

The Arnold Book  
Of Old Songs

Arranged by

Roger Quilter

Boosey & Hawkes

# Drink to Me only with Thine Eyes

Words by  
BEN JONSON (1573-1637)

English Melody  
18th Century

Moderato un poco andante (♩.: 40)

*Cantabile espressivo e legato*

*dim. e pochiss. rit.*

PIANO

*mf con moto*

*con Pedale*

*mp amoroſo e legato*

Drink to me on - ly with thine eyes, And I..... will pledge with

*a tempo*

*mp molto legato*

mine;..... Or leave a kiss with - in..... the cup.... And

*mf*

I'll not ask for wine..... The thirst that from the soul doth rise Doth

*mf*

*rit \**

ask a drink di - vine; ..... But might I of Jove's

*espress.* *mp* *poco cresc.* *poco cresc.*

nec - tar sup,.... I would not change for thine.

*poco rit.* *poco rit.* *con moto ed appassionato cantabile*

I sent thee late a

*p dolce* *a tempo* *pochiss. riten.* *dim.* *pp dolce*

ro - sy wreath, Not so..... much honour - ing thee, .....

4

As giv - ing it a hope.... that there.... It could.... not with - ered

*mp* \* *mp* \*

*mp espressivo e più sonoro*

be. .... But thou.... there-on didst on - ly breathe And

*espress.* *mp più sonoro*

*mp* \* *mp* \* *mp* \* *mp* \*

sent'st it back to me; ..... Since when it grows, and

*espress.* *mp* *poco cresc.*

*mp* \* *mp* \* *mp* \*

*molto espress. e rit.*

smells, I swear, Not of..... it-self but thee.....

*a tempo tranquillo dolce* *rit.*

*molto espress. e rit.* *p molto espress.* *pp*

*pp* \* *pp* \* *pp* \*

To the memory of Arnold Guy Vician

# Over the Mountains

Words from  
PERCY'S *Reliques*

Old English Melody

Allegro con moto (♩ = 144)

VOICE

PIANO

*f ritmico*

Ta \* Ta \*

*mf*

O - ver the.....

*mf*

Ta \*

moun - tains And o - ver the waves,

Ta \* Ta \*

Original Key

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B. & H. 15008

BOOSEY & HAWKES

Un - der the..... foun - tains And..... un - der the

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Un - der the..... foun - tains And..... un - der the". The piano accompaniment is in the same key and time, with a bass line in bass clef. There are two fermatas in the piano part, one under the first measure and one under the fourth measure.

graves, Un-der floods..... that are deep - est Which

The second system continues the vocal line with the lyrics "graves, Un-der floods..... that are deep - est Which". The piano accompaniment continues with a fermata under the first measure and another under the fifth measure.

Nep - tune o - bey, O - ver rocks that are

The third system has the lyrics "Nep - tune o - bey, O - ver rocks that are". The piano accompaniment includes a *cresc.* (crescendo) marking under the second measure.

steep-est, Love will find out the way.

The fourth system concludes the phrase with the lyrics "steep-est, Love will find out the way.". The piano accompaniment features a fermata under the first measure and another under the fifth measure.

Where there is..... no place For the

*p*

*mp* *p leggiero*

glow - worm to lie, Where there is..... no space For re -

*mp* *p* *leggiero*

- cept of a fly: Where the midge..... dare not ven - ture Lest her -

*mp* *mp* *p*

self fast she... lay, If..... Love come he will en - ter And will

*cresc.* *mf* *cresc.*

find out the way. *poco dim.*

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "find out the way." are written below the vocal line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The dynamic marking *poco dim.* is placed above the piano part.

*mp a tempo*  
Some think to..... lose him Or... have him con-

*pochiss riten.* *a tempo*

The second system continues the vocal line with the lyrics "Some think to..... lose him Or... have him con-". The piano accompaniment includes dynamic markings *mp* and *a tempo*. A tempo change instruction *pochiss riten.* is placed above the piano part.

- fined. Some do sup - pose him, Poor thing, to be

The third system continues the vocal line with the lyrics "- fined. Some do sup - pose him, Poor thing, to be". The piano accompaniment includes a dynamic marking *mp* and a fermata over a chord.

blind; But if ne'er so close ye wall him, Do the best that ye.....

