

Mr Belloc's Fancy

Original version

J.C.Squire

Peter Warlock

Very brisk ($\text{♩} = 92$ or thereabouts)

At Mar - tin-mas, when I was born,

Hey did-dle, Ho did-dle There came a cow with a crum-pled horn,

Ho did-dle, Ho did-dle Do. She stood a-gape and said, "My dear, You're a

* Bars 1, 20, R.H. note 3: e' deleted in pencil in MS and omitted in proof.

† Bar 6, R.H. beat 2: no staccato dot in Augener.

pochiss. rit.

13

ve-ry fine child for this time of year, And I think you'll have a taste in beer."

pochiss. rit.

17 *a tempo*

Hey did-dle, Ho did-dle Ho do do da, Hey did-dle, Ho did-dle

a tempo

21

A taste in beer I'm cer-tain-ly got, Hey did-dle, Ho did-dle Do, A

Andato sempre

very fine taste that the Jews have not, Hey did-dle, Ho did-dle Do. And

f

mp

30 *pochiss. rit.* *a tempo*

though I tra-vel on the hills of Spain, And Val-Pont-Côte and Belle Fon-taine, With

34 *pochiss. rit.* *a tempo*

lus - ty lungs I shall still main - tain Hey did-dle, Ho diddle, Ho do do da,

38 *ff* *mf*

Hey did-dle, Ho diddle Do So Sus-sex men, wher -

er you be, Hey diddle, Ho diddle Do, I pray you sing this song with me,

ecco

* Bar 30, voice, last note: a' in MS and 1922, b' in proof.

† Bar 46, L.H. beats 1 and 2: originally in reverse order, corrected in pencil in MS and proof.

47

Hey did-dle, Ho did-dle Do, That of all the shires she is the queen, And they

51

brew at the "Che - quers" on Chanc - ton - bu - ry Green The ve - ry beer that
sell at

54

e - ver was seen. Hey Do-mi-nus, Do-mi-ne, Do-mi-num, Do-mi-ni,

poco accel.

ff *p subito*

poco a tempo

... did - dle did - dle, Do - mi - no.

ff *poco rit.* *a tempo*

* Bar 51, R.H. note 5: additional F# in MS, deleted in proof. † Bar 58, L.H. beat 4: no d' in Augener.

Mr Belloc's Fancy

Revised version

J.C.Squire

Peter Warlock

Very brisk ($\text{♩} = 92$ or thereabouts)

At Mar - tin - mas, I was born,

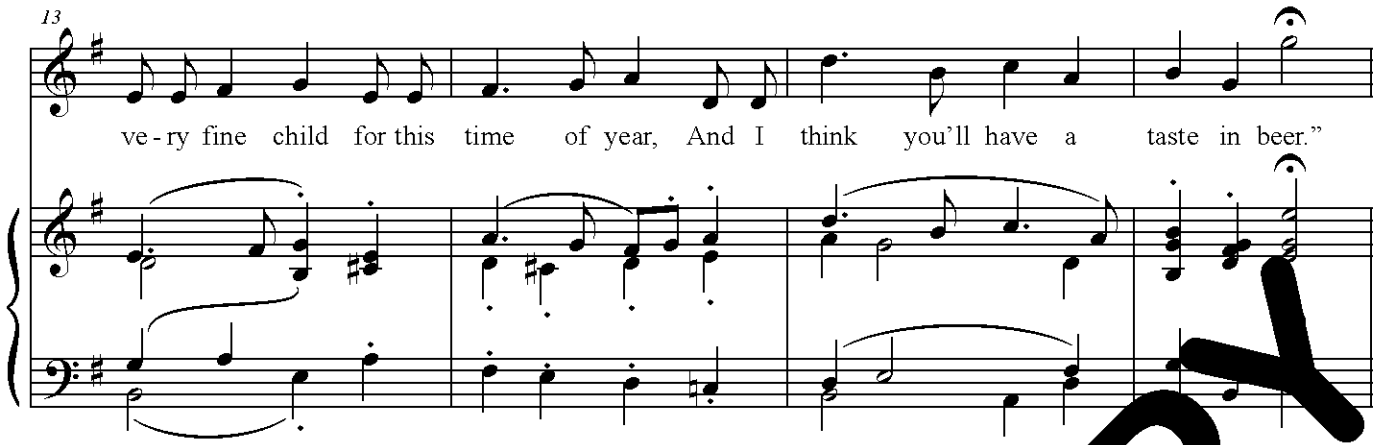
Hey diddle, Ho did-dle There came a cow with a crum-pled horn,

