

# THE BAYLEY BERTH THE BELL AWAY

Anon

Peter Warlock

Lento quasi andantino ♩. = 50

*mp*  
Voice 1 The maid - ens came when I was in my mo-ther's bow'r  
*mp*  
Voice 2 The maid - ens came when I was in my mo-ther's bow'r  
*mp*  
Piano  
*p*  
7 *pochiss. rit.*  
I had all that I wou'd. The bai - ley bear - eth the  
I had all that I wou'd The bai - ley  
*mp*  
14 *a tempo*  
bell a - way, the li - ly, the rose, the rose I lay. The  
berth the bell a - way, the rose I lay.

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21

sil - ver is white, Red is the gold, they lay in

The sil - ver is white, Red is the gold, The robes they lay in

*p* *mf*

28

fold. The bai - ley bear - eth the bell - way, The li - ly the

fold. The bai - ley bear - eth the bell a - way, The

*p* *p* **pochiss. rit.** **a tempo**

35

rose, the rose I lay. And through the glass win - dow

rose I lay. And through the glass win - dow

*mp* *mp* *pp* *mp*

41 *mf* *riten. molto* *pp*

shines the sun. How should I love and I so young?

shines the sun. How should I love and I so young?

*mf* *pp* *mf*

49 *rit. pp* *Poco più lento* *riten.*

The bai - ley bear - eth the bell a - way, The li - ly, the

a - way, a - way,

56

the rose I lay.

a - way.

*p* *ppp*

# CALL FOR THE ROBIN-REDBREAST AND THE WREN

John Webster

Peter Warlock

Moderato

1st Soprano *mp* Call for the red-breast and the

2nd Soprano *mp* Call for the ro-bin - red - breast and the wren, <sup>3</sup> the red-breast and the

1st Alto *mp* Call for the ro-bin red-breast and the

2nd Alto *mp* Call for the ro-bin red-breast and the

Piano (for practice only) *mp*

*pochiss. rit.*

5 a tempo

wren, Since o'er sha-dy groves they hov - er, And with leaves and flow'rs do cov - er The friend-less *mf dim.*

wren, Since o'er sha-dy groves they hov - er, And with leaves and flow'rs do cov - er The friend-less *mf dim.*

wren, Since o'er sha-dy groves they hov - er, And with leaves and flow'rs do cov - er The friend-less *mf dim.*

wren, Since o'er sha-dy groves they hov - er, And with leaves and flow'rs do cov - er The friend-less *mf dim.*

pochiss. rit. a tempo

10

bod-ies of un-bur-ied men. Call un - to his fun -'ral dole

bod-ies of un-bur-ied men. Call un - to his fun -

bod-ies of un-bur-ied men. Call un - his fun -'ral

bod-ies of un-bur-ied men. l un - to his fun -'ral

*p* *mp* *mp* *mp* *p* *mp*

14

The the field-mouse, and the mole, To rear him hil-locks that shall keep him

dole The ant, the field-mouse, and the mole, To rear him hil-locks that shall keep him

The ant, the field-mouse, and the mole, To rear him hil-locks that shall keep him

dole The ant, the field-mouse, and the mole, To rear him hil-locks that shall keep him

*mf* *mp* *mp* *mf* *mp*

18 *mf* *cresc.* *f* *mp*

warm, And (when gay tombs are robbed) sus - tain no harm;

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

warm, And (when gay tombs are robbed) sus - tain no harm;

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

warm, And (when gay tombs are robbed) sus - tain no harm;

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

warm, And (when gay tombs are robbed) sus - tain no harm;

22

*p*

But keep the wolf far thence, that's foe to men,

*p*

But keep the wolf far thence, that's foe to men,

*p*

SAMPLE COPY

26

*p*  
For with his nails he'll dig them up a-gain,

*p*  
For with his nails he'll dig them up a-gain,

*p (legatissimo)* Ah Ah Ah

*p (legatissimo)* Ah Ah Ah

*p (legatissimo)* *pp* 3

*p (legatissimo)* *pp* 3

... little break as possible here. It may be well to let half of the singers of each part take breath at a different point.

