

Play-acting

Anonymous

Peter Warlock

With brutal emphasis – rather slow

There's a jol-ly lot of h- if yar

gaw in - ter the barn. There_ play - in' there und uct - in' An

owld an' mer - ry yarn. A big mun loves a wu-man Whom a

7

fool loves— an' nan daf - ter— An' the big mun kicks the fool aht, An' the

9 *(Faster)* *(desperately)*

au - dience rack wi' laugh - ter. Yar go in an' yar watch it, An'

(Faster)

11 *much slower* *(almost spoken)*

may ya laugh ter see. But Oi will wark the lang road— It's a bit too true for me.

much slower

p *pp*

* Bar 8, text: see Preface.

Late Summer

Edward Shanks

Peter Warlock

Lento – molto tranquillo *poco rit.* *a tempo*

The fields are full of sun-ner still And

poco rit. *a tempo*

breathe a-gain up - on the *cantabile* from brown dry side of hedge and hill More

sweet - ness than the sense can bear. *rit. molto*

L.H. R.H. *rit. molto* L.H. R.H.

mf

* Bar 6, R.H. *cantabile* in Arthur MS only.

12 *a tempo*

So some old cou - ple, who in youth With love were filled and o - ver -

- full, And loved with strength and loved with tru In

heav - y age — are b - ti

cantabile †

L.H.

Red. *

Red. *

(rapido)

* Bar 13, R.H. last note: additional c"# in Arthur MS. † Bar 20, *cantabile* in bar 22 in both MSS, corrected to bar 20 in proof.
 ‡ Bar 25, L.H. bracketted accidentals added in proof, *rapido* in MS, deleted in proof.

Captain Stratton's Fancy

John Masefield

Peter Warlock

With great heartiness

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The music is in a key with one flat (B-flat major or D minor). The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score begins with a measure rest in the vocal line, followed by the lyrics: "Oh some are fond of red wine, and some are fond of white, And". The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *mp* (mezzo-piano) is indicated below the piano part.

The third system of the musical score continues the vocal line with the lyrics: "They are all for danc-ing by the pale moon-light; But rum a-lone's the tip-ple, and the". The piano accompaniment features a change in dynamics, with *mf* (mezzo-forte) and *f* (forte) markings.

10

heart's de-light Of the old bold mate of Hen - ry Mor - gan. Oh

13

some are fond of Span-ish wine, and some are fond of French, And

mp

15

some 'll swal-low tay and stuff fit on - ly for a wench; But

for right Ja-mai - ca till I roll be-neath the bench, Says the old bold mate of Hen - ry

f

20

Mor - gan. Oh some are for the li - ly, and some are for the rose, But

23

I am for the su-gar cane that in Ja-mai - ca grows; For it's that that makes the bon-ny drink to

26

warm my cop-per no, Says the old bold mate of Hen - ry

Mor - gan.

SAMPLE COPY

31

Oh some are fond of fid - dles, — and a

mf

34

song well sung, And some are all mu - sic for to

36

lilt u - pon the tregue; But mouths were made for tank - ards, and for

f

38

oking at the bung, Says the old bold mate of Hen - ry Mor - gan.

41

Oh some that's good and god - ly ones they

mf

rit. *

43

hold that it's a sin To troll the jol - ly bowl a-round and

cresc.

45

let the dol-lars spin; I'm for tol - er - a - tion and for

f *ff*

ink - ing at an inn, Says the old bold mate of Hen - ry Mor - gan.

SAMPLE COPY

Little Trotty Wagtail

John Clare

Peter Warlock

Allegretto

8^{va} Lit - tle trot - ty wag - tail he

f *mp*

4
went in the rain And twit - tling, tot - ter - ing side - ways he

now got straight a - gain. He stooped to get a worm and looked

Red. *

8

up to get a fly, And then he flew a-way ere his fea - thers they were dry.

11

Lit - Trot - ty Wag - tail he

14

wad-dled in the mud And left his lit - tle foot - marks, tram-ple where he would. He foot - steps

wad-dled in the wa-ter-pudge, and wag-gle went his tail, And chir-rupt up his wings to

* Bars 17 and 25, text: 'water-pudge' = puddle.

20

dry u - pon the gar - den rail.