Did-dle, Ho did-dle Do. She stood a-gape and said, "My dear, You're a

mf *mp* *f* *mf*

13

ve-ry fine child for this time of year, And I think you'll have a taste in beer."



17

Hey did-dle, Ho did-dle Ho do do da, Hey did-dle, Ho did-dle



21

A taste in beer I've certainly got, Hey did-dle, Ho did-dle Do, A

Andato sempre



Very fine taste that the Jews have not, Hey did-dle, Ho did-dle Do. And

f mp



30 *pochiss. rit.* *a tempo*

though I tra-vel on the hills of Spain, And Val - Pont - Côte and Belle Fon - taine, With

pochiss. rit. *a tempo*

mf cresc. *f* *deciso*

34

lus - ty lungs I shall still main - tain: Hey did - dle, Ho did - dle, He do do da,

38

Hey did - dle, Ho did - dle Do So Sus - sex men, wher -

ff *mf* *f*

Red. *

- e - ry you be, Hey diddle, Ho diddle Do, I pray you sing this song with me,

* Bar 42 L.H. beats 3-4: minim \sharp and d', crotchets d c added in proof, but low key proof has 'Kindly alter corresponding chord in high key version to minim c, a, e'. This was duly done.

47

Hey did-dle, Ho did-dle Do, That of all the shires she is the queen, And they

ff f

51

brew at the "Che - quers" on Chanc - ton - bu - ry Green The ve - ry beer that
sell at

54

e-ver was seen. *poco* *Hey, Do-mi-nus, Do-mi-ne, Do-mi-num, Do-mi-ni,*
poco accel,

mf cresc.

poco rit. *a tempo*

He did - dle did - dle, Do - mi - no.

ff

* Bar 53, R.H. beat 4: accidental added in low key proof. † Bar 60, R.H. beat 2: Augener b' for e' in error; corrected in low key proof.

17

lis - ten - er feels the room no more But on - ly mu - sic

(L.H.)

21

there. But

poco rit.

poco rit.

25

a tempo

still from the sweet and sound - mouth The de - li - cate songs a - rise, Like

a tempo

flor - ing bub - bles whose co - lours are The co - loured me - lo - dies.

ritenuto

ritenuto

pp

8va

Ped.

Good Ale

Anonymous XV century

Peter Warlock

Fast

Bring us in no brown bread that is made of

bran, Nor bring us in bread, for there-in is no gain, But

bring us in good ale, and bring us in good

f *mf* *scato* *mp* *cresc.*

8^{va} 8^{va}

* Bar 13, L.H. note 1: changed from original low E \flat in proof.

16

ale; For our bles-sed La - dy's sake bring us in good ale!

La - dy

pesante

21

sfz *sfz*

27

Bring in no ba - con, for that is pas - sing

at, But bring us in good ale, and give us e-nough of that; And

p

37

bring us in ——— good ale, — and bring us in ——— good

cresc.

42

ale; For our bles-sed La - dy's sake bring us in good ale!
La - dy

f *pesante*

47

sfz *sfz*

Bring us in no but - ter, — for — there - in are ma - ny —

rit. *rit.* *rit.*

ped. ** ped.*

58

hairs, Nor bring us in no pig's flesh, for— that will make us boars, But

musical notation for measures 58-62, including piano accompaniment with dynamics like *p* and *leg.*

63

bring us in good ale, and bring us in good

musical notation for measures 63-67, including piano accompaniment with a *cresc.* marking.