*ritando* *molto*

30

*pp* *dim.* *ppp*  
for with his nails he'll dig them up a-gain,

*pp* *ppp*  
for with his nails he'll dig them up a-gain,

*pochiss. cresc.* *dim.* *ppp*  
Ah

*pochiss. cresc.* *dim.* *ppp*  
Ah

*ppp*

*ppp*

# THE FIRST MERCY

Bruce Blunt

Peter Warlock

Allegretto con moto

1st Soprano *mp*  
Ox and ass at Beth - le-hem, On a night, ye

2nd Soprano *mp*  
Ox and ass at Beth - le-hem, a night,

Alto *mp*  
Ox and ass at Beth - le-hem, On a night, ye

Piano *mp* *legato*

6  
know\_ of them. We were on - ly crea-tures small, Hid by sha-dows on the wall.

know\_ of them. We were on - ly crea-tures small, Hid by sha-dows on the wall.

know\_ of them. We were on - ly crea-tures small, Hid by sha-dows on the wall.

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11

*p*

We were swal-low, moth, and mouse; The Child was born

*p*

We were swal-low, moth, and mouse; The Child was born

*p*

We were swal-low, moth, and mouse; The Child was born

*p*

Ped.

16

in our house And the bright eyes of us three Peeped at His na-ti-vi-ty.

in our house And the bright eyes of us three Peeped at His na-ti-vi-ty.

in our house And the bright eyes of us three Peeped at His na-ti-vi-ty.

21

*p*  
Hands of peace up - on that place Hushed our be - ings

*pp*  
Ah

*pp*  
Ah

*pp*

Ped.

26

for a space — Qui - et fect and fold - ed wing, for a and of a - ny-thing.

(close lips) *Mm*

(close lips) *Mm*

31

*p*  
With a mov - ing star we crept Clo - ser when the

*p*  
With a mov - ing star we crept Clo - ser when the

*p*  
With a mov - ing star we crept Clo - ser when the

*p* sempre legato

36

Ba - by slept; Men who guard - ed where He lay Moved to fright - en us a - way.

Ba - by slept; Men who guard - ed where He lay — Moved to fright - en us a - w

Ba - by slept; — Men who guard - ed where He lay — Moved to fright - en us a - way.

41

*mf* But the Babe, a - wa - kened, laid Love on things — that

*mf* But the Babe, a - wa - kened, laid — Love on things that

*mf* But the Babe, a - wa - kened, laid — love — on things that

46 *mp*

were a - fraid; With so sweet a ges - ture He Called us to His

*mp*

were a - fraid; With so sweet a ges - ture He Called us to His

*mp*

were a - fraid; With so sweet a ges - ture He Called us to His

50

com-pan - y.

com-pan - y.

com-pan - y.

*mf*

*f*

*p*

*mp*

Ped.

Ped.

# LULLABY

Thomas Dekker

Peter Warlock

*Allegretto con moto*

1st Soprano *mp*  
Gold - en slum - bers kiss your eyes,

2nd Soprano *mp*  
Gold-en slum-bers kiss \_\_\_\_\_

Alto *mp*  
Gold - den slum - ers kiss eyes,

Piano *mp* *mf*

5  
Smiles a - wake you when you rise. Sleep, pret-ty wan-tons, *pp*

Smiles a - wake you when you rise. Sleep, *pp*

Smiles a - wake you when you rise. Sleep, *pp*

*mp* *pp*  
*ten.*

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10

*mf* do not cry, And I will sing a lul-la-by, *mp* Rock them, rock a lul-la, lul-la-

*mf* do not cry, And I will sing a lul - la - by, *mp* Rock them, rock a lul-la, -la-

*mf* sleep, do not cry, And I will sing a lul - a - by, *mp* a lul - la -

15

*p* -by. *mp* Care is

*p* Care is *mp* Care is

Care is

20

hea - vy, there - fore sleep you: You are care and care must

hea - vy, there - fore sleep you: You are care and care must

hea - vy, there - fore sleep you: You are care and care must

*mf* *mp*

25

keep you. Sleep, please, wan-tons, do not cry, And I will sing a lul-la-by,

you. Sleep, do not cry, And I will sing a lul - la -

keep you. Sleep, sleep, do not cry And I will sing a lul - a -

*pp* *mf* *pp* *mf*

*ten.*

*poco rit.*      *a tempo*

30

— Rock them, rock a lul-la, lul-la - by.  
 -by, Rock them, rock a lul - la - by.  
 -by, Rock — them rock a lul - la - by.