8va

mf

f

23

Lit-tle Trot-ty Wag - tail, you nim - ble all a - bout, And in the dimp-ling wa - ter-pudge you

mp

26

wad-dle in and out; your home is nigh at hand and in the warm pig - sty, So,

ped.

*

Lit-tle Mas-ter Wag - tail, I'll bid you a good - bye.

p

Hey, trolly lolly lo

Anonymous XVI century

Peter Warlock

* Hey, trolly lo-ly lo, maid, whither go you?

† *f*

con Ped.

3

"I go to the meadow milk my cow."

con Ped.

"When at the meadow I will you meet, To gather the flowers both rare and fair—"

* Proof has, in red ink: 'It is not necessary to insert quotes all over this song;' however, they have all been added in pencil.

† Bar 1: *forte e secco* in MS, deleted in proof. † Bar 6, R.H. beat 2: ♭ to ♭ missing, Augener.

7
sweet.” “Nay, God for - bid, that may not be! I

9
* wis— my mo - ther then shall us— see.”

11
“Now in this mea-dow fair and green— We may_ us sport— and not be

seen † Sith I love you, love me— a - gain; **

* Bar 9, 'wis'= know. † Bar 13, R.H.: f to f tie in MS, deleted in proof. ‡ Bar 14, 'Sith'= since

** Bar 15, voice note 2: a^b altered to b^b in MS; note 7, b added in proof.

16

Let us make one, though we be twain."

18

"Nay, in good faith, I'll not mell with you. I

19

pray you, sir, let me go milk my cow.

"Then for this once I shall you spare;

* Bar 16, L.H. beat 3: † added in proof. † Bar 18, R.H. beat 3: † added in proof; text: 'mell'= meddle (*EES*), associate with, make love (*OED*).

23

But_ the next time ye must be - ware, How in the mea-dow ye

25

milk_ your cow. A - dieu, fare - well,_ and kiss_ me now!" "Nay,

28

God for-bid, that me not b... wis_ my mo-ther then shall us_ see." —

8va-7

rapido

8va--
L.H.

f *p*

Red. *

* Bar 24, R.H. beat 2: *f* scratched out in MS, but given in proof and Augener. † Bar 28, piano: small notes from MS, see Preface.

Adam lay ybounden

Anonymous XV century

Peter Warlock

Allegretto

A - dam lay y -

-boun - den, Boun - den in a bond; Four thou - sand win - ter

Thought he not too long. And all was for an ap - ple, An ap - ple that he

took, As clerk - es find - en Writ - ten in their book. Ne'

* Bar 5, piano: *mp* in OBC 1964 only (though labelled as copyright 1925!).

21 *(rather slower)* *a tempo*

had the* ap - ple ta - ken been, The ap - ple ta - ken been, Ne had ne - ver our

26 *(rather slower)* *pochiss. rit.* *a tempo*

la - dy A - been heaven - è queen. B - sèd be the

31 *p* *chiss.* *a tempo* *mf*

time That ap - ta - ken was. There - fore we moun sing - en:

f cresc.

allargando

De - o gra - ti - - as!

allargando *ff*

* Bar 21, text: 'one' for 'the' OUP 1923. Bars 25-28, text: Our La-dy A-been Hea-ven's Queen. OUP 1923, and see Preface.

† Bar 29, R.H. no ♯ to a' or a, 1923, to both, 1928. Bar 34, text: 'moun' = may, given thus in COF.

Rest, sweet nymphs*

Anonymous

Peter Warlock

Allegretto tranquillo

Rest, sweet nymphs, let
gold - en sleep charm your star - bright - er eyes,
while my lute her watch - doth keep With pleas - ing sym - path -

mf
con Ped.

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* See Preface.

10

--ies. Lul - la - by, lul - la - by, Sleep sweet - ly, sleep

14

sweet - ly, Let no - thing af - fright ye, In calm - tent - ments

18

lie.

pp

us, dear dam - sels, I do give Good night, and so am gone;

p

27

With your hearts de - sires long live, Still joy and nev - er

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

30

mourn. Lul - la - by, lul - la - by, th eas' you and

p

34

pleas'd you, And sw ber seiz'd you, And now_ to bed I

rit. *8va---*

Red.

molto rit. *very clearly*

(L.H.)

* *Red.* *

* Bar 40, R.H. beats 1 - 2: bottom notes in both sources have the first d' tied (*sic*) to e' rather than d', this must be an error.