68

ale; For our blessed sake bring us in good ale!

musical notation for measures 68-72, including piano accompaniment with dynamics like *f* and *sfz*.

musical notation for measures 73-77, including piano accompaniment with dynamics like *sfz*.

* Bar 69, R.H. note 3: small notes deleted by Warlock.

Rather quicker

79

Bring us in no eg - ges, for there are ma - ny

Rather quicker

84

shells, But bring us in good ale, and give us no - thing else, And

89

bring us in good ale, and bring us in good

91

(Hey) Prestissimo

For our bles - sed La - dy's sake bring us in good ale!
La - dy

Prestissimo

The image shows a musical score for piano and voice. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Rather quicker' at the beginning and 'Prestissimo' later on. The lyrics are: 'Bring us in no eg - ges, for there are ma - ny shells, But bring us in good ale, and give us no - thing else, And bring us in good ale, and bring us in good For our bles - sed La - dy's sake bring us in good ale! La - dy'. There are performance markings such as 'Ped.' (pedal) and asterisks (*) at the bottom of the piano part. A large 'SAMPLE COPY' watermark is overlaid diagonally across the entire page.

Piggesnie*

Anonymous XVI century

Peter Warlock

Moderately fast: very lightly and in strict time throughout

The musical score consists of three systems. The first system shows the beginning of the piece with a vocal line and piano accompaniment. The piano part starts with a *mp* dynamic and a *staccatissimo* articulation. The second system begins at measure 4 and includes the lyrics: "She is so pro - an so pure, Full stead - fast, sta - ble". The piano part has a *pp* dynamic. The third system continues the lyrics: "an de - mure, There is none such, ye may be sure, As my sweet sweet -". The piano part has a *mf* dynamic. A large, diagonal watermark reading "SAMPLE COPY" is overlaid across the entire score.

* See Preface. † Bars 8 and 18, R.H. beat 2: additional crotchet a' deleted in proof 2.

12

-ing. When I be - hold my

16

sweet - ing sweet, Her face, her hands, her min - ion feet They see to me there's
there is

20

none so meet As my sweet - ing.

24

In all this world, as think - eth me, Is none so plea - sant

* Bar 18, text: 'minion'= dainty, elegant. † Bar 20, text: 'meet'= fit and proper. Bar 27, note 4: b' moved from L.H. to R.H. in proof 1.

28

to my eye, That I am glad so oft to see, As my sweet sweet -

mf

32

- ing. A - bove all ther praise must I And

37

love my pret - ty ^{*}ing - s - m for none I find so wo - man - ly As

dim. ma non rit.

my sweet sweet - ing, as my sweet sweet - - - ing.

dim. ma non rit.

Ped. *

* Bar 37, text: MS has 'little' in the music, but 'pretty' in the separately written out text, and corrected in proof 1.

The Bachelor

Anonymous XV century

Peter Warlock

Briskly

In all this world nis a

mer-i-ar life Than is a yong man with - out-en wife; he may li - ven with -

- out - en strife ve - ry place where so he go. In

e - ve - ry place he is loved o - ver all, A - mong the maid - ens
A - mong

(R.H.)
(L.H.)

* Bar 3, R.H. beat 1: additional crotchet 'c' in MS, deleted in proof 1. Text: 'nis' = is not; Augener note, see Preface.

15

grete and small, In daunc-ing, in pi-ping, and ren-ning at the ball, In e-ve-ry place where

19

so__ he__ go. Then maid - ens,

23

"Fare-well, Jacke! Thy is all__ in thy pake; Thou be-rest thy love be -

27

-had thy backe," In e - ve - ry place where so he go. (L.H.)

* Bar 22, piano: *pesante* in MS, deleted in proof 1. † Bar 30. voice: this note added in pencil in MS.