*mp*      *p*

*mp*      *p*

*mp*      *p*

*mp*      *p*

36

*diminuendo sempre ma non ritenuto*

*ppp*



# MOURN NO MOE

John Fletcher

Peter Warlock

*Andantino, ma con moto pochiss. rit.* *a tempo*  
*mp* *mp* *mp*

1st Soprano  
 2nd Soprano  
 Alto  
 Piano

Weep no more, nor sigh, nor groan,  
 Weep no more  
 Weep no more, nor sigh, nor groan,

5

Sor - row calls no time that's gone. Vi - o - lets pluck'd the sweet - est rain  
 Sor - row calls no time that's gone. Vi - o - lets pluck'd the sweet - est rain  
 Sor - row calls no time that's gone. Vi - o - lets pluck'd the sweet - est rain

*mp*

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9

*p* , *mf* ,

Makes not fresh nor grow a - gain. Trim thy locks, look cheer - ful - ly, cheer - ful - ly;

*p* , *mf* ,

Makes not fresh nor grow a - gain. Trim thy locks, look cheer - ful - ly, cheer - ful - ly;

*p* , *mf* ,

Makes not fresh nor grow a - gain. Trim thy locks, look cheer - ful - ly, cheer - ful - ly;

Poco più lento

13

*mp*

Fate's hid ends can not see. Joys as wing - ed dreams fly fast,

*mp*

Fate's hid ends can - not see. Joys as wing - ed dreams fly fast,

*mp*

Fate's hid ends eyes can - not see. Joys as dreams fly fast,

*poco marcato*

*mp*

pochiss. rit.

a tempo, ma lento

17

Why should sad-ness long - er last? Grief is but a wound to woe;

Why should sad-ness long - er last? Grief is but a wound to woe;

Why should sad-ness long - er last? Grief is but a wound to woe;

*mp*

*mf*

ritenuto molto

a tempo

22

Gent - lest fair, mourn, mourn no more.

Gent - lest fair, mourn, mourn no more.

Gent - lest fair, mourn, mourn no more.

*p dim.*

*p dim.*

*p dim.*

*dim.*

*ppp*

# TWELVE OXEN

Anon - trad early 16th century

Peter Warlock

Fast

SOLO

Voice 1

Voice 2

Piano

*f*

*mp* *legato*

*Ped*

I ha twelve

6

1

ox - en That be fair and brown, and they go a - graz - ing down by the

*mp*

12

1

hey! with how! with hey!

2

CHORUS 2

With hey! with how! with hey!

*cresc.*

*f*

*Ped*

17

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

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

22

SOLO

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

28

CHORUS

CHORUS

the go a - graz - ing down by the dyke\_\_ With hey!\_\_ with how!\_\_ with

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

hey! Saw-est not you\_mine ox - en, you lit-tle pret - ty

with hey! Saw-est not you\_mine ox - en, you lit-tle pret - ty

Ped.

boy? I have\_ twelve ox - en, And

boy?

legato

Ped.

CHORUS

... fair\_and black, And they go a - graz - ing down by the lake. With

mp

51

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

**CHORUS**

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

*cresc.*

*f*

55

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

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

60

**SOLO**

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

*stacc.*

*mf*

*Ped.*

CHORUS

65

red, And they go a - graz - ing down by the mead. With

70

hey! with how! with hey!

CHORUS

With hey! with how! hey!

rall.

