

Milkmaids

?Dr. James Smith

Peter Warlock

Moderato (with a lilt)*

Walke-ing be-times close to a green wood side,

Hy tra-non - ny, non - ny with hy tra-non - ny no; A payre of love - ly milk maides

th by chance I spide, With hy tra-non - ny non - ny no, with tra-non - ny no.

mf (L.H.) *p* *f*

5

* See Preface. † Bar 3, R.H.: no g' or tie, Enoch. ‡ Bar 5, R.H.: no c', Enoch. ** Bar 7, R.H. beats 3-4: g' f# crotchets, Enoch.

11

One of them was faire, as fair as fair might bee;

15

Hy tra-non - ny, non - ny with hy tra-non - ny no; The ther she was browne, with

18

wan - ton rowl - ing eye. With hy tra-non - ny non - ny no, with tra-non - ny no.

†

Sy-der to make sil - li-bubs they car-ryed in their pailles;

* Bar 16, R.H. beat 2: additional a in MS. † Bar 23, text: see Preface.

25

Hy tra-non-ny, non-ny with hy tra-non-ny no; And sug-gar in their pur-ses hung

28

dang-ling at their tailles, With hy tra-non-ny non-ny no, with tra-non-ny no.

31

Wast-coats of flan-nell and pet-ty-coats of redd,

Hy tra-non-ny, non-ny with hy tra-non-ny no; Be-fore them milk-white a-prons and a-prons

* Bar 29, R.H. beat 3: c' not e', Enoch. † Bar 30, R.H., beat 2: additional c', MS.

‡ Bar 35, R.H., beat 3: no c', Enoch. **Bar 37, text: see Preface.

38

straw-hats on their heads, With hy tra-non-ny non-ny no, with tra-non-ny no.

[mp]

41

Well fare you, mer-ry milk-maids that a-ble in the dew,

44

Hy tra-non-ny, non-ny with hy tra-non-ny no, For you have kis-ses plen-ty, when

I sayes have but few, With hy tra-non-ny non-ny no, with tra-non-ny no.

ff

* Bar 49, L.H. beat 1: no G, Enoch.

Consider

Ford Madox Ford

Peter Warlock

Allegro con fuoco

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems of music. The first system is a piano introduction with a melody in the right hand and a bass line in the left hand, marked *mf*. The second system continues the piano accompaniment, with the vocal line entering on the word "Now". The third system features the vocal line with lyrics: "When comes spring - ing o'er the heath, And". The piano accompaniment continues throughout. Performance markings include *Ped.*, ** Ped.*, ** simile*, and *mf*. A large "SAMPLE COPY" watermark is overlaid diagonally across the page.

7

each small bird with lift - ed breath Cries,

9

"Bro - ther, _____ con - si - der the joy here is in

11

liv - ing!" - si - der! con - si - der!" _____ The

ly thros - - - - - tle saith.

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15

17

The gold - en gorse, the

(L.H.)

19

wild thyme, wild sweet, the

21

but - ter cow - - - slip pale, Cry

> Ped.

* Ped.

*

23

“Sis - ters, con - si - der the peace that comes with

Ped. *

25

giv - ing! And ren - der, and re - der your

f Ped. *

27

sweet and scented breath!”

mp Ped. *

Ped. *

31

Now men, come walk - ing o'er the

(L.H.)

33

heath To mark this pret - ty

cres.

35

world be - neath, e - think them: "Con - si - der the what

37

joy might lie in liv - ing, None

Red.

ritenuto

39

striv - ing, con - strain - ing none, and think - ing not on

ff *mp*

Red. *

This block contains the musical score for measures 39 and 40. It features a vocal line and a piano accompaniment. The vocal line is in a 4/4 time signature, with a tempo change to 3/4 at the end of measure 40. The piano accompaniment consists of two staves, with the left hand playing a rhythmic pattern of eighth notes and the right hand playing chords and melodic lines. Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano). There are also markings for *Red.* (ritardando) and asterisks.

41

a tempo (poco accel.)

Death.”

mf

This block contains the musical score for measures 41 and 42. It features a vocal line and a piano accompaniment. The vocal line is in a 4/4 time signature. The piano accompaniment consists of two staves, with the left hand playing a rhythmic pattern of eighth notes and the right hand playing chords and melodic lines. Dynamics include *mf* (mezzo-forte). There are also markings for *Red.* (ritardando) and asterisks.

