

## TWO SHORT SONGS

## 1. I held Love's head

Robert Herrick

Peter Warlock

*Andante affettuoso*

*mp*

*con Ped.*

4

I held Love's head while  
 it did ache; but it chanced to be; The  
 cru - el pain did his for - sake, And forth - with came to

10

me. Ay me! how shall my grief be stilled? Or

*mf*

*f*

*Red.* \*

13

where else shall we find One \_\_\_\_\_ to me, who

*mp*

*f*

16

must be killed For be- too - too - kind?

*mp*

*rit. molto*

*p*

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## 2. Thou gav'st me leave to kiss

Robert Herrick

Peter Warlock

*Allegretto scherzando*

(lig.)

Thou

*mf*

*Red.*

\*

3

gav'st me leave

Thou gav'st me leave to

w. Thou mad'st me think by this, And that, thou

*mp*

9

lov'dst me too. But I shall ne'er for -

*mf*

12 *ten.*

- get, How for to make thee ch-ry; Thou

*8va*

*f. mp.*

15

mad'st me chop bu yes An - o - ther snapt the

*mf f*

ch-ry.

(L.H.)

Bars 15-18, text: see Preface.

*Red.* \* *Red.*

\*

# The Topper's Song

From an 18th century  
ballad sheet

Arranged by  
Peter Woollock

Fairly fast

The

land - lord\_ he looks y\_ big\_ With\_ high cock'd\_ hat and his pow-der'd wig; Me-

thinks he\_ looks both fair and\_ fat, But he may thank you and me for\_ that, For 'tis I

*mf*

*mp*

The image shows a musical score for 'The Topper's Song'. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Fairly fast'. The piano part begins with a mezzo-forte (*mf*) dynamic. The second system starts with a measure number '5' and a mezzo-piano (*mp*) dynamic. The lyrics are: 'land - lord\_ he looks y\_ big\_ With\_ high cock'd\_ hat and his pow-der'd wig; Me-'. The third system continues the lyrics: 'thinks he\_ looks both fair and\_ fat, But he may thank you and me for\_ that, For 'tis I'. A large, diagonal watermark reading 'SAMPLE COPY' is overlaid across the entire page.

13 \*  
 O, good ale, thou art\_ my\_ dar - ling, And my joy both\_ night and morn - ing!

17  
 The brew - er\_ brew'd thee\_ in his pan, The\_ tap - st\_ draws th\_ in his can; Now  
 And the But

22  
 I with\_ thee will play\_ my\_ part\_ and lodge thee next un - to my\_ heart. For 'tis  
 them

\*  
 O, good ale, thou art\_ my\_ dar - ling, And my joy both\_ night and morn - ing!

\* Repeat only where there is a chorus, the first time being *Solo*. Winthrop Rogers note.

30

But if my\_wife should\_ thee des-pise, By\_ Jove, I'll\_ beat out\_ both her eyes, But

35

if she loves me as I love\_ thee, A hap - py cou - we all\_ be, For 'tis

39

O, good ale, thou art\_ my\_ ling, And my joy both\_ night and morn-ing!

Thou oft hast\_ made my\_ friends my foes, And\_ of - ten\_ made me\_

47

pawn my clothes; But since thou art so nigh my nose, Come up, my friend— and—

51

down he goes. For 'tis O, good ale, thou art— dar - ling,

54

And my joy both night and morn - ing! O, good ale, thou art— my— dar - ling,

my joy both night and morn - ing!

*8va-1*

*senza rit.*



# Sweet-and-twenty

(Beckhard MS and OUP)

Shakespeare

Peter Warlock

*Allegretto con moto* (♩ = c. 63)\*

O mistress mine, where  
 are you roam - ing? stay and hear! your true love's  
 com - ing, That can sing both high and low:

\* No metronome mark or dynamics in OUP.

17

Trip no fur - ther, pret - ty sweet - ing; Jour - neys

*mp subito*

22

end in lov - ers meet - ing; Eve ry wise man's

27

son doth know (non rit.)

What is

*8va loco*

[non rit.]