*cresc.* *p* *cresc.*

The fourth system concludes the vocal line with the lyrics "blind; But if ne'er so close ye wall him, Do the best that ye.....". The piano accompaniment includes dynamic markings *p* and *cresc.* (crescendo).



may, Blind Love, if so ye call.... him, Soon will

*mf*

find out his way.

*molto cresc.*  
*f*  
*mp*

You may train the eag - le To.....

*f marcato*  
*poco rit.*  
*a tempo*  
*f*  
*mf marcato*

*Tea* \* *Tea* \* *Tea* \*

stoop to your fist, Or you may in - vel - gle The

*f*  
*mf*

*Tea* \*

phoen - ix of the East. The..... lion - - ess you may

*mf*

*f* *mf*

*rit* \*

move her To..... get o'er her.... prey, But you'll

*cresc.* *f*

*cresc.*

ne'er stop a lov - er, Love shall find out the way.....

*cresc. e poco allarg.* *ff molto allarg.* *rit* *a tempo*

*cresc. e poco allarg.* *ff molto allarg.* *rit* *ff appassionato*

*rit* \*

*pochiss. riten.*

*rit* \*

# My Lady Greensleeves

Words by  
JOHN IRVINE

Old English Melody

Andante moderato (♩ = 66)

VOICE

*with a swinging movement*

PIANO

*p legato*

but com - pare..... Nor rob..... her of..... her come - li - ness.

*pp*

*pp*

*pp*

Come love..... be all my joy..... Thou a - lone..... art

*pp*

*pp*

*pp*

*L.H.*

*R.H.*

my de - light. Come love be my heart of gold.... And

*p dolce*

*p dolce*

*p*

*poco rit*

*poco rit*

*in time*

*in time*

who but my la - - dy Green - - sleeves..... Oh

*mp*

*mp (with a little more movement)*

who is sweet ..... as she is sweet ..... A -  
 who is rare ..... as she is rare ..... And

*(with a little more movement)*

*mp* *(pp)*

*Tea* \* *Tea* \*

-bove all things ..... that mor - - tals prize: I'd  
 who is such ..... a charm - - ing maid. The

*Tea* \* *Tea* \* *Tea* \*

*poco cresc.*

lay a king - dom at her feet ..... Nor  
 lute shall tell her my des - pair ..... And

*poco cresc.*

*Tea* \* *Tea* \* *Tea* \* *Tea* \*

*espress.*

seek ..... a rich - er mer - chan - dise. Come love ..... be  
 fill ..... with song ..... the myr - tie shade. *L.H.*

*Tea* \*

all my joy..... Thou a - lone..... art

Tea \* Tea \* Tea \* Tea \*

my de - light, Come love be my

*dolce*

*-dolce*

Tea \* Tea \* Tea \* Tea \*

heart of gold,..... And who but my La - dy Green - - sleeves.....

*poco rit in time*

*poco rit in time*

*p*

Tea \* Tea \*

..... Oh ..... Oh

*mp* *pp*

*dim*

Tea \* Tea \* Tea \* Tea \*

who is kind..... as she is kind..... Whose gen - tle heart... could

*pp*

*Tea* \* *Tea* \* *Tea* \* *Tea* \*

ne'er be-tray! If Ar - - gus prove him - self but blind..... Yet

*pppp cresc.*

*Tea* \* *Tea* \*

she ..... would have..... my con - stan - cy. Come love..... be

*p espress.*

*L.H.*

*p*

*Tea* \*

all my joy..... Thou a - lone.... art my de-light,

*Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \*

*pp tranquil*

Come love be my heart of gold, ..... And

*pp tranquil*

*Tea* \* *Tea* \* *Tea* \* *Tea* \*

*poco rit*

who but my La - - dy Green - - sleeves. ....

*poco rit*

*Tea* \*

*a tempo*

*a tempo* *L.H.* *R.H.*

*pp*

*Tea* \*



# Believe me, if all those endearing young charms

Words by  
**THOMAS MOORE**

Old Irish Melody

Moderato quasi andantino (♩. = 48)

*cantabile*  
 PIANO *p legato*

*Tea* \* *Tea* \*

*mp* (2nd Verse *pp*)

1. Be - lieve me, if all those en - dear - ing young charms Which I  
 is not while beau - ty and youth are thine own, And thy

*Tea* \* *Tea* \*

gaze on so fond - ly to - day,..... Were to change by to - mor - row, And  
 cheeks un-pro-fan'd by a tear,..... That the fer - vour and faith of a