74

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

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

SAMPLE COPY



# CHANSON DU JOUR DE NOËL

29

## Song for Christmas Day

Clément Marot

English version: David Cox

Peter Warlock

arr Fred Tomlinson

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Allegretto con moto

1st Soprano

U-ne pas - tou - rel - le gen - til - le, Et  
A shep - herd - ess with a shep - herd In

2nd Soprano

U-ne pas - tou - rel - le gen - til - le, Et  
A shep - herd - ess with a shep - herd In

Alto

U-ne pas - tou - rel - le gen - til - le, Et  
A shep - herd - ess with a shep - herd In

Piano

*mf* *p*

4

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

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

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

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7

- tre-di-saient, pour a - bré-ger: Ro - ger Ber-ger Lé - gè - re Ber - gè - re C'est  
 — it was time to pause and say: To - day A - way! An end to these plea - sures! We

- tre di - saient, pour a - bré-ger: Ro - ger Ber-ger Lé - gè - re Ber - gè - re C'est  
 it was time to pause and say: To - day A - way! An end to these plea - sures! We

- tre di - saient, pour a - bré-ger: Ro - ger Ber-ger Lé - gè - re Ber - gè - re C'est  
 it was time to pause and say: To - day A - way! An end to these plea - sures! We

*p*

11

trop à la bil - le jou - é; Chan - tons No - é! No - e! No - é! No - é! No - é! Ro -  
 will no long - er de - lay To sing No - well! No - well! No - well! No - well! No - well! To -

trop à la bil - le jou - é; Chan - tons No - é! No - e! No - e! No - é! No - é! No - é! Ro -  
 will no long - er de - lay To sing No - well! No - well! No - well! No - well! No - well! To -

trop à la bil - le jou - é; Chan - tons No - é! No - e! No - é! No - é! No - é! Ro -  
 will no long - er de - lay To sing No - well! No - well! No - well! No - well! No - well! To -

*mf* *p*

14

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

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

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

17

- tons No - é! No No - é! No - é! No - é! No - é! No - é! Tc  
 sing No - well! No - well! No - well! No - well! No - well! No - well! Re-

- tons No - é! No - é! No - é! No - é! No - é! No - é! No - é! Tc  
 sing No - well! No - well! No - well! No - well! No - well! No - well! Re-

- tons No - é! No - é! No - é! No - é! No - é! No - é! No - é! Tc  
 sing No - well! No - well! No - well! No - well! No - well! No - well! Re-

20

sou-vient-il plus du pro-phète Qui nous dit cas de si haut fait Que  
 -mem - ber now that the pro-phet Of old fore-told a won - drous birth: A

sou-vient-il plus du pro-phète Qui nous dit cas de si haut fait Que  
 -mem - ber now that the pro-phet Of old fore-told a won - drous birth: A

sou-vient-il plus du pro-phète Qui nous dit cas de si haut fait Que  
 -mem - ber now that the pro-phet Of old fore-told a won - drous birth: A

*mp*

23

d'u - ne pu - cel - le par - fai - te Naî - trait un en - fant tout par - fait? L'ef -  
 child would be born to a vir - gin, Born to re - deem man - kind on earth. Give

d'u - ne pu - cel - le par - fai - te Naî - trait un en - fant tout par - fait? L'ef -  
 child would be born to a vir - gin, Born to re - deem man - kind on earth. Give

d'u - ne pu - cel - le par - fai - te Naî - trait un en - fant tout par - fait? L'ef -  
 child would be born to a vir - gin, Born to re - deem man - kind on earth. Give

*p*

SAMPLE COPY

26

-fet Est fait, La bel - le Pu - cel - le A un fils du ciel a - vou - é: Chan-  
 voice! Re-joice! A vir - gin most per - fect Has brought forth the hea - ven - ly child: Now

-fet Est fait, La bel - le Pu - cel - le A un fils du ciel a - vou - é: Chan-  
 voice! Re-joice! A vir - gin most per - fect Has brought forth the hea - ven - ly child: Now

-fet Est fait, La bel - le Pu - cel - le A un fils du ciel a - vou - é: Chan-  
 voice! Re-joice! A vir - gin most per - fect Has brought forth the hea - ven - ly child: Now

*f*

29

- tons No - é! No - é! No - é! No - é! L'ef -  
 sing No - well! No - well! No - well! No - well! Give

- é! No - é! No - é! No - é! L'ef -  
 No - well! No - well! No - well! No - well! Give