Sleep

To be sung as though unbarred, *i.e.* phrased according to the natural accentuation of the words, especially avoiding an accent on the first beat of the bar when no accent is demanded by the sense.

John Fletcher

Peter Warlock

Rather slow

3

Come, Sleep, with thy sweet de - ceiv - ing

† Let

look me in de - light a-while; Let some pleas - ing

mp

p

mf

* Bar 4, R.H. last note: tie from g' to next bar missing, OUP, though extension included at the start of bar 5! † Bar 7, voice: see Preface.

8

dreams be-guile All my fan - cies;— that from thence I may feel an in - flu - ence

mp

11 † All my powers— *pochiss. rit.* *a tempo*

All my powers of care be - hav - in

p *pochiss. rit.* *mf* *p*

13

though a sha - dow, — but a slid - - - ing,

p

Let me know some lit - tle joy! We that suf - fer

* Bars 10 & 16: see Preface. † Bar 11: R.H. note 4: no ♯ to f 1923 or 1924, corrected in 1967; words above the staff from the 1923 unison version, with footnote: 'powers' = one syllable.

18

long an-roy Are con - tent - ed with a thought Through an i - dle fan - cy wrought:

mf

* Ped. *

21

O let my joys have some - bidding!

allargando *rit.* *a tempo*

allargando *f* *dim. mp e rit.* *marcato* *a tempo*

24

[mf] *p*

Ped. *

molto e dim. *pp*

Ped. *

* Bar 19, piano: no pedal marks, 1923. † Bar 21, R.H. last top note ♯ in error, OUP 1924, 1931, 1967. ‡ Bar 24: *mf* OUP 1923 only.

Chopcherry

George Peele

Peter Warlock

Very fast and light

When

mf

con Ped.

5

as the rye reach to the chin, And chop - cher - ry, chopcherry ripe with - in,

p

9

Straw - ber - ries swim in the cream And school boys play - ing in the

mf

cream,

Then, O, then, O

f

mp

* Bars 12, 17 and 21, voice: see Preface, where 'chopcherry' is also explained.

17

then my true love said, Till that time come a - gain She

(L.H.) *p*

21

could not live a maid. Then, O when, O

f *rit.* *a tempo* *mf* (L.H.)

25

then my true love said, Till that time come a - gain She

mf (L.H.)

could not live a maid.

f (L.H.)

* Bar 29, voice: see Preface.

Autumn Twilight

Arthur Symons

Peter Warlock

Very quietly

The long sep -

-tem - ber eve - ning dies In mist long the filds and lanes;

On - ly a few faint stars sur - prise The

an - ger - ing twi - light as it wanes.

pp

Red.

to

senza Red.

Red.

Red.

Red.

Red.

20

Night creeps a-cross the dar-ken-ing vale; On the ho-ri - zon

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

24

tree by tree Fades in - to sha - do - wy skies pale As moon - light on a

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

28

sha - do - wy sea. And down the mist - en - fold - ed lanes, Grown

rit. molto poco più lento

mp

32

p - sive now with e - - - ve - ning,

Ped. each bar

Ped.

36

See, lin - ger - ing as the twi - - - light

Ped. * Ped. * Ped. *

39

wanes, Lo - ver with o - ver

mf

Ped. * Ped. *

42

wan - - - ing.

Ped. * Ped. *

rit. e dim. molto

(L.H.)

Ped. * Ped. *

Tyrley Tyrlow

Anonymous XVI century

Peter Warlock

Fast and gay (♩ = 120)†

A - bout the field they

6
pip - ed right, So mer - ri - ly the shep - herds be - gan to blow; A -

10
-down from heaven that is so high - Tyr - ley, tyr - low, tyr - ley, tyr -

tyr - ley, tyr - low! Of

L.H. R.H. *f* *L.H.*

mf *p*

mf

Led. *

* MM OUP 1923. † Bar 12 etc. 'Roll the R and pronounce as *tyrley tyrllow*' OUP, but *OBC* has: 'pronunciation nearer to *tyrol-y* than *turl-y*'

19

an - gels there came a com - pan - y, With mer - ry — songs and me - lo - dy. The

mp *f*

24

shep - herds a - non - gan them a - spy. Tyr - ley, - low, Tyr - ley, tyr -

mf

28

- low, tyr - ley, tyr - low. The

Ped. *

shep - herds hid them to Bed - lem, To see_ that bles - sed sun_ His beam; And

mf *f*

38

there they found_ that glo - rious leme.* Tyr - ley, tyr - low, tyr -

42

- ley, tyr - low, tyr - ley, tyr - low!_____

47

Now say v to me - kē Child And to his mo - ther that

is mild, The which was ne - ver de - filed, Tyr - ley, tyr - low,

* Bar 39, text: 'leme'= ray, COF note; ray of light, OUP and EEL notes.