*Ped.*

32

ve? 'tis not here - af - ter, Pre - sent mirth hath

*\*\**

\* Bar 20: L.H. g for ab, OUP, corrected in low key. † L.H. d' missing, OUP \*\*R.H. e''b for e' b' c', OUP; 3rd quaver beat tied b'b R.H. for tied b'b L.H., OUP, see Preface.

38

— pre - sent laugh - ter; What's to come — is still un -

43

- sure: In de - lay there lies no plen - ty;

48

Then come in sweet - and - twen - ty! Youth's a

53

ff will — not en - dure.

\* R.H. d'' ♯ for e''♭, OUP. † Bar 56: (non rit.) missing in OUP.

# I have a garden

Thomas Moore

Peter Warlock

*Andantino* (♩ = circa 63) *poco rit.* *a tempo*

I have a gar-den of my own

*mp*

Shin-ing with flow'rs of ev-'ry co-lo'ur; I lov'd it dear-ly while a-lone, But

*mf*

I shall love it more\_ with you: And there the gol-den bees shall

*mp* *cresc.*

Red. \* Red. \* Red. \*

14 *poco rit.* *rit. molto* 3

come In sum - mer time at break of morn, And

*mf* *mp* *pp*

18 *a tempo* 3

wake us with their bu - sy hum and the fragrant thorn.

*Red.* *Red.*

22 *(poco accel.)*

*p*

*a tempo* 3

I love a fawn from A - den's land, On leaf - y buds and berries nurst;

*(R.H.)* *(L.H.)* *p*

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

31

And you shall feed him from your hand, Though he may start with fear\_ at first.

*mf*

35

And I will lead you where he lies For sh - ter in the

*mp* *cresc.* *mf* *mp*

39 *poco rit.* *rit. molto* *a tempo*

noon - tide heat. and you may touch his sleep - ing eyes, And

*mf*

40 *rit.* *a tempo*

feel his lit - tle silv - 'ry feet.

*pp* *dim. sempre* *quasi niente*

# Peter Warlock's Fancy

Anonymous 16th century

Peter Warlock

With decided vigour and emphasis

*f* *dim.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

9 *f*

Bring us in no beef, — sir, for that is full of bones. But bring — home good

*mf* *esc.*

*Red.* \* *Red.* \*

14 (CHORUS *ad lib.*)

ale e-nough, for th my lve a - lone is: Bring us home good ale, sir,

*f*

*rit.* *a tempo*

bring us home good ale, And for our dear la - dy, la - dy love bring us some good ale.

*ten.*

25

Bring us home no wheat-en bread, for that be full of bran; Nei-ther of no

*mf*

30

(CHORUS *ad lib.*)

rye bread, for that is of that same, But bring home good ale, sir,

*a tempo*

bring us home good ale, and for our dear la - dy, la - dy love bring us some good

*ten.*

al Bring us home no pork, sir, for that is ve - ry fat;

*mp*



(CHORUS *ad lib.*)

45

Nei - ther no bar - ley bread, for nei-ther love I that, But bring us home good

*cresc.* *f*

50

ale, sir, bring us home good ale, And for our dear la - dy la - dy love

*rit.*

55

bring us some good ale. Bring us in no mut-ton, sir, for that is tough and

*a tempo* *ten.* *mf*

in; Nei - ther no tripes, sir, for they be sel - dom clean, But

65 (CHORUS ad lib.)

rit.

bring us home good ale, sir, bring us home good ale, And for our dear la - dy, la - dy love

71 a tempo

bring us some good ale. Bring us home no veal, sir, that do I no e - sire, But

77 (CHORUS ad lib.)

bring us home good ale thought drink by the fire: Bring us in good ale, sir,

rit.

rall. molto

bring us home good ale, And for our dear la - dy, la - dy love bring us some good ale.



# One More River

Words and tune from  
'The Weekend Book'

Arranged by  
Peter Woollock

In march time

Musical notation for the first system. It features a vocal line and a piano accompaniment. The piano part is in 4/8 time with a 12-measure rest at the beginning. The vocal line starts with the lyrics 'The'.