*Tea* \* *Tea* \*

fleet in my arms, Like fai - ry gifts fad - ing a - way,..... Thou wouldst  
 soul can be known, To which time will but make thee more dear..... No the

*poco cresc.*  
*espress.*  
*poco cresc.*

*Tea* \* *Tea* \* *Tea* \*

still be a - dord, as this mo - ment thou art, Let thy love - li - ness fade as it  
 heart that has tru - ly lov'd ne - ver for - gets, But as tru - ly loves on to the

*Tea* \* *Tea* \* *Tea* \*

wiM,..... And a - round the dear ru - in each wish of my heart Would en -  
 close,..... As the sun - flow'r turns on her god, when he sets, The same

*Tea* \* *Tea* \* *Tea* \*

*poco rit* - twine it - self ver - dant - ly still.....  
 look which she turn'd when he *cantabile*

*poco rit* *a tempo* *cantabile*

*Tea* \* *Tea* \*

*p* (2.) It.... rose.....

*pp* *poco rit*

*Tea* \* *Tea* \*

# Oh! 'tis sweet to think

Words by  
THOMAS MOORE

Old Irish Melody

*Allegretto* (♩ = 80)  
*leggiero e grazioso*

PIANO *mp*

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked as Allegretto (♩ = 80) and the style is leggiero e grazioso. The dynamic is mezzo-piano (mp).

*p*

Oh! 'tis sweet to think that wher - e'er we rove, We are

*p* *leggiero*

The second system features the vocal melody on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include piano (p) and leggiero.

sure to find some - thing bliss - ful and dear; And that when we're far from the

The third system continues the vocal and piano accompaniment. The vocal line has a rest before the lyrics. The piano accompaniment features some grace notes marked with a tilde (~) and asterisks (\*).

*mp*

lips we love, We have but to make love to the lips we are near! The

*mp*

The fourth system concludes the piece. The vocal line ends with a final note. The piano accompaniment also concludes with a final chord. Dynamics include mezzo-piano (mp).

heart like a ten-dril, ac - cus - tom'd to cling, Let it grow where it will, can-not

*mf* \*

flourish a - lone, But will lean to the near - est and love - li - est thing It can

*mf* \*

twine with it - self, And make close - ly its own. Then oh! what plea - sure, Wher -

*mp*  
*mf*  
*mf* \*

- e'er we rove, To be doom'd to find some - thing, still, that is dear, And to

*p*  
*p*  
*sensu pedule*

Oh! 'tis sweet to think

know, when far from the lips we love, We have but to make love to the

*leggiero* *pp*

lips we are near.

*mp*

'Twere a shame, when flow - ers a -

*p* *leggiero*

- round us rise, To make light of the rest, If the rose is not there; And the

*And* *\* And* *\* And* *\**

world's so rich in re - splen - dent eyes, 'Twere a

pi - ty to lim - it one's love to a pair. Love's

wing and the pea - cock's are near - ly a - like; They are

both of them bright, But they're change - a - ble too: And wher - e - ver a new beam of

beau - ty can strike, It will tinc - ture love's plume with a

dif - ferent hue. Then oh! what plea - sure, Wher - e'er we rove, To be

doom'd to find some - thing, still, that is dear, And to know, when far from the

lips we love, We have but to make love to the lips we are near.

## Ye banks and braes

Words by  
BURNS

Old Scottish Melody

Poco andante

*Tenderly and with gentle movement (♩. = 40)  
espress. e legato*

PIANO

Tad \*

*poco rit* *mp a tempo*

*poco rit* *a tempo*

Ye banks and braes... o' bon - nie Doon, How can... ye bloom sae

fresh and fair! How can ye chant,.... ye lit - tle birds,.... And

*poco cresc.*

I..... sae wear - y fu!..... o' care? Thou't break my heart, thou

*poco cresc.*

Tad \*



war - bling bird That wan - tons through the flow - 'ry thorn, Thou minds me o'..... de -

*p*

*pp*

- part - ed joys,..... De - part - ed ne - ver to..... re - turn.