55

tyr - ley, tyr - low, tyr - ley, tyr - low!

59

That we may come un - to His bliss, Where joy shall

p subito *cresc. molto**

63

ne - ver miss, and may we sing in Pa - ra - dise

f *mf*

Tyr - ley, tyr - low, tyr - ley, tyr - low, tyr -

p *mp legato*

* Bar 62, piano: *molto* omitted OUP 1924.

71

- ley, tyr - low! _____ I

f

2 *ped.*

76

pray you all that be here, For_ to sing_ a make good cheer,

f

80 *allargando*

In the wor_ of God_ this year.

allargando *accelerando*

ped.

85 *presto*

Tyr ley, tyr - low, tyr - ley, tyr - low, tyr - ley, tyr - low!

presto *f* *ff* *sffz* †

* Bar 77, L.H. beat 2: g# for e, OUP 1923. † Bar 83, R.H. note 3: f# for g', OUP 1924 only.

‡ Last bar, piano: no *sffz* in 1923.

Roister Doister

Nicholas Udall

Manuscript version

Peter Warlock

Roisterdoisterously

(Fast two-in-a-bar) I mun be mar-ried a Sun - day, I

f (Squiffeylike) *mf pesante*

7 mun be mar-ried a Sun - day, Who - so - e - ver shal come that way, I mun be mar-ried a

12 Sun - day. Rois - Dois - ter is my name, Rois - ter Dois - ter is my name, A

marcato

lus ty brute I am the same, I mun be mar-ried a Sun - day.

sffz

21 *p*

Chris - tian Cus - tance have I found, Chris - tian Cus - tance have I found, A

(con ped.)

26

wi - dow worth a thou - sand pound, I mun be mar - ried a Sun - day.

mf

30 *p*

Cus - tance is as sweet as ho - ney, Cus - tance is as sweet as ho - ney,

p

f

I her lamb and she my co - ney, I mun be mar - ried a Sun - day. — When

mp *mf*

39

we shall make our wed - ding feast, When we shall make our wed - ding feast,

cresc. *f* *cresc.*

43

There shall be cheer for man and beast, I mun be mar-ried a Sun - day. I

ff

47

mun be mar-ried a Sun - day, I mun be mar-ried a Sun - day, Who - so - e - ver shall

52

cor that way, I mun be mar-ried a Sun - day.

sfz *ff* *sfz*

R.H. L.H. R.H. L.H.

Roister Doister

Nicholas Udall

Peterisms Second Set

Peter Warlock

Rumbustiously

I mun be mar-ried a Sun - day, I

mun be mar-ried a Sun - day, Who - so - e - ver shall come that way, I mun be mar-ried a

Sun - day. Rois - ter Dois - ter is my name, Rois - ter Dois - ter is my name, A

lus - ty brute I am the same, I mun be mar-ried a Sun - day.

mf pesante

sfz

21

p

Chris-tian Cus-tance have I found, Chris-tian Cus-tance have I found, A

26

wi-dow worth a thou-sand pound, I mun be mar-ried a Sun-day.

30

Cus-tance is as sweet as ho-ney, Cus-tance is as sweet as ho-ney,

I her lamb_ and she my co-ney, I mun be mar-ried a Sun-day_ When

39

we shall make our wed - ding feast, When we shall make our wed - ding feast,

cresc. *f*

43

There shall be cheer for man and beast, I mun be mar-ried a Sun day. I

ff

47

mun be mar-ried a Sun day, mun be mar-ried a Sun - day, Who - so - e - ver shall

mf subito

52

cor that way, I mun be mar-ried a Sun - day.

ff *sff* *Red.* *R.H.* *L.H.* *Red.* *

SAMPLE COPY

CANDLELIGHT

a cycle of nursery jingles

Anonymous

Peter Warlock

I

How many miles to Babylon?