43

f

Red. *

This block contains the musical score for measures 43 and 44. It features a vocal line and a piano accompaniment. The vocal line is in a 4/4 time signature. The piano accompaniment consists of two staves, with the left hand playing a rhythmic pattern of eighth notes and the right hand playing chords and melodic lines. Dynamics include *f* (forte). There are also markings for *Red.* (ritardando) and asterisks.

Yarmouth Fair

The tune taken down by E. J. Moeran from the singing of Mr John Drinkwater, at Cley in Norfolk

Arranged by Peter Warlock

Hal Collins

Fast (♩ = 108)

As I rode down to

5 Yar-mouth fair The birds they sang "Good day, good day," And the birds they sang "Good

9 day!" O, I met a maid with gold-en hair A walk-ing a-long my way— A

14 dy lit-tle maid so trim and fair, And the birds they sang "Good day, good day," And the

18

birds they sang "Good day!" I

23

said: "My dear, will you ride with me?" And the birds they said "Go on go on!" And the

mp

27

birds they sang "Go ... didn't say "yes" and she didn't say "no," And the

31

birds they sang "Heigh ho, heigh ho!" And the birds they sang "Heigh ho!" I

35

lift - ed her right on to my mare, O light as a fea-ther was she, I'd

39

nev-er set eyes on a girl so fair, So I kiss'd her brave - one two, three, O I

43

kiss'd her one, two three when on he rode to Yar-mouth fair Past field and green hedge -

And in our hearts no fret nor care, And the birds they sang "Hul -

52

--lo, hul - lo!" And the birds they sang "Hul - lo!"

57

At the fair the fun was fast and free and the birds they sang "Hur-

62

-ray, hur - ray!" And the birds they sang "Hur - ray!" The band struck up a
(Crisply)

ly air On fid-dle and fife and drum. The maid and me we

ff *f*

Red. *

70

made a pair, And we danced to king - dom come, Ho - ho! And we danced to king - dom

marcato

74

come. The lads and las - ses cheer'd us on, My bon - maid and me, We

Ped. *

79

danced till stars were in the sky, As the birds they sang "Good - bye, good - bye!" And the

ff
marcato

As they sang "Good - bye!"

non rit.

Mockery

Shakespeare

Peter Warlock

Fast and in strict time

When daisies pied, and

mf sempre staccatissimo e senza Ped.

4

vi - o - lets blue, And lady - smocks all sil - ver - white, And cuck - oo - buds of

yellow hue Do paint the mead - ows with de - light, The cuck - oo then,

* Bar 5, text: 'lady-smocks' = cuckoo flowers † Bar 7, text: 'cuckoo-buds' = buttercups.

12

on ev-e-ry tree, Mocks mar-ried men, for thus sings he, Cuck-oo,

16

cuck - oo! O word of fear, Un-pleas-ing to a

20

mar - ried ear! When shep - herds pipe on

24

oat-en straws, And mer - ry larks are plough-men's clocks, When tur - tles tread, and

† Bar 27, 'turtles tread' = turtledoves mate. Bar 26, 'ploughman's clocks' = ploughmen rise with the lark.

* Bar 24, 'oaten straws' = pipes made from oat stems.

28

rooks, and daws, And maid - ens bleach their sum - mer smocks, The cuck - oo then,

32

on ev - e - ry tree, Mocks mar - ried men, for he sings he, Cuck - oo,

36

cuck - oo! O of fear, Un - pleas - ing to a

mar - ried ear! *non rit!*

f *dim.* *p*

Chanson du Jour de Noël

Song for Christmas Day

Clément Marot
English version David Cox

Peter Warlock

Allegretto con moto

U-ne pas - tou - rel - le, Et
A shep - herd - with shep - herd In

un ber - ger en un ver - ger, L'au - tr' hier en jou - ant à la bil - le S'en -
or - chard green, to the ball - were hap - pi - ly play - ing, Till -

tre - di - saient, pour a - bré - ger: Ro - ger Ber - ger Lé -
it was time to pause and say: To - day A - way! An

mf

p

10

-gè - re Ber - gè - re C'est trop à la bil - le jou - é; Chan -
 end to these plea - sures! We will no long - er de - lay To

12

- tons No - é! No - é! No - é! No - é! No - é! Re - ger Ber - ger Lé -
 sing No - well! No - well! No - well! No - well! No - well! To - day A - way! An

15

-gè - re Ber - gè - re C'est trop à la bil - le jou - é; Chan -
 end to these plea - sures! We will no long - er de - lay To

17

- tons No - é! No - é! No - é! No - é! No - é!
 sing No - well! No - well! No - well! No - well! No - well!