*espress.*

*espress.*

*espress. mp*

Aft hae I rov'd..... by

*pp*

*pp*

bon - nie Doon, To see..... the rose..... and wood - bine twine; And

*p*

il - ka bird.....sang o'..... its love;.... And fond - ly sae..... did

*p* *f*

*f* \* *f* \* *f* \*

I..... o' mine. Wi' light - some heart I pu'd a rose, Fu'

*mp* *mp*

*f* \*

sweet.... up - on..... its thorn - y tree; But my fause lov - er

*p* *f*

*f* \*

stole my rose,.... And ah!..... he left.... the thorn.... wi' me.

*espress.* *poco rit*

*espress.* *poco rit*

*f* \*

To the memory of Arnold Guy Violan

# Charlie is my darling

Words Anonymous

Scottish  
Jacobite marching tune  
(1776)

Allegro marziale (♩ = 182)

VOICE

*in march time, brisk and spirited*

*mp*

Oh!

PIANO

*p*

*sf*

*sf*

*gva.....i*

*loco*

*gva.....i*

*loco*

Char - lie is my dar - ling, my dar - ling, my dar - ling, Oh,

*p*

*2a*

Char - lie is my dar - ling, The young chev - a - lier. 'Twas

*8*

on a Mon - day morn - ing, Right ear - ly in the year, When

*mp*

Char - lie came to our..... town. The young... chev - a - lier. Oh!.....

*cresc.*

*f*

*Tea* \* *Tea* \*

Char - lie is my dar - ling, my dar - ling, my dar - ling, Oh!

*mf*

*mf*

Char - lie is my dar - ling, The young chev - a - lier. ....

*shrill*

*ova*

*f*

*f*

*mp*

*vdz*

*mp* *poco cresc.*

he cam'march-ing up the street. The pipes play'd loud and clear. And

*mp* *poco cresc.*

*cresc.* *f*

a' the folk cam' rin-nin out To meet the chev - a - lier. Oh!

*cresc.* *f*

*mf* *f*

Char - lie is my dar - ling, my dar - ling, my dar - ling. Oh!

*mf* *f*

*In time*

Char - lie is my dar - ling, The young chev - a - lier.

*In time*

*mf*

Wi' Hie - land bon - nets on their heads And

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

*f* *mf* *L.H.*

clay - mores bright and clear, They cam' to fight for Char - lie And the

young... chev - a - lier. Oh! Char - lie is my dar - ling, my

*mp* *p*

*cresc.* *sempre cresc.* *poco rit*

dar - ling, my dar - ling, Oh! Char - lie is my dar - ling, The

*cresc.* *poco rit*

L.H.

*rit* \*

*f* *a tempo*

young chev - a - lier.....

*sva*

*a tempo* *f* *cresc.*

*rit* \* *rit* \*

*8* *loco* *Strict time* *3*

*ben marcato* *ff*

*8*

## Ca' the yowes to the knowes

Words by  
BURNS

Old Scottish Melody

*Poco andante* (♩ = 52)

VOICE

PIANO

*pespress.*

*L.H.*

*riten.* *mp a tempo*

Ca' the yowes to the knowes

*riten.* *a tempo*

*mp*

Ca' them whaur the hea - ther grows, Ca' them whaur the burn - ie rows,



*rit* *p a tempo*

My bon-nie dear - ie. Hark, the ma - vis eve - ning sang,

*rit* *a tempo p dolce.*

Sound - ing Clu - den's woods a-mang; Then a fauld - ing let us gang,

*mf warm*

My bon-nie dear - ie. Fair and love - ly as thou art,

*espress.* *mf (with tone and sustained)*

*with passion*

Thou hast stol'n my ve - ry heart; I can die but can-na part,

*with passion*

My bon-nie dear - - ie. ....

Tea \*

*rall* *a tempo pp(far away)*

Ca' the yowes

*poco dim.* *rall* *a tempo pp(far away)*

Tea \*

to the knowes, Ca' them whaur the hea - ther grows,

*rit - en - u - to*

Ca' them where the burn - ie rows, My bon-nie dear - - ie.

*rit - en - u - to*

Tea \* Tea \*

Ca' the yowes to the knowes

# The man behind the plough

## Le pauvre laboureur

English Words by  
**RODNEY BENNETT**

Old French Melody

Moderato (♩ = 68)

VOICE

*resolute, and with a steady swing*

The man be-hind the  
Le pau-vre la - bour-

PIANO

*mf* *mf* *mp*

plough, He..... has trou-ble and to spare..... From the  
- eur Il..... a bien du mal - heur..... Du

cra - die to..... the grave Hea - vy... bur-den must he bear.....  
jour de sa..... nais - san-ce L'est..... dé-jà mal - heur - eux.....