A Sad Song

John Fletcher

Peter Warlock

With a gentle lilt

4

— a — ear — d on — my hearse Of the dis — mal —

ow; — Mai — dens, wil — low bran — ches bear; Say, I — died

* Bar 3, L.H. last two bottom notes slurred, not tied, Chester.

12
 true. My love was false, but I was firm From my hour of

16
 birth. U - pon my bu - ri'd bo - dy lie Lig - ly, lay - ly,

20
 ritenuo ————— molto
 Quasi a tempo, ma più
 lento che Tempo I
 gen - tle earth!
 gent - ly,
 tenuto (staccato but not staccato) molto chiaro

tenuto
 pp ma chiaro

* Bars 18 and 22, text: see Preface.

Rutterkin*

Anonymous 16th century
possibly by John Skelton

Peter Warlock

Boisterously
[Uproariously]

Piano

Rut-ter-kin come to our town

4
— In a cloak with-out a g... Sav'ng-ged hood to co-ver his crown, Like a rut-ter-kin,

Hoy-da, hoy-da, jol-ly rut-ter-kin, Hoy-da, hoy-da, jol-ly rut-ter-kin, Hoy-da, hoy - da, hoy -
like a

Red. *

* 'Rutterkin' = a swaggering gallant or bully.

10

-- da, Like a rut-ter-kin, hoy-da!

R.H.
L.H.

13

Rut-ter-kin can speak no Eng-lish; His tongue run-net all on rut-ter'd fish, Be-

16

smear'd with grease a-bout his d... Like a rut-ter-kin, Hoy-da, hoy-da, jol-ly rut-ter-kin,

Hoy-da, hoy-da, jol-ly rut-ter-kin, Hoy-da, hoy-da, hoy - - da, Like a rut-ter-kin,
like a *

* Bars 19 and 21, R.H. additional small notes from MS 50505.

22 *Rather faster*

hoy - da! Rut-ter-kin shall bring you all good luck,

Rather faster

25 *Still faster*

— A stoup of beer up at a pluck Till his brain be as wise a duck, Like a rut-ter-kin,

** Still faster*

marcato cresc.

27

Hoy - da, hoy - da, jol - ly rut - ter - kin, Hoy - da, hoy - da, jol - ly rut - ter - kin, like a

staccato non pe

Prestissimo

oy-da, hoy-da, hoy - - - da, Like a rut-ter - kin, Hoy - da!

Prestissimo

secco

loco

ff

* Bar 26, R.H. chord 4: f \flat and a \flat in MS 50505 for e \sharp and g \sharp in Chester. † Bars 29 - 31: see Preface. ‡ *ff* in MS 50505 only.

Spring

Thomas Nashe

Peter Warlock

Very fast and light

Spring, the sweet

6 Spring, is the year's pleas-ant king; Then blooms each thing, then maids dance in a

12 ring, Cold do not sting, the pret-ty birds do sing,

Cuck-oo, jug - jug, pu - we, to - wit - ta - woo.

mf *mp*

Con Ped. *cresc.*

22

The palm and may make coun-try hous - es

28

gay, Lambs frisk and play, the shep-herds pipe day, and we hear

cresc. *p subito*

34

aye birds tune this merry lay, Cuck-oo, jug - jug, pu -

we, to - wit - ta - woo.

ped. *

* Bar 25, text: 'palm'= willow † Bar 26, text: 'may'= hawthorn blossom ‡ Bar 30, L.H.beat 1: OUP has not

44

The fields breathe sweet, the dais - ies kiss our feet,

mp

49

Young lov - ers meet, old wives a - sun - ning si In ev - e - ry

mf *f*

54

street there tunes de Cuck - oo, jug - jug, pu - we, to -
these

p (*accel. poco*) *cresc.*

60

- t - ta - woo, Spring, the sweet Spring!

(allargando)

f L.H. L.H. L.H.

*Red. ** *Red. ** *Red. **

* Bar 54, text: see Preface.