Slow

How ma - ny miles to Ba - by - lon? Three score and ten

Can I get there by can - dle - light? Yes, — and back a - gain. —

p

riten.

con Ped.

3

* †

†

II

I won't be my father's Jack

Quick

I won't be my fa - ther's Jack, I

f

sim.

* No. I, Bar 3: ♯ at end barline in MS, deleted in proof. † Bar 5, R.H. note 2: d' ♯ in MS deleted in proof.

‡ No. II, bar 4, R.H. beat 1: ♭s added in proof; last note: ♯ added in pencil to MS and given in proof.

5

won't be my fa - ther's Jill, I will be the fidd - ler's wife, And have

mf

9

mu - sic when I will. T'o - ther lit - tle tune t'o - ther lit - tle tune,

mp

13

Pri - thee, love, play me T'o - ther lit - tle tune. T'o - ther lit - tle tune, t'o - ther lit - tle tune,

pp

con Ped. *

Pri - thee, love, play me T'o - ther lit - tle tune.

Ped. * *Ped.* * *Ped.* *

* Bar 5, R.H. beat 1: all sources have ♯ to d', but ♯ is not needed, and see bar 3. † Bar 6, R.H. ♭ s and ♯ to match bar 4 added in proof.

III

Robin and Richard

Allegretto

The first system of the musical score is for the piano accompaniment. It consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* and the instruction *poco marcato* are placed above the piano part.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff, starting at measure 5. The lyrics are: "Ro - bin and Ri - chard Were two pret - ty men: They lay in bed Till the". The piano accompaniment is on a grand staff, continuing from the first system. A dynamic marking of *mp* is placed above the piano part.

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff, starting at measure 8. The lyrics are: "clock struck ten. Then up starts Ro - bin And looks at the sky;". The piano accompaniment is on a grand staff, continuing from the second system. A dynamic marking of *f* is placed above the piano part.

11

"Oh! bro - ther Ri - chard, The sun's ve - ry high; You go be - fore With the

mp

14

bot - tle and bag, And I will come af On lit - tle Jack

Red. * *Red.* *

17

Na

Red. *

* Bar 14-15: pedal marks added in proof.

IV O my kitten

Allegretto

O my kit - ten, a kit - ten, And O my kit - ten, my dear - y;

Such a sweet pap as this, — There is — nor near - y:

Here we go up — up — Here we go down, — down, down —
There

We go back - wards and for - wards — And here we go round, round, round.

mf

Red. *

* Bar 6, L.H. beat 2: ♯ added in proof.

9

O my kit - ten, a kit - ten, And O my kit - ten, my dear - y;

11

Such a sweet pap as this, — There is not — ar nor near - y:

13

Here we go up, up, — Here we go down, — down, down —
There

Here we go back - wards and for - wards — And here we go round, round, round.

* Bar 11, text: 'pap' = soft food for infants. † Bar 11, R.H. last 2 top notes: altered in proof from MS e' d' with b' and f on down stem.

Little Tommy Tucker

Presto

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Presto'. The score is divided into systems, with measures 1-3, 4-6, 7-9, and 10-11 shown. The piano accompaniment includes dynamic markings such as *f*, *mf*, *mp*, and *ff a tempo*, as well as performance instructions like *poco rit.* and *a tempo*. The vocal line includes lyrics and is marked with *mp*. A large 'SAMPLE COPY' watermark is overlaid diagonally across the page.

1
Lit - tle Tom - my Tuck - er

4
Sings for his sup - per. What shall he eat? What bread and but - ter.

7
How will he eat it With - out e'er a knife? How will he be mar-ried With - out e'er a
shall he cut

10
ife?

ff a tempo

ped.

* Bars 9, 10, piano: *poco rit.* and *a tempo* added in proof.

† Bars 10, 11, R.H. last note: †s added in proof.

There was an old man

Allegretto

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 1-3) begins with the tempo marking *Allegretto* and the dynamic *mp*. The lyrics are "There was an old man In a". The second system (measures 4-6) continues the lyrics: "vel - vet coat— He kissed a maid, And gave her goat; The". The third system (measures 7-9) contains the lyrics: "goat was cracke And wo not go— 'Ah, old man, would you". The fourth system (measures 10-12) concludes with the lyrics: "serve— me so?". The piano accompaniment includes various dynamics: *cresc.*, *mf*, *mp*, *p*, and *pp*. There are also performance markings such as *Red.* and *** in the piano part. A large, diagonal watermark reading "SAMPLE COPY" is overlaid across the entire page.