Come rain, ..... come wind, come tem - - - - -  
 Qu'il pleuv', ..... qu'il tonn; qu'il ven - - - - -

- pest, ..... No mat - - - - - ter when or how, .....  
 - te, ..... Qu'il fas - - - - - se mau - vais temps, .....

*marcato*  
 His toil must be un - ceas - ing, The man be - hind the  
 L'on voit tou - jours sans ces - se Le la - bour - eur aux  
*marcato* in time

plough. .... The  
 champs. .... Le

man be-hind... the plough, He..... has bairns to call his own; .....  
 pau - vre la - bour - eur L'a ..... deux pe-tits en - fants; .....

*p*

*mf* \*

Must breed them to..... his trade, Some... are babes and some half  
 Les mène à la..... char - rue, N'ont ..... pas en - cor' quinze

*mf* \*

grown..... Come rain, ..... come wind, come  
 ans. .... Qu'il pleuv', ..... qu'il tonn', qu'il

*mf*

*mf*

*mf* \*

thun - - - der,..... No mat - - ter when or  
 ven - - - te,..... Qu'il fas - - se mau - vais

how,..... His life is toil and  
 temps,..... L'on voit tou - jours sans

la-bour, The man be - hind the plough..... The  
 ces - se Le la - bour - eur aux champs..... Le

*mp* *espress.* *a tempo* *mf*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

man be-hind... the plough, He..... will sing the time a - long;  
*pas - vre la - bour - eur Il..... est tou-jours chant - ant;*  
*steady but cheerful*

..... As he guides the cleav - ing share.... Ne - ver is the  
*Quand il est à la - char - ru - e Il.....*

day an hour too long. .... No prince,.....  
*est tou-jours con - tent. .... Il n'est*  
*crisp and bright*

..... nor duke, nor lord - - - ling, ..... Nor king..... with  
*ni roi, ni prin - - - ce, ..... Ni duc - - - que,*

crown ..... on brow.....  
 ni..... seign - eur,.....

*noble*  
*cresc.*  
 2 2 2

*And* \*

*ben marcato* *poco rit*

..... But lives up - on his la - bour, The man be - hind..... the  
 ..... Qui n'vi - ve de la pei - ne Du pau - vre la - bour -

*ben marcato* *poco rit*

*And* \*

*a tempo*

plough. ....  
 - eur. ....

*a tempo* *poco allargando*  
*strict time*

*mf* *cresc.* *f*

*And* \* *And* \*



# My lady's garden

L'amour de moi

English Words by  
RODNEY BENNETT

Old French Melody

Moderato un poco andante (♩ = 70)

VOICE

PIANO

*espress.*

*mp legato*

*mp*

There is a gar-den that all sweets en-clos-es,      Where my love is  
*L'amour de moi S'y est en-clo - - - se      De-dans un jo-*

*dolce*

wont..... to stray;      There blow the fair - est flow'rs.... of May      And,  
*- li ..... jar di-net,      Où croît la rose..... et le muguet,      Et*

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*espress.*

*mp*

love - lier yet, soft dam-ask ro - - - ses. There by her side a -  
 aus - si fait la pas - se - ro - - - se Ce jar-din est bel

*mp*

- mong..... the flow'rs Would I might pass the days..... of June,  
 et..... *plai-sant*, Il est gar - ni de tou - tes fleurs.

*mp*

Fleet - ing the care - less sum - mer hours, Wheth - er by night.....  
 On y prend son é - bat - te-ment, Au - tant la nuit.....

*p*

*poco rit*

or..... by noon.....  
 com - me le jour.....

*poco rit*

*a tempo*

*mp espress.*

*pp poco più mosso*

Hap - py the night - in - gale that haunts its clo - - ses,  
*Hé - las! il n'est si dou - ce çà - - se*

*pp a little more movement*

Tell - ing his love as best..... he may:  
*Que de ce doux ros - si - - gno - let*

*mp* Free - ly he sings..... both night..... and day, *dolce* And  
*Qui chante au soir,..... au ma - ti - net. Quand*

*espress.*  
 then at last in peace re - po - - ses.  
*il est las il se re - po - - se.*  
*dolce espress*

Fair - er than blos - - som red ..... or white,  
 Je la vis l'an - - tre jour oueil - lir

*mp*

*And* \* *And* \*

Li - ly or vio - - let wet ..... with dew,  
 La vi - o - lette en un - - vert pré.