Musical notation for the second system. The piano part has a 12-measure rest. The vocal line includes the lyrics 'a - ni - mals came to by two' and 'Vi - ve la com - pag - nie!'. The piano accompaniment includes dynamics like *p* and *mp*.

Musical notation for the third system. The piano part has a 12-measure rest. The vocal line includes the lyrics 'cen - ti - pede with the kan - ga - roo,' and 'Vi - ve la com - pag - nie!'. The piano accompaniment includes dynamics like *p*.

7 SOLO

CHORUS

One more riv - er, and that's the riv - er of Jor - dan, One more riv - er, There's

*mf*

*con Ped.*

10 SOLO

one more riv - er to cross. The a - ni - mals call in three by three,

*mp*

*senza Ped.*

12 CHORUS

*Vi - ve la com - pag-nie!* The e - le - phant on the back of the flea,

*p*

*senza Ped.*

CHORUS

SOLO

*Vi - ve la com - pag-nie!* One more riv - er, and

*mf*

CHORUS

SOLO

16

that's the riv-er of Jor - dan, One more riv - er — There's one more riv - er to cross. The

*Red.*



CHORUS

SOLO

19

a - ni-mals came in four by four, Vi - ve la com - pag-nie! The

*tenuto*

CHORUS

21

ca - mel, he sat stue in the door, Vi - ve la com - pag-nie!

SOLO

Or more riv - er, — and that's the riv - er of Jor - dan,

*con Red.*

25 CHORUS

SOLO

One more riv - er, — There's one more riv - er to cross. The

27

CHORUS

SOLO

a - ni - mals came in five by five, Vi - ve la m - pag- The

*mp*  
*senza Ped.*

29

CHORUS

mis - sing link was the last to ar - ri - ve Vi - ve la com - pag - nie!

*mp*  
*senza*

31

SOLO

CHORUS

One more riv - er, — and that's the riv - er of Jor - dan, One more riv - er, — There's

*mf*

34

SOLO

one more riv - er to cross. The a - ni - mals came in six by six,

36

CHORUS

SOLO

Vi - ve la com - pag - nie! The mon - key, was to his tricks,

38

CHORUS

SOLO

Vi - ve la com - g - One more riv - er, and

40

CHORUS

SOLO

that the riv - er of Jor - dan, One more riv - er, There's one more riv - er to cross. Then the

43

CHORUS

SOLO

door was shut and it start-ed to rain, *Vi - ve la com - pag-nie!* If you

*mf* *mp*

*senza* *Red.*

45

CHORUS

want an - y more you must sing it a - gain, *Vi - ve com - pag-nie!*

*mf* *mp*

*senza* *Red.*

47

One more riv-er, and that's the riv - er of Jor - dan,

*mf*

*Red.*

(non rit.)

more riv - er, There's one more riv - er to cross. *ff*

*Red.*



# Twelve Oxen

Anonymous  
early 16th century

Peter Warlock

Fast

5

SOLO

I have twelve oxen that be fair and brown, And

CHORUS

With

they go a-grazing down by the town.

\* Bar 10: *mp* not *mf*, OUP. † Bar 12, L.H. beat 2, upper B missing, OUP.

13 hey! \_\_\_\_\_ with how! \_\_\_\_\_ with hey! \_\_\_\_\_

With hey! \_\_\_\_\_ with how! \_\_\_\_\_ with hey! \_\_\_\_\_

*cresc.*

17 UNISON

Saw - est not you \_\_\_\_\_ mine ox - en, you lit - tle pret - ty

†

20 boy? \_\_\_\_\_

*8va* -----

*Red.* \*

I have twelve ox - en, they be fair and white, \_\_\_\_\_ And

*mf*

\* Bar 13, R.H. beat 1: no # to d', OUP. † bar 17: chord reads C G e b e', OUP. ‡ bar 20, L.H. beat 1: chord reads b g' only, OUP.

28

they go a - graz - ing down by the dyke. \_\_\_\_\_

32

hey! \_\_\_\_\_ with how! \_\_\_\_\_ with hey! \_\_\_\_\_  
 With hey! \_\_\_\_\_ with how! \_\_\_\_\_ with hey!