Lusty Juventus

Robert Wever

Peter Warlock

Fast and gay

In a

4 * har - bour grene_ a slepe ere-as lay, The byrdes sang

6 † swe_ in the mid-des of the day, I dream-èd fast of mirth and

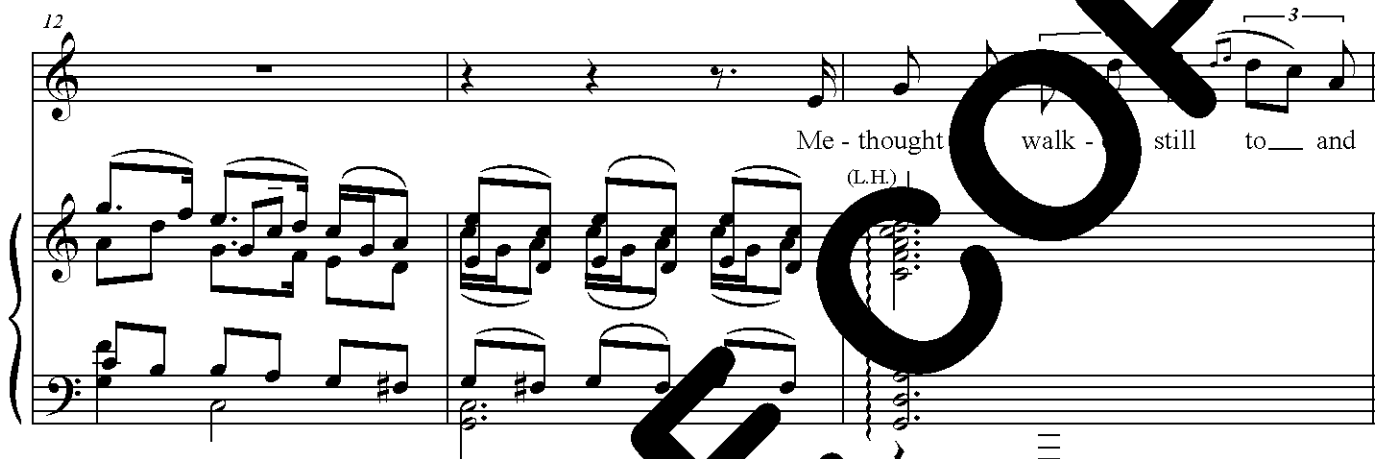
‡

* Bar 4, text: presumably "arbour" (herbarium) OUP footnote. † Bar 6, text: 'mid-des'= middle. ‡ Bar 8, text: 'fast = firmly, with concentration.

9
play: In youth is plea-sure, in youth is plea-sure.



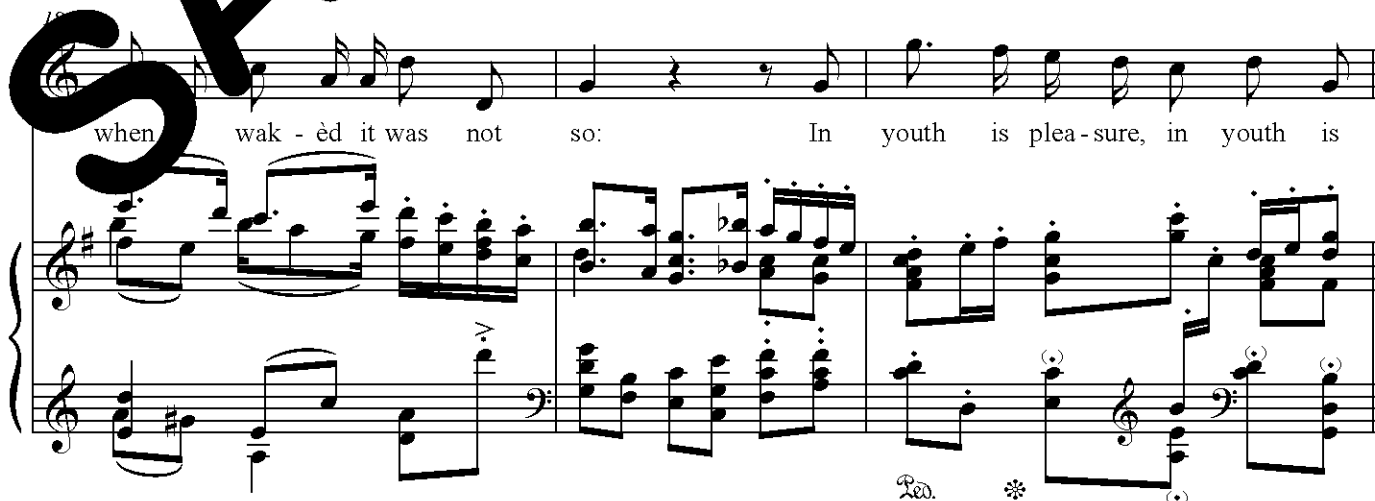
12
Me - thought walk - still to__ and
(L.H.)



15
fro, And from her pa I could not go— But



when wak - èd it was not so: In youth is plea-sure, in youth is



21 *3* plea - sure. There - fore my heart *3* is sure - ly *3*

23 * *3* pyght Of her a - lone to have a *3*

25 *tenuto* sight Which way and heartes de - light: In

28 *3* youth is plea - sure, in youth is plea - sure. *3* *ff* (L.H.)

* Bar 23: Old past participle of *pitch*: = resolved, set upon. (OUP) † Bar 29, voice: d" added, OUP *A Second Book of Songs* 1967.

LILLYGAY

Anonymous

I. The Distracted Maid.

Peter Warlock

Moderato

One mor-ning ve - ry ear - ly, one

mor-ning in the spring, I heard a maid in Bed - lam who mourn - ful - ly did sing; Her

chains she rat - tled on her hands while sweet - ly thus sang she: "I love my love, be - cause I know my

love loves me. "Oh,

p legato

13

cru-el were his pa - rents who sent my love to sea! And cru-el, cru-el was the ship that

legato sempre

16

bore my love from me; Yet I love his pa-rents, since they're his, al - though they've ru-ined me; And I

19

love my love, be-cause know my love loves me.

"Oh, should it please the pi-tying powers to call me to the sky, I'll
Id-

mf

37

he re- turns from sea; — For I love my love, be- cause I know my love loves me.

pp

Red.

40

* "Oh, if I were a lit- tle bird to wild u- pon his breast! Or

43

if I were a night- in- gale sing- ing love to rest! To gaze u- pon his love- ly eyes all

cresc.

[*]

my re- ward should be; — For I love my love, be- cause I know my love loves me.

poco accel.

mf

poco accel.

* Bar 41, text and underlay garbled, Chester.

49

"Oh, if I were an ea - gle to soar in - to the sky! I'd

8^{va}

52

leg. [*]

gaze a-round with pier-cing eyes where I my love might spy; He ah! un-hap-py mai - den, that

loco

55

love you ne'er shall see. Yet love my love, be-cause I know my love loves me."

riten.

p

riten.

pp *riten.* *ppp*

leg. [*]

II. Johnnie wi' the tye*

Anonymous

Peter Warlock

Moderato

John - nie wi' the tye, To
our toun, to our toun, -nie wi' the tye, to our toun, The bo - dy wi' the tye; And
as he kit-tl'd me, Kit-tl'd me, kit-tl'ed me, O as he kit - tl'd me - But

mp

p subito

* See Preface. Note: items with strokes through or in square brackets from MS. † Bar 7, text: 'kittl'd'= tickled, but see Preface.

poco rit. a tempo

10

I for - got to cry. He gaed thro' the fields wi' me, The

13

fields wi' me, the fields wi' me, He gaed thro' the fields wi' me, And down a-mong the rye; Then

[poco rit.]

mf pp

[con] Ped. Ped. *

16

O as he kit-tl'd me -tl'd me, kit-tl'd me, O as he kit-tl'd me - But

me, Then

[a tempo]

p subito

lower

I for - got to cry.

ten. slower

pp

[con Ped.] Ped. *

III. The Shoemaker

Peter Warlock

Gaily (♩. = 120)

Shoe - ma - ker, shoe - ma - ker, are ye with - in? A

fal a fall - ad - die fal - lee; — Hae ye got shoes to fit me so on, For a

kiss in the morn - ing ear - ly? — O fair may, come

poco rit. *Led.* [※]

in — and see, A fal a fall - ad - die fal - lee, — I've got but ae pair and I'll

amoroso
poco rit.

* Bar 13, text: 'may' = maiden.

IV. Burd Ellen and Young Tamlane.

Anonymous

Peter Warlock

Moderato (rather slow)

* Burd Ellen sits in her

bower win - dowe, With a you - th lady dou - ble, and for the dou - ble dow,

Twining the red silk and the blue, With the dou - ble rose and the

* Bar 2, text: 'Burd' = maiden, young lady, CSD.

10 *poco rit.* *a tempo*

May - hay. — And whiles she twist - ed, and whiles she twan, With a twam,

13

dou-ble lad - dy dou-ble, and for the dou - ble dow, A whiles the tears fell

16

down a - mang, with the dou - ble rose and the May - hay. —

rit.

Faster

Till once there cam' by Young Tam - lane, With a

f

rit.

Red.

* Bar 11, text: 'whiles' = sometimes; 'twisted' = twisted yarn for weaving, CSD.

† Bar 12, text, see Preface.

22 *slower*

dou - ble lad - dy dou - ble, and for the dou - ble dow, "Come light, oh light, and

slower

p

25 *pp* (L.H.) *ped.*

rock your young son!" With the dou-ble rose and the May hay.

28 * *Fast*

"If ye - na rock him, ye may let him rair, "With a

f

accel.

ble lad - dy dou - ble, and for the dou-ble dow, "For I ha'e rock - it my

accel.

35 share and mair! "With the dou - ble rose and the May - hay." *allargando*

38 *slower* Young Tam - lane to the as he's gone, With a *ten.* *slower* *ff*

42 dou-ble lad - dy dou-ble, and for the dou-ble dow, And a' wo - men's curse in his *Red.* *

com pa-ny's gane! With the dou - ble rose and the May - hay. *Slow* *tenuto* *sfz* *sec.* *sffz*

* Bar 41 text: 'gane' in poem, but perhaps a deliberate change because of bar 45.

V. Rantum Tantum

Victor Neuberger

Peter Warlock

At a rollicking pace (♩. = 120)

Who'll play at

mf

con Ped.

4

Ran - tum - tan - tum O - ver the fields in May? Oh,

7

maid - s fan - Od grant 'em Ran - tum - tan - tum

Ped. *

10

play! The dawn - ing fields_ are

p

13

ri - - - my, White in the sun - rise way, But

(L.H.) (L.H.)

16

oh! the fields smell thym - - - y La - ter in the

2 2

19

day! And oh! may fields be pearl - y With dawn and vir - gin

subito *cresc.*

23

dew, And may my love come ear - - - ly! And

2 (L.H.) *p subito* (L.H.) (L.H.)

26

may my love be true! Oh, the fields are green in

29

day - time, And the trees are white in May, And

32

Ran - tum - tu - tu May time's the time for lo - vers'

play.

In an arbour green

Robert Wever

Peter Warlock

Fast and gay

mf

In an ar - bour green a-sleep where-as lay The birds sang

f p mp L.H.

7 *Red.* * *Red.* *

sweet in the mid - of day I dream - ed fast of mirth and

mf L.H. L.H. *p*

8 *Red.* * *Red.* *

pla - In youth is plea-sure, in youth is plea - sure.

mf cresc. f mf

Red. *

13

Me-thought I

16

walk - - - ed still to and fro, And from her com-pa-ny I could not

19

go, But when war was not so— In

... youth is plea-sure, in youth is plea - sure.