No flow'r that blooms the sum - - mer through  
 La plus bel - - le qu'ono..... que je vis,

*And* \*

*espress* Half so fair is to ..... my sight. I saw her gath'-ring  
*espress* Et la plus plai - sante à mon gré. Je l'ai re - gar - dés  
*pp a tempo*

*pp dolcissimo*

*poco rit*

*And* \*

match - less po - - - sics; Yet were they not so  
*n - ne po - - - se; Elle é - tait blan - che*

sweet..... as she. Would that my for - tune were..... to be As  
*com - me lait, Et dou-cc comme.... un a - gne-lot, Ver -*

dear to her as are the ro - - - ses.....  
*- meille et frai - che com - me ro - - - se.....*

# Pretty month of May

Joli moi de Mai

Words Anonymous

Old French Melody

Allegretto con moto (M.M. ♩ = 100)

VOICE

PIANO

*light and graceful*

*mp*

Will you  
Ai - me

love me, pret - ty one As I love thee? I'll be  
moi, ber - gè - re, et je t'aim - er - - ai. Ne sois

true and lov - ing If you're true..... to me.  
point lé - gè - re, Je ne le..... se - rai.

The musical score is written for voice and piano. The tempo is 'Allegretto con moto' with a metronome marking of ♩ = 100. The key signature has one flat (B-flat) and the time signature is 4/4. The piano part is marked 'light and graceful' and 'mp' (mezzo-piano). The lyrics are provided in both English and French. The English lyrics are: 'love me, pretty one As I love thee? I'll be true and loving If you're true..... to me.' The French lyrics are: 'moi, bergère, et je t'aimerai. Ne sois point légèrre, Je ne le serai.'

*warmer*

Ah! love is sweet and gay, The pret-ty month of May!  
 Ah! que l'a - mour est gai, le jo - li mois de Mai!

*(pp)*

*pma sonoro*

*espress.* *a tempo*

Ah! love is sweet and gay, O! won-drous gay, The  
 Ah! que l'a - mour est gai, Ah! qu'il est gai, Le

*espress.* *a tempo*

pret - ty month of May!.....  
 jo - li mois de Mai!.....

*mp*

Now, my own, my dear - est, You have  
 Mon coeur et ma vi - e Je te

*mp*

*Tea* \*

all my heart; We will love for e - ver, Ne - ver -  
 don - ne - rai; Ja - mais d'autre a - mi - e Je ne

- more ..... to part. Ah! love is sweet and  
 sero - ir - ai. Ah! que l'a - mour est

*scarmet*

*(pp)*

*scarmet*

*Tea* \*

gay, The pret - ty month of May! Ah! love is sweet and  
 gai, Le jo - li mois de Mai! Ah! que l'a - mour est

*molto espress.*

*molto espress.*

gay, O, won - drous gay, The pret - ty month of May!.....  
 gai, Ah! quil est gai, Le jo - li mois de Mai!.....

*a tempo* *poco rit*

*a tempo* *poco rit*

*p*

*Tea* \*



# The Jolly Miller

Words Anonymous

Old English Melody

**PIANO**

*Allegro giocoso e ben marcato* (♩ = 84)

*mp*

*2da*

*L.H.*

*R.H.*

*stacc. f*

*mf*

*giocoso*

*mp*

*mf*

*mp*

*f*

There

was a jol - ly Mil - ler once Lived on the Riv - er Dee; ..... He

danced and sang from morn till night, No lark more blithe than he..... And

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked 'Allegro giocoso e ben marcato' with a tempo of quarter note = 84. The piano part features a rhythmic accompaniment with eighth notes and chords. The vocal line enters with the lyrics 'There was a jol - ly Mil - ler once Lived on the Riv - er Dee; ..... He danced and sang from morn till night, No lark more blithe than he..... And'. The score includes dynamic markings such as *mp*, *mf*, and *f*, and performance instructions like *giocoso*, *stacc.*, and *2da*. The piano part has two staves, and the vocal part has one staff with lyrics underneath.

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B. & H. 16008

BOOSEY & HAWKES

this the bur - den of his song For ev - er used to

*mf*

*rit* \* *rit* \*

be..... I care for no - bod - y, no, not I, If

no - bod - y cares for me.....