36

UNISON

Saw - est not \_\_\_\_\_ me ox - en, you lit - tle pret - ty boy? \_\_\_\_\_

SOLO

I have \_\_\_\_\_ twelve ox - en, and

\* Bar 39, R.H. beat 1: g"# missing, OUP. † Bar 43: mp missing, OUP.



45

they be fair— and black, — And they go a - graz - ing

CHORUS

49

With hey! — with how! — with  
down by the lake. — With hey! — with how! — with hey! —

54

aw-est, not you — mine ox - en, you lit - tle pret - ty

boy? —

*Red.*

\*

\* Bar 51, R.H. beat 1: no # to d', OUP. † Bar 55, beat 1: chord reads C G e b e', OUP. ‡ Bar 58 L.H. beat 1: chord reads b g' only, OUP.

62

SOLO

I have\_ twelve ox - en, and they be fair\_ and red, — And

*stacc.*

*mf*

66

CHORUS  
With

they go a - graz - ing down by the mead —

*rall.*

70

hey! — with how! — with he

With hey! — with how! — with hey! —

*f*

CHORUS

Saw - est not you\_ mine ox - en, you lit - tle pret - ty boy? —

*Red.*

*Red.*

\*

# Away to Twiver

from 'The Famous History  
of Friar Bacon'

Peter Warlock

Fast (♩ or <sup>3</sup>♩ of  $\frac{2}{4}$  = ♩, or ♩ of  $\frac{6}{8}$  throughout)

nd

5

did you not hear of a mirth that be - fell — The mor-row — af - ter a wed - ding day, At

*mp*

9

car - ry - ing a ho - me — to dwell? And a - way to Twi - ver, a - way, a - way!

3

The quin - tain was set and the gar - lands were made, — 'Tis

17

pi - ty old cus - tom should ev - er de - cay; And\_ woe be to him that was

20

horsed on a jade, For he car-ried no cre - a - y, a-way!

23

met a con-sort of fid-dle - de - dees, We

*(very crisply)*

them a - cock - horse, and made them to play The *Win-ning of Bul - len* and

30

Up - sie - frees; And a - way to Twi - ver, a - way, a - way!

33

There was ne'er a lad in all the par - ish That wou<sup>led</sup> go to the plough, to the

36

plough that day But his fore-horse his wench he car - ries; And a -

way to Twi - ver, a - way, a - way! The but - ler was quick and the

\* 'ud, OUP note

<sup>led</sup>

\*

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43

ale he did tap, The maid-ens did make\_ the cham-ber full gay; The\_

*cresc.*

46

*And.* \*

serv-ing - men gave me a fud - dle - ing cap, And\_ did ry it a -  
fudd - ling

R.H. *f*

49

- way, a - way! The smith of the town his

*secco*

quor so took That he was per - suad - ed the

3

53

ground looked blue, And I darebold-ly to swear on a book Such.

*p subito*

56

smiths as he there are but a few. pos-set was made and the

*sffz* *mf*

60

wo-men did sip And sim-mer-ing they could eat no more; Full ma-ny a maid was

*poco ritenuto* *mp*

64

le on the lip: I'll say no more but so give o'er.

*a tempo* *ff* *non rit.* *sffz*

Red. \*

# The Birds

Hilaire Belloc

Peter Warlock

*Allegretto semplice*

*mp*

When Je - sus Christ was four years old, The gen - eral brought Him

*mp* \*

4

toys of gold, Which no - one ever had bought or sold. And

*mp* †

*cresc.*

at with these He would not play. He made Him small fowl out of clay, And

*f*

\* Bars 0-1, L.H. tie missing, solo. See Preface.

† Cresc. hairpin missing, solo.

‡ Bar 7, R.H. note 3: g' (b<sup>b</sup>), unison.

12

blessed them till they flew a - way:

*Ped.* \*

16

*mf* *ritenuto* (rather slow)

Tu cre - as - ti Do - mi - ne. Je - Christ, Thou

*mf* *p* \*

20

(*espr.*)

child so wise, ... hands and fill mine eyes, And

(*espr.*)

*molto*

... ing my soul to Pa - ra - dise.