19

Te sou - vient - il plus du pro - phè - te Qui
 Re - mem - ber now that the pro - phet Of

mp

21

nous dit cas de si haut fait Que
 old fore - told a won - drous birth: A

23

d'u - ne pu - cel - le - te Naî - trait un en - fant
 child would be born to a vir - gin, Born to re - deem man -

tout par - fait? L'ef - fet Est fait, La bel - le Pu - cel - le A
 on earth. Give voice! Re-joice! A vir - gin most per - fect Has

p

* Bar 19, L.H. chord 4 top note: b^b not a^b in Winthrop Rogers, but see bar 2.

28

un fils du ciel a - vou - é: Chan - tons No - é! No - é! No -
 brought forth the hea - ven - ly child. Now sing No - well! No - well! No -

30

- é! No - é! No - é! L'ef - fet Est dit, La
 - well! No - well! No - well! Give voice! Re - pose! A

subito

32

bel - le Pu - cel - le un fils du ciel a - vou - é: Chan -
 vir - gin most per - fect. Hail brought forth the hea - ven - ly child: Now

34

ans No - é! No - é! No - é! No - é! No - é!
 sing No - well! No - well! No - well! No - well! No - well!

senza rit.

Pretty Ring Time

Shakespeare

Peter Warlock

Allegretto con moto

lass, With a hey, and a ho, and a no-ni - no, That o'er the green

mp

p subito

pp (very lightly)

pp staccatissimo

on - field did pass In the spring time, the on - ly pret - ty ring time, When

10

birds do sing, hey ding a ding, ding: Sweet lov - ers love the spring.

14

Be-tween the a - cres of the rye, With a hey, and ho, a hey no - ni -

17

-no, These pretty sun - ty banks would lie, In the spring time, the

pp staccatissimo sempre

ly pret - ty ring time, When birds do sing, hey ding a ding, ding: Sweet

* Bar 12, R.H. beat 4: see Preface.

24

lov - ers love the spring. This ca - rol they be - gan that

pp

con Ped.

27

hour, With a hey, and a ho, and a hey no - no, How that a

loco

cresc.

mf

30

life was but a flow in the spring time, the

pp staccatissimo sempre

ly pret - ty ring time, When birds do sing, hey ding a ding, ding: Sweet

36

lov - ers love the spring. And there - fore take the pre - sent

Musical score for measures 36-38. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). Dynamic markings include *f (>)* and *mf*.

39

time, With a hey, and a ho, and a hey no - ni - o; for love is

Musical score for measures 39-41. The vocal line continues. The piano accompaniment includes a time signature change to 2/4. Dynamic markings include *f* and *pp*.

42

crown - ed with the prime time, the on - ly pret - ty ring time, When

Musical score for measures 42-44. The piano accompaniment changes to 4/4 time. Dynamic markings include *f* and *pp (very crisply)*.

45

hus do sing, hey ding a ding, ding: Sweet lov - ers love the spring.

Musical score for measures 45-47. The piano accompaniment includes dynamic markings *p* and *cresc.*, and an *Allargando* tempo marking. The piece concludes with a double bar line.

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A Prayer to Saint Anthony of Padua

Arthur Symons

Peter Warlock

Very quietly, rather slow

mf *poco marcato* L.H.

4 Saint Anthony of Pad - u - a, whom I

7 In ef - fi - gy a - bout me, hear my

9 *poco agitato*

prayer: Kind Saint who

mf *poco agitato* *poco f*

12

find - est what is lost, I pray, Bring back her heart:

f

14 *rit.*

lost it yes - ter - day.

mp *poco marcato* *ppp*

attacca

The Sick Heart

Arthur Symons

Peter Warlock

Slowly

O sick heart what rest Is there

mp

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The tempo is marked 'Slowly' and the dynamic is 'mp'. The lyrics 'O sick heart what rest Is there' are written below the vocal line.

no-thing that I can do To qui - et your cry - ing in my breast? Will

mf

(L.H.)