*molto giocoso*

*f*

*rit* \*

*mp*

*dim*

*p*

*rit* \* *rit* \* *rit* \* *rit* \*

love my mill, she is to me Both par - ent, child and

The first system of music features a vocal line in G major with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "love my mill, she is to me Both par - ent, child and". The piano accompaniment consists of a treble and bass clef with a steady eighth-note accompaniment in the bass and a more melodic line in the treble. There are five asterisks below the piano part, each aligned with a measure of the vocal line.

wife; ..... I would not change my sta - tion for An -

The second system continues the vocal line with the lyrics "wife; ..... I would not change my sta - tion for An -". The piano accompaniment includes dynamic markings of *mf* and *p*. The bass line continues with eighth notes, while the treble line has more complex rhythmic patterns. There are five asterisks below the piano part.

- oth - er one in life. .... Then push, push, push the

The third system has the lyrics "- oth - er one in life. .... Then push, push, push the". The piano accompaniment features dynamic markings of *mf*, *f*, and *mf*. The bass line has a consistent eighth-note accompaniment, while the treble line has a more active melody. There are three asterisks below the piano part.

bowl, my boys, And pass it round to me; ..... The

The fourth system concludes with the lyrics "bowl, my boys, And pass it round to me; ..... The". The piano accompaniment includes a dynamic marking of *mp*. The bass line continues with eighth notes, and the treble line has a melodic line. There are two asterisks below the piano part.

long - er we..... sit here and drink The mer - ri-er we shall

*mf*

be. ....

*mp* *cresc.*

*Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \*

*f* *a tempo, risoluto e ben marcato*

Thus like the mil - ler, bold and free, Let

*a tempo*

*poco rit* *ff* *f* *risoluto e ben marcato*

*Tea* \*

us re-joyce and sing..... The days of youth were made for glee And

time is on the wing..... This song shall pass from

*mf*  
Ped \*

me to thee A - round this jo - vial ring: ..... Let

*f*  
*mf*  
Ped \*

heart and voice and all a - gree To sing "Long live... the King.".....

*cresc.* *ff ritard.* *a tempo*  
*f* *cresc.* *ff ritard.* *con moto e molto giocoso*

*ff* *sempre a tempo* *sf* *sf*  
Ped \*

# Barbara Allen

Words traditional

Old English Melody

Moderato, poco con moto (♩ : 72)

PIANO

*espressivo*  
*mp*

*p* *Tea*

*mp*

In Scar-let Town, where I was born, There was a fair maid

*p a tempo*

\* *Tea* \*

dwel-in', Made ev'-ry youth cry "Well-a-day!" Her name was Bar-b'ra

*mp* *mp* *p* *con*

*Tea* \*

*dolce e grazioso*

Al-len. All in the mer-ry

*mf* *moto* *mp* *delicato e grazioso*

*Tea* \*

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B. & H. 16006

BOOSEY & HAWKES

month of May When green buds they were swel-lin', Young

*con*

*con*

*piu*

*tristessa*

Jem-my Grove on his death-bed lay For love of Bar-b'ra

*tristessa*

*legato*

*sonore*

Al-len. *poco appassionato*

*molto cresc.*

*poco dim.*

*Tea \**

*p legato*

Then slow-ly, slow - - ly she came up, And

*pochiss. rit*

*p ben legato*

slow - ly she came nigh him, And all she said when

*pp*

*poco accel.*  
There she came "Young man, I think you're dy - ing!"

*poco accel.*

*mf con moto*

*mp sonoro*

*poco dim.* *pochiss. rit.* As

she was walk - ing o'er the fields She heard the dead - bell

*sonoro mp* *L.H. p* *sf*

*con Ted* *L.H.*



*mf*

knel - lin', And ev - 'ry stroke the..... dead - bell gave Cried

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

*mf* *sf* *sf*

*L.H.*

*espress.*

"Woe to Bar - b'ra Al - len!"

*cresc.* *appassionato*

*ff* *poco*

*sf* *sf* *sf*

*mp a tempo*

*riten.* - When he was dead and laid in grave Her

*a tempo*

*dim.* *mf* *a tempo* *mp*

*mf* *mf* *mf*

*mf espress.* *mp*

heart was struck with sor - row, "O moth - er, moth - er, ... make my bed, For

*mf espress.*

I shall die to - mor - row."