*pp*

\* Bar 18. L.H. notes 1-2: no tie, solo.

# Jillian of Berry

The poem is quoted in Beaumont and Fletcher's 'The Knight of the Burning Pestle' (1610), but it is probably older than the play.

Peter Warlock

Fast and gay

For Jillian of Berry she

dwells on a hill, and she has good beer and ale to sell, And

good fellows she thinks no ill, And thither will we go

*basso marc.* >

*mp*

*cresc.*

10

now, now, now, And thi-ther will we go now. And

14

when you have made a lit - tle stay, You need ask what

17

is to pay, ut ss our host - ess, and go your way. And

*senza rall. al fine*

thi-ther will we go now, now, now, And thi-ther will we go now.

*cresc.*

*cresc. molto*

*ff sfz*

Red. 

# Robin Good-fellow

The poem from 'Robin Good-fellow: commonly called Hob-Goblin, with his mad pranks and merry jests'. The second part: printed in 1628, but probably written before 1600.

Peter Warlock

Fairly fast, but wayward and capricious in time

And can phy - si - cian make sick men well? And

the ma - gi - cian a for - tune di - vine? With - out

*mf*

*mp*

*Ped.*

*Ped.*

\* Bar 7, text: 'divine' = discover, guess.

9  
 li - ly, ger - man - der, and sops - in - wine, With  
 12  
 sweet - bri - ar And bon - fi - re And straw - berry - wire And  
 15  
 col - um - bine. With - in and out, in and out,  
 round as a ball, With hi - ther and thi - ther, as straight as a line,  
 ten.

\* Bar 10, text: 'sops-in-wine' = clove-pink, or gilly-flower. † Bar 13, text: 'bonfire' = bone-fire.

‡ Bar 14, text: 'strawberry-wire' = strawberry plant runners. N.B. *fire*: two syllables, OUP note; *wire*: two syllables, OUP note.



21

With li - ly, ger - man - der, and sops - in - wine,

24

With sweet - bri - ar And hon - fi - re And

27

straw - ber - ry wi - re And pol - um - ne.

*poco accel.*

*a tempo*

(L.H.) *8va* When Sa - turn did live, there

33

lived no poor, The king and the beg - gar with roots did dine, —

36

With li - ly, ger - man - der, and sops in - wine, — *tenuto*

*mp*

39

— Sweet bri - ar And bon - - fi - re And

*mf**Red.**\* non rit.**Red.*

aw - ber - ry wi - re And col - - - um - bine.

*Red.**\**

## Maltworms\*

Bishop Still\*

E J Moeran and Peter Warlock

**Briskly**

SAMPLE COPY

SOI

not eat but

*f* *mf*

6

lit - tle meat, My stom is d; But sure I think that I can drink With

that wears a hood. Though I go bare, take ye no care, I am no-thing a -

††

\*\*

\* See Preface. † Bar 4, < for > OUP 1967. † Bar 13, R.H. G for b', OUP 1967.\*\* Bar 15, 'am nothing': nothing am, OB only.

16

cold; I stuff my skin so full with - in Of jol - ly good ale and old. So

21

back and side go bare, go bare, Both foot and hand go cold; But,

25

bel - ly, God send the good ale enough, Whe - ther it be new or old. I

[SOLO]

31

There's no roast but a nut - brown toast, And a crab laid in the fire; A

\*

\* Bar 31, text: 'crab' = crab-apple.

33

lit - tle bread shall do me <sup>\*</sup>stead, Much bread I not de - sire. No frost nor snow, no

38

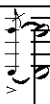
wind, I trow, Can hurt me if I wold, I am so wra<sup>†</sup> and th<sup>‡</sup>ugh-ly lapp'd Of

43

CHORUS *ad lib.*

jol-ly good ale and S<sup>†</sup> and side go bare, go bare, Both foot and hand go

d; But, bel - ly, God send thee good ale e - nough, Whe-ther it be new or



\* Bar 34, text: 'do me stead' = suffice me. † Bar 39: see Preface. ‡ Bar 42, text: 'throughly lapp'd' = well enfolded.

