25  
-fore my heart shall not move for I love her and she lov - eth me.

†  
Christ wolt the fi - gure of her sweet face Were pic - tur'd where - so - where -

\* Bar 17, text: 'me convert' = change my opinion

† Bars 29-30, text: 'Christ wolt' = Would God

33 *mf* *mp*

-ev - er I be, In ev - er - y hall, from place to place, For I love her and

37 *mf*

she lov - eth me. Her com - pa - ny both me com - fort, There -

41 *f*

-fore in haste I all - se joy my heart with play and sport, For

*non rit.* *ten.*

I love her and she lov-eth me. *ff* *non rit.*

\* Bar 33, Ritson footnote: 'dwell' for 'be' in MS.

# Sweet Content

Thomas Dekker

Peter Warlock

Quasi presto

Art thou poor, yet thou gol - den

5  
slum - bers? O sweet con - tent! Art thou rich, yet

is thy mind per - plex - ed? O pun - ish - ment!

14

Dost thou laugh to see how fools are vex - ed To

*p*

18

add to gold - en num - bers gold - en num - bers

23

O sweet con - tent! O sweet, sweet con - tent! Work a - pace, a - pace, a - pace;

*dolce*

*mf* *mf* *mf*

*non rit.*

Honest la - bour bears a love - ly face; Then hey non - ny non - ny, hey — non - ny non - ny!

31

Canst drink the wa - ters of the crisp - èd

*f* *p* *mf*

*senza Ped.*

35

spring? O sweet con - tent! Swim'st thou in

40

wealth, yet sink'st in thine own tears?— O pun - ish - ment!

Then he that pa - tient - ly want's bur - den bears, No bur - den

\* Bar 34, text: 'crispèd' = with a rippled surface.

50

*poco rit.*

*a tempo*

*poco rit.*

bears, but is a king, a king!

54

*a tempo*

*pochiss. rit.*

*a tempo*

O sweet con - tent! O sweet, O sweet con - tent! With a - pace, a - pace, a - pace;

*dolce*

*mf p*

*mf*

58

*non rit.*

Ho - nest la - bour bears a e - ly face; Then hey non - ny non - ny,

*cresc.*

*ff.*

*non rit.*

he non - ny non - ny!

*non rit.*

*senza Ped.*



# My little sweet darling\*

Anon. XVI Cent.

Peter Warlock

Andantino, poco lento e rubato

lit-tle sweet dar-ling, my com-fort and joy, Sing lul-la-by, lul-la!

In beau-ty sur-pass-ing the  
ex-cel-ling

*p* *mp*

*legato*

\* see Preface

8  
 prin - ces of Troy, Sing lul - la - by, lul - la!

10  
 Now suck, child, and sleep, child, thy

12  
 mo-ther's sweet lul - la - by, lul - la! The

Go bless and keep thee from cru - el an - noy, Sing

*legato sempre*

*pp*

*mp*

*\**

\* Bar 14, R.H. last quaver:  in Winthrop Rogers.

16

lul - la - by, lul - la! Sweet ba - by, lul - la, lul - la, lul - la, Sweet

*ten.*

18 *rit.* *a tempo* *rit.*

ba - by, lul - la, lul - la! Sweet ba - by, lul - la, lul - la, lul - la! Sweet

*dolciss.*

20

ba - by, lul - la, lul - la, lul - la! Sweet ba - by, lul - la, lul - la! Sweet

*dolciss.*

*mo.*

- by, lul - la - by, lul - la.

\* Bar 18, R.H. third quaver: g' and g'' in Winthrop Rogers.