*mp* *molto espress.*

*rit* \*

*rit* \*

*pp poco tranquillo*

*rall.* "Fare-well," she said "ye vir-gins all, And shun the fault I

*a tempo poco tranquillo*

*pp*

*rit* \*

*rit* \*

*espress.* fell in; Hence-forth take warn - ing by the fall Of cru - el Bar - b'ra

*espress.* *poco rit*

*espress.* *poco rit*

*rit* \*

Al - len." *cantabile espress.*

*rit*

*morendo*

*rit* \*

# Three Poor Mariners

Words Anonymous

Old English Melody

Allegro con spirito e ben marcato (♩ = 80)

PIANO

*f staccato*

*mf*

O we be three poor Mar - in - ers New -

*mf stacc.*

- ly..... come from the seas, We spend our lives in

*mf*

jeop - ar - dy..... While oth - ers live at ease. So

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B. & H. 10005

BOOSEY & HAWKES

*leggiero*

we'll go dance the round, the round, the round, So

*mp stacc. e leggiero*

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo/style marking is *leggiero*. The lyrics are "we'll go dance the round, the round, the round, So". The piano accompaniment is marked *mp stacc. e leggiero*. There are some markings below the piano part, including a double bar line with a repeat sign and an asterisk.

*mf*

we'll go dance the round, ..... And he that is a

*mf*

The second system continues the vocal line and piano accompaniment. The tempo/style marking is *mf*. The lyrics are "we'll go dance the round, ..... And he that is a". The piano accompaniment also has a *mf* marking. There are markings below the piano part, including a double bar line with a repeat sign and an asterisk.

bul-ly, bul-ly boy Come pledge me on the ground, the ground, the ground.

The third system continues the vocal line and piano accompaniment. The lyrics are "bul-ly, bul-ly boy Come pledge me on the ground, the ground, the ground.". The piano accompaniment has a *f* marking at the end.

The fourth system shows the piano accompaniment for the final part of the page. It consists of two staves (treble and bass clefs) with various chords and melodic lines.

ton.  
*p a tempo*  
*cresc.*

Maestoso e poco più moderato

*f*  
*poco rit.*  
*f*  
*pesante*

We care not for those mar - tial men That

*rit.* \*

do.... our states dis - dain, But we care for those

*rit.* \*

*mp* *breve*  
*breve*

mar - chant men Who do our states main - tain. So

*rit.* \*

Allegro a tempo *mo*

*leggiero*

we'll go dance the round, the round, the round, So

*mp staccato e leggiero*

we'll..... go dance the round, And

*mf Più sonoro*

*mf Più sonoro*

he that is a bul-ly, bul-ly boy Come pledge me on the

*cresc.* *poco rit.*

*cresc.* *poco rit.*

ground, the ground, the ground, Come pledge me on the ground.....

*ff* *largamento* *ten.*

*ff* *largamento* *ten.*

*ff*

# Since first I saw your face

Words Anonymous

Melody by  
FORD  
17th Century

Allegretto (M.M. ♩ = 152)

VOICE

PIANO

The first system of the score features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part begins with a *mp* dynamic. The vocal line is marked with *lightly* and *more smoothly*. The key signature is two sharps (F# and C#) and the time signature is common time (C).

The second system continues the piano accompaniment and vocal line. The piano part includes a *p* dynamic marking. The vocal line has the lyrics: "Since first I saw your face I re-solv'd to". The key signature and time signature remain the same.

The third system continues the piano accompaniment and vocal line. The piano part includes a *mp* dynamic marking. The vocal line has the lyrics: "hon - our and re - nown you: If now I be dis -". The key signature and time signature remain the same.

*mf*

- dain'd I..... wish my heart had ne - ver known you; What

*mf*

I that lov'd and you that lik'd, Shall we be-gin to wran - gle?

*mf*

*p*

No, no, no, my heart is fast And can - not dis - en - tan - gle.

*p*

*mp*

*poco rit* *mp a tempo*

If I ad-mire or praise you too much That

*p* *poco rit* *a tempo*

*cantabile* *p*



fault you may for - give me; Or if my hands had

stray'd to.... touch, Then just - ly might you leave me. I

*mf* ask'd you leave, you bade me love, Is't now a time to

chide me? *p* No, no, no, I'll