This system contains the next two staves of music. The top staff continues the vocal line, and the bottom two staves continue the piano accompaniment. The dynamic is 'mf'. The lyrics 'no-thing that I can do To qui - et your cry - ing in my breast? Will' are written below the vocal line. A measure rest is indicated by a '3' above the staff. A section of the piano accompaniment is marked '(L.H.)'.

5

no - thing com - fort you?_____

Red.

This block contains the musical notation for measures 5 and 6. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are "no - thing com - fort you?". A large, bold, black watermark "SAMPLE COPY" is overlaid diagonally across the page.

7

"I am sick of a ma - la - dy_____ There is but one thing can_____ as - suage:

* Red.

This block contains the musical notation for measures 7 and 8. The vocal line continues with the lyrics "I am sick of a ma - la - dy_____ There is but one thing can_____ as - suage:". The piano accompaniment includes a fermata over a chord in measure 8. A large, bold, black watermark "SAMPLE COPY" is overlaid diagonally across the page.

9

Cu - me of youth, and, see, I will be wise in age!"

pppp ma chiaro

pp

Red. *

This block contains the musical notation for measures 9 and 10. The vocal line concludes with the lyrics "Cu - me of youth, and, see, I will be wise in age!". The piano accompaniment features a fermata over a chord in measure 10. Dynamic markings include *pppp ma chiaro* and *pp*. A large, bold, black watermark "SAMPLE COPY" is overlaid diagonally across the page.

The Countryman

John Chalkhill

Peter Warlock

At a brisk walking pace

*cantando**

mp staccatissimo sempre

5
Oh, the sweet contentment the coun - try-man doth find,

high tro - lol - lie, lol - lie, loe, high tro - lol - lie, lie, ——— That

* Bar 1: '*cantando*' in low key copy only. † Bar 9, L.H. beat 2: *ab* not *f*, Winthrop Rogers high key, but *f* in unison version, and see bar 41.

13

qui - et con - tem - pla - tion, Pos - ses - seth all my mind: Then, care a - way, and

cantando

p staccatissimo

18

wend a - long with me. For courts full of flat - ter - y, As

23

hath too oft been sy'd, and tro - lol - lie, lol - lie, loe, high tro - lol - lie,

28

The ci - ty full of wan - ton - ness, And both are full of pride: Then,

* Bars 17, 49 and 65, voice, note 1: optional f[♯] added in 1946, with the French translation. † Bar 32, voice: see Preface.

33

care a-way, and wend a-long with me. But, oh the ho - nest

38

coun - try-man Speaks tru - ly from his heart, Hi tro-lol - lol - lie, loe,

43

high tro-lol - lie, * e, His pride is in his til - lage, His hor - ses and his

part: Then care a-way and wend a-long with me. The

* Bar 46, voice: see Preface.

53

plough - man, though he la - bour hard, Yet, on his ho - li - day,
the Ho - ly - day,

mf *cresc.* *f*

57

High tro - lol - lie, lol - lie, loe, high tro - lol - lie, e, No

61

em - pe - ror so - mer ri - Does pass his time a - way: Then,

ff

are a - way, and wend a - long with me.

Passing By

Anonymous

Peter Warlock

Moderato - poco lento - semplice

There la - dy

4 *pochiss. rit.* , *a tempo*

sweet and kind, Was nev face so pleased my mind; I did but see her

8 *poco ritenuto* *a tempo*

pa - ing by, And yet I love her till I die. Her

11 *pochiss. rit.* *a tempo*

ges - ture, mo - tion, and her smiles, Her wit, her voice, my heart be - guiles, Be-

15 *poco ritenuto*

- guiles my heart, I know not why, And yet I lov her till I

18 *tempo*

die. Hee be - hav - iour, win - ning looks, Will

poco ritenuto

me a law - yer burn his books; I touched her not, a - las! not I, And yet I

a tempo

love her till I die. Had I her fast be -

-twixt mine arms, Judge you that think such sports were harms, Were't - y harm? no,

poco ritenuto

a tempo (poco agitato)

no, fie, fie, For I will love you till I die. Should I re - main con -

- -fin - ed there So long as Phoebus in his sphere, I to re - quest,

42 *poco ritenuto* *a tempo*

she to de-ny, Yet would I love her till I die.