- to No - é! No - é! No - é! No - é! L'ef -  
 No - well! No - well! No - well! No - well! Give

*p sub.*

31

- fet Est fait, La bel - le Pu - ccl - le A un fils du ciel a - vou - é: Chan-  
 voice! Re - joice! A vir - gin most per - fect Has brought forth the hea - ven - ly child: Now

- fet Est fait, La bel - le Pu - ccl - le A un fils du ciel a - vou - é: Chan-  
 voice! Re - joice! A vir - gin most per - fect Has brought forth the hea - ven - ly child: Now

- fet Est fait, La bel - le Pu - ccl - le A un fils du ciel a - vou - é: Chan-  
 voice! Re - joice! A vir - gin most per - fect Has brought forth the hea - ven - ly child: Now

34

senza rit.

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

- s No - é! No - é! No - é! No - é! No - é!  
 well! No - well! No - well! No - well! No - well!

s No - é! No - é! No - é! No - é! No - é!  
 No - well! No - well! No - well! No - well! No - well!

# MILKMAIDS

**Peter Warlock**  
arr **Alec Rowley**

Lyric from **Larkspur**: an anthology  
published by the Vine Press, Steyning

**Allegretto** ♩ = 114

1st Soprano *mp*  
Walke-ing be-times close by a green wood-side,

2nd Soprano  
Close by a green wood-side,

Piano *mf* *p*  
*con Ped.*

5  
Hy tra-non-ny, non-ny with hy tra-non-ny no; A payre of love-ly milk-maides

Hy tra-non-ny, non-ny with hy tra-non-ny no;

8 *mf*  
there by chance I spide, With hy tra-non-ny non-ny no, with tra-non-ny no.

*mf*  
there by chance I spide, With hy tra-non-ny non-ny no, with tra-non-ny no.

*f*

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12 *mp* *cresc.*

One of them was faire, as fair as fair might bee; Hy tra-non-ny, non-ny, with

*mp cresc.*

Hy tra-non-ny, with

*p* *mf*

16 *dim.*

hy tra-non-ny no; Wan-ton rowl - ing eye, With

*mf* *dim.*

hy tra-non-ny no; The o - ther shee as becom, with wan-ton rowl - ing eye, With

19

hy tra-non-ny non-ny no, with tra-non-ny no.

tra-non-ny non-ny no, with tra-non-ny no.

*mp*



23 *p* *cresc.*  
 Sy - der to make sil - li - bubs they car - ryed in their pailles; Hy tra - non - ny non - ny with  
 Sy - der they car - ryed in their pailles; Hy tra - non - ny non - ny w

26 *mp*  
 hy tra - non - ny no; And sug - gar in their purs - es hang - ling at theit tailles With  
 hy tra - non - ny no; With

29  
 hy tra - non - ny non - ny no, with tra - non - ny no.  
 tra - non - ny no, with tra - non - ny no.

33 *mf* Wast - coats of flan - nel and pct - ty-coats of redd, *p* Hy tra-non - ny, non - ny with  
*mf* Wast - coats of flan - nel and pct - ty-coats of redd, *p* Hy tra - non - y,

36 *cresc.* hy tra-non - ny no; Be - fore them milk-white a - pro and draw - hats on their heads, With *mp*  
*cresc.* non - ny no; Be - fore them milk white prons and straw - hats on their heads, With *mp*

39 *f* hy tra - non - ny no, with tra-non - ny no. Well *f*  
*f* tra-non - ny no, with no, with tra-non - ny no. Well

42

fare you, mer - ry milk - maids that da - ble in the dew, Hy tra-non - ny, non - ny with

fare you, mer - ry milk - maids that da - ble in the dew, Hy tra-non - ny, non - ny with

45

hy tra-non - ny no, For you have kis - ses plen - ty La-dyes have but few, With

hy tra-non - ny no, For you have kis - ses plen - ty when La-dyes have but few, With

*ff*

*ff*

48

hy tra-non - ny non - ny no, with tra-non - ny no.

hy tra-non - ny non - ny no, with tra-non - ny no.

*ff*