VII

I had a little pony

Presto

The musical score is written for voice and piano. It features a vocal line and a piano accompaniment. The tempo is marked 'Presto'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into systems, with measure numbers 6, 11, and 16 indicated. Dynamics include *mp*, *f*, and *mf*. The piece concludes with a repeat sign and a double bar line.

I had a lit - tle

6 po - ny, His name was Dap - ple - Grey: ent r - to a la - dy To

11 ride a mile a - w She whipped him, she lashed him, She rode him through the

16 re; I'll ne - ver lend my nag a - gain For a - ny la - dy's hire.

mp *f*

mf *f*

20

VIII
Little Jack Jingle

Fairly quick

Now

mf

5
what do you think Of lit-tle Jack Jin-gle? Be - fore he was mar - ried he had to live sin - gle; But

9
af - ter he mar - ried (to al - ter his life), He left off liv - ing sin - gle And

12
ed with his wife.

Red. *

Red. *

The image shows a musical score for 'Little Jack Jingle' in G major, 3/4 time. It features a piano accompaniment and a vocal line. The piano part starts with a treble clef and a bass clef, with a mezzo-forte (*mf*) dynamic. The vocal line begins at measure 5. The lyrics are: 'what do you think Of lit-tle Jack Jin-gle? Be - fore he was mar - ried he had to live sin - gle; But af - ter he mar - ried (to al - ter his life), He left off liv - ing sin - gle And ed with his wife.' The score includes performance markings such as 'Fairly quick', 'Now', and 'Red.' with an asterisk. A large 'SAMPLE COPY' watermark is overlaid on the page.

There was a man of Thessaly

Fast

The musical score is written in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f*, *dim.*, and *mf*. The vocal line includes lyrics such as 'There was a man of Thessaly, And he was wondrous wise: He jumped in - to quick - set hedge, And scratched out both his eyes. And when he saw his eyes were out, With'. The score is marked with 'Fast' and includes performance instructions like 'basso marcato' and 'f'. A large 'SAMPLE COPY' watermark is overlaid on the page.

There

f *dim.*

5

was a man of Thes - sa - ly, And he was won - drous wise: He

mf

basso marcato

9

jumped in - to quick - set hedge, And scratched out both his

eyes. And when he saw his eyes were out, With

f

15
all his might and main, He jumped in - to a - no - ther hedge, And

19
scratched them in a - gain. And when saw his

22
eyes were out, with all his might and main, He jumped in - to a -

24
- ther hedge, And scratched them in a - gain.

Red. *

ff

Red. *

* Bar 20, R.H. note 4: *ff* deleted in proof. † Bar 24, L.H. last quaver: B missing, MS, added in proof.

X

Suky, you shall be my wife

Allegretto con moto

Su - ky, you shall be my wife— And I'll do you

why: I have got a lit - tle pig, And you have got a

I have got a dun cow, And you can make good

The image shows a musical score for a song. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The piano accompaniment is written in 6/8 time and features a steady eighth-note bass line. The vocal line is in a soprano or alto range. The lyrics are: 'Su - ky, you shall be my wife— And I'll do you why: I have got a lit - tle pig, And you have got a I have got a dun cow, And you can make good'. The tempo is 'Allegretto con moto'. There is a dynamic marking 'mf' in the first system. A large 'SAMPLE COPY' watermark is overlaid on the score.

* Bar 11, R.H. beat 2: tie to g' # s and h to d' added in proof.

12

cheese— Su - ky, will you have— me? Say

mp

15

“Yes,” if you please. ha got a

18

dun cow, And you can make good cheese—

Su - ky, will you have— me? Say “Yes,” if you please.

mp

* Bars 14 and 22, piano beat 1: b_s to d' and d'' added in pencil. † Bar 17, R.H. beat 2: a' has \sharp and no tie to next bar in MS, changed in proof.

XI

There was an old woman

Fast

The image shows a musical score for the song 'There was an old woman'. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The piano accompaniment is written for the right and left hands of a piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo is marked 'Fast'. The lyrics are: 'There was an old woman went up in a basket seven - ty times as high as the moon; at she did there, I could not but ask it, For in her hand she'. The score is overlaid with a large, diagonal watermark that reads 'SAMPLE COPY'.