46
Cu - pid is wing - ed and doth range, Her coun - try so my

49 *ritenuto*
love doth change: hee change the earth, or change she sky, Yet will I

molto rit.
love her till I die.

* Bar 52, between beats 2 and 3: these fermatas and commas printed small in OUP.

The Passionate Shepherd

Christopher Marlowe

Peter Warlock

Fast

Com - with me, and_

— be my Love, And we will with the plea - sures prove That hills_ and val - leys,

dal_ and fields, Or woods_ or steep - y moun - tain yields. And we_ will sit_ up -

mf

[p]

* *Red.* * *Red.* *

* First note: staccato dot missing, Elkin. † Bar 11, beat 1: Elkin has *con Red.* and no further pedal markings.

12

- on the rocks, And see the shep-herds feed their flocks By shal-low ri-vers,

16

to whose falls Me-lo-dious birds sing ma-dri-gal

20

And all man-nee beds of ro-ses And a thou-sand

fr- grant po-sies; A cap of flow-ers, and a kir-tle Em-broi-der'd all with

*And. * And. **

** †*

* Bar 18, voice: see Preface. † Bar 26, text: 'kirtle' = gown or outer coat.

28

leaves of myrtle. A gown made of the finest wool Which from our pret - ty

gva. *loco*

[*p*] *staccato*

* *senza Ped.*

32

lambs we pull; Fair-li - ned slip - pers for the cold, With but - tles of the

[*mp*]

36

pur - est gold. A belt of straw and

[*mp*]

ivy buds With co - ral clasps and am - ber studs: And if these plea - sures

44

may— thee move, Come live with me— and be— my Love. The

47

shep - herd swains— shall dance— and sing For thy— de - light— each

50

May morn-ing: If these de - light thy mind— may move, Then live— with me— and

be— my Love.

Tom Tyler

Anonymous XVI century

Peter Warlock

Allegretto - con umore

*mf (lightly)**

4

1. I am a poor ti - ler in sim - ple ar - ray, And
2. though when I wed her, she had been a sheep, At

7

get a poor liv - ing, but eight - pence a day, My - wife as I get it doth
had to be friend - ly, to sleep when I sleep. She - loves so un - kind - ly, she

* Bar 1: (*lightly*) missing, Augener; note, staccato dots are accepted without comment if found in any source.

10

spend it a - way; — And “I can - not help it,” she saith; wot ye why? wot ye
 makes me to weep; — But I dare say no - thing God wot! wot ye why? wot ye

13

Red. *
 why? wot ye why? wot ye why?
 why? wot ye why? wot ye why? The pro-verb - port - eth, no

16

man can de - ny, The we and hang - ing is des - ti - ny.

19

2. I
 3. Be

* Bar 12, text: 'wot' = know.

† Bar 15, L.H. chords 2 and 4, a for f, Augener.

22

3. -sides this un-kind-ness where-of my grief grows, I think that few ti-lers are
 4. more that I please her, the worse she doth like me, The more I for-bear her, the

25

match'd with such shrows: Be-fore she ves brav'ling, she
 more she doth strike me, The more that get her, the

27

falls to deal blows, Which - ly and late doth cause me, doth cause me to
 more she doth glike me; † Woe worth this ill for-tune that mak-eth me, mak-eth me

30

Red. *
 cry The pro-verb re-port-eth, no

* Bar 25, text, verse 3: 'shrows' = shrews - ill-tempered, nagging women.

† Bar 27, text, verse 4: 'glike' = trick.

33
 man can de - ny, That wed - ding and hang - ing is des - ti - ny.

36
 4. The
 5. If I had been hang - èd when

38
 I had been tar - d, tor - ments had end - ed, though

I had mis - car - ried; If I had been warn - èd, then

* Bar 33, L.H. chord 2: as chord 4 in bar 32, Augener. † Bar 38, L.H. chord 2: b in MS deleted in proof.

42

would I have tar - ried; — But now all too late - ly I feel and I cry —

f

ped. *

45

The pro - verb re - port - eth, no

8va

48


man can de - wed - ding and hang - ing is des - ti - ny.

‡ *marcato*

mf staccatissimo

51

senza riten. [-]

* Bar 44, L.H. beat 2: g# not  Augener and proof. † Bar 48, L.H. chord 2: as chord 4 in bar 47, Augener.
‡ Bar 50: *marcato* missing, Augener and proof.