52

[SOLO]

old. And Tib my wife, that as her life Lo-veth well good ale to

56

seek, Full oft drinks she, till ye may see the tear run down her

60

cheek. Then doth he trol\* to the bowl, E-ven as a malt-worm shold; And

CHORUS *ad lib.*

n, 'Sweet - heart, I took my part Of this jol-ly good ale and old'. So

\* Bar 61, text: 'troll' = pass around.

69

back and side go bare, go bare, Both foot and hand go cold; But,

[SOLO]

73

bel-ly, God send thee good ale e-nough, Whe-ther it new or old. Now

77

let them drink till the nod and woe, Ev-en as good fel-lows should do; They

will not miss to have the bliss Good ale doth bring men to. And

85

\*  
all poor souls that have scour-èd bowls, Or have them lust - i - ly troll'd, God

89

CHORUS *ad lib.*  
save the lives of them and their wives, Whe-ther they be young or old. So

93

back and side go bare go, Both foot and hand go cold; But,

ly, God send thee good ale e - nough, Whe-ther it be new or old.

\* Bar 86, text: 'scoured' = emptied by drinking.

† Bar 96, L.H. beat 3: accent omitted, OUP 1967.



# Fair and True

Nicholas Breton

Peter Warlock

Rather slow, with tenderness and simplicity

*rit.*

*a tempo*

ly kind, and

*p legato*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a *p legato* marking. The vocal line starts with a whole note rest, followed by a half note 'ly' and a quarter note 'kind, and'.

kind - ly lov - ing. Such a kind were worth the mov - ing;

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'kind - ly lov - ing. Such a kind were worth the mov - ing;'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

u - ly fair, and fair - ly true— Where are all— these,

This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics 'u - ly fair, and fair - ly true— Where are all— these,'. The piano accompaniment features a more active melodic line in the right hand.

10  
 but in you? Wise - ly kind, and

14 †  
 kind - ly wise; Bless - ed lit - tle where

16  
 such love lies! W - and kind, and fair, and true—

19 *ritenuto*—  
 Le - ly live— all these in you.

*p*

*p*

\* Bar 13, R.H. from last quaver to bar 14 beat 3, slur missing, OUP. Bar 14, R.H. tie to d's missing, OUP.

† Bar 14, L.H. slur over whole bar and tie to c's missing, OUP; slurs over beats 3 and 4 OUP; L.H last beat: quavers b $\sharp$  b $\flat$ , not b $\flat$  a, OUP.

22 ----- *molto*

*a tempo (tranquillo)*

Sweet - ly dear, and dear - ly sweet;

*tenuto*

25

Bless - ed, where these bless - ings meet! Sw fair, wise, kind,

*molto*

*poco marcato*

28

bless - ed, true Bless - ed be all these in

*rit molto*

*p*

*pp*

\* Bar 22. R.H. beat 1: OUP has  for  in MS.

# Sweet-and-twenty

(Mitchell MS)

Shakespeare

Peter Warlock

*Allegretto con moto* (♩ = 63) \*

O mistress mine, where  
 are you roam - ing? stay and hear! your true love's  
 com - ing, That can sing both high and low:

\* No metronome mark or dynamics in OUP. † bar 5 to end: no dynamics, Mitchell MS. Those in small print from Berkhard MS.

17

Trip no fur - ther, pret - ty sweet - ing; Jour - neys

*mp subito*

22

end in lov - ers meet - ing; Eve ry wise man's

27

son doth know What is

*8va loco*

*Red.*

32

ve? 'tis not here - af - ter; Pre - sent mirth hath

38

— pre - sent laugh - ter; What's to come — is still un -

*mp*

43

- sure: In de - lay there lies no plen - ty;

*mf*

*Red.* \*

48

Then come in sweet - and - twen - ty! Youth's a

*poco rit.*

53

*a tempo*

ff will — not en - dure.

*(non rit.)*

*f*

*Red.* \*