There was an old woman went

up in a basket seven - ty times as high as the moon;

at she did there, I could not but ask it, For in her hand she

10

car-ried a broom. "Old wo-man, old wo-man, old

14

wo-man," said I, "Whi-ther, oh whi-ther, oh whi-ther so high?" "To

17

sweep the cob webs from the sky, And I shall be back a-gain

by - and - by."

ff *secco* *fffz*

* Bar 19, R.H. lower part: notes 1-2 originally $f e^b$, changed to above in proof.

† Bar 22, beat 2, R.H. b to b' added in proof; L.H. $a\sharp$ deleted in proof.

8vb-----

XII

Arthur o' Bower*

Tumultuosissimamente

The musical score is written in 4/4 time and consists of three systems. The first system begins with a piano (*p*) dynamic and includes the instruction *cresc. poco a poco*. The piano part features a complex texture with triplets in both hands and a 'con Ped.' marking. The second system starts with a mezzo-forte (*[mf]*) dynamic and continues the *cresc. poco a poco* instruction. The third system includes the vocal line with the lyrics: 'thur o' Bower has bro - ken his band:'. The piano accompaniment in this system is marked *f* and features a dense, tremolo-like texture in the right hand and a more rhythmic accompaniment in the left hand. A large 'SAMPLE COPY' watermark is overlaid diagonally across the entire page.

* See Preface.

† Bar 12, piano: 4th beat six notes and a triplet in MS, changed in proof.

7 He comes roar - - - ing up the land.

9 King o' Scots, with an his power,

11 Can stop Ar - thur o' the Bower.

tenuto

ff

accel.

sffz

secco

secco

* L.H. note in proof 'E flats not D flats'; the MS had D flats notes 3, 13, 17 and 27.

Jenny Gray

Anonymous

Peter Warlock

Quick

had a lit - tle

nob - by mare, Her name was Jen - ny Gray, Her

body was made of pease - straw, Her tail was made of

*Bar 9, L.H. note 1: f# altered to g in pencil.

10

hay. She could am - ble, she could trot,

13

She could car - ry a mus - tard

15

Round the town of W - stock. Hey Jen - ny, a -

y!

* Bars 19-20, R.H.: altered from $c^{\#4}$ \downarrow \downarrow with top notes slurred from b^{\flat} to e^{\flat} .

Rest, sweet nymphs

Unison version

Anonymous

Peter Warlock

Allegretto tranquillo

Rest, sweet nymphs, let

mf

con Ped.

This system contains the first three measures of the piece. It features a vocal line and a piano accompaniment. The piano part begins with a *mf* dynamic and includes the instruction *con Ped.* (con ppedal). The lyrics 'Rest, sweet nymphs, let' are written under the vocal line.

gold - en sleep Ch - ase you star - bright - er eyes,

Ped. * *Ped.* *

This system contains measures 4 through 7. The lyrics 'gold - en sleep Ch - ase you star - bright - er eyes,' are written under the vocal line. The piano accompaniment includes the instruction *Ped.* (pedal) and asterisks indicating pedaling points.

me my lute her watch - doth keep With pleas - ing sym - path -

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

This system contains measures 8 through 11. The lyrics 'me my lute her watch - doth keep With pleas - ing sym - path -' are written under the vocal line. The piano accompaniment includes the instruction *Ped.* (pedal) and asterisks indicating pedaling points.

10

--ies. Lul - la - by, lul - la - by, Sleep sweet - ly, sleep

14

sweet - ly, Let no - thing af - fright ye, In calm - tent - ments

18

lie.

as, dear dam - sels, I do give Good night, and so am gone;

27

With your hearts de - sires long live, Still joy and nev - er

Ped. * Ped. * Ped. * Ped. * Ped.

30

mourn. Lul - la - by, lul - la - by, th eas'ed you And

p *

34

pleas'd you, An swer ber seiz'd you, And now to bed I

rit. *rit.* 8va---

Ped.

hi

molto rit. (L.H.) *very clearly*

Ped. *

* Bar 30, RH bottom notes 2 - 3: tied e' tied (*sic*) d' for d' e', OUP, see Preface.

† Bar 40, R.H. beats 1 - 2, bottom notes: all sources have the first d' tied (*sic*) to e' rather than d', this must be an error.