The Contented Lover

James Mabbe

Peter Warlock

Lento affettuoso

pp

con Ped.

4 *poco rit.* *a tempo*

Now sleep, and take thy

molto legato

st, Once grieved and pain - èd

Ped.

* Bar 8, L.H. note 2: e \sharp in MS, corrected in proof.

12

wight, Since she now she
now she

15

loves thee best Who is he's de -

19

- light. Let

by be thy soul's guest,

mf *p*

* Bar 13, R.H. note 1: MS has \flat on f' line, but no actual note; added in proof. † Bar 23, R.H. note 5: $f\flat$ in MS, changed in proof.

25

And care be ban - ished

f

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

28

quite, Since she hath the ex -

mf *cresc.* *f*

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

31

-pressed to her fa - - - -


dim.

Red. * *Red.* *

your - ite.

p

Red. * *Red.* *

* Bar 25, R.H. beat 1: c[#] MS 54390 only; beat 3: d[#] deleted in proof. † Bar 26, R.H.: b[#] and g[#] added in proof.
 ‡ Bar 33, R.H.:  (sic) both MSS; proof has 'add tied quaver', but failed to add 2nd tie.

Celestina

James Mabbe

Peter Warlock

Slow

p

rit. *a tempo*

Now sleep and take thy

Ped. *etc.*

rest, Once grieved and pain - - ed

* * *

12

wight, Since she now she

now she

f *p*

Red. * etc.

15

loves thee best Who is the heart de -

p

19

- light. Let

mf

by be thy soul's guest,

25

And care be ban - ished

cresc. *f*

28

quite, Since she hath thee ex -

(b \flat)

31

- pressed To be her fa - - - -

dim.

your-ite.

p *dim.* *pp* *8va*

*Bar 33, R.H.: (sic) MS.

The Magpie *

The tune taken down by E. J. Moeran from the singing
of Mr John Drinkwater, at Cley in Norfolk

Harry Hunter

Arranged by
Peter Warlock

Fast ($\text{♩} = 108$)

I lin - gered near a
cot - tage door, And the Mag - pie said "Come in! come in!" And the Mag - pie said "Come
in!" The was pen, I went in, And I saw stand - ing there A
n - den with a dimpled chin A - comb - ing her back hair, back hair, a - comb - ing her back

* See Preface. † Bars 16, 17, 18, text: some sources have 'black', but 'back hair' = 'the long hair at the back of a woman's head.' OED.

19

hair. A sweet sur - prise was in her eyes, But still she did not frown, But

This system contains measures 19 through 23. It features a vocal line in treble clef and a piano accompaniment in G major with a treble and bass clef. The piano part includes chords and moving lines in both hands.

24

e - ven smiled, the pret - ty child, And the Mag - pie said "Sit down! sit down!" And the

This system contains measures 24 through 27. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and melodic fragments.

28

Mag - pie said "Sit down" I

This system contains measures 28 through 31. The vocal line has a short rest in measure 28. The piano accompaniment continues with a steady harmonic accompaniment.

32

sat down in her fa - ther's chair, And the Mag - pie said "Kiss her! kiss her!" And the

This system contains measures 32 through 35. The vocal line resumes with the lyrics. The piano accompaniment features longer melodic lines and chords, including some triplets in the bass line.

37

Mag-pie said "Kiss her!" And yet the mai-den did-n't speak, Which made me think "I

42

will!" For as the red rushed to her cheek She looked more love - ly

46

still, still, still, She look more ve-ly all. But when in haste I clasped her waist She

screamed out "No! no! no!" But 'twas so nice I kissed her twice, And the

55

Mag-pie said "Bra - vo! bra - vo!" And the Mag-pie said "Bra - vo!"

60

Her fa - ther then came r - ing in, And the

65

Mag - pie said "Get out! Get out!" And the Mag - pie said "Get out!" Her

(crisply)

ther's voice was like a rasp, And swear - ing he be - gan — And I ex - pe - ri -

ff *f*

Red. *

74

-enced the grasp, The grasp of an ho - nest man, man, man, The grasp of an ho - nest

marcato

78

man. He rained such blows u - pon my clothes I feel 'em to this day; He

ff

ped. *

83

kicked me too as he flew, And the Mag-pie said "Hoo - ray! hoo - ray!" And the

marcato *ff*

87

Mag - pie said "Hoo - ray!" *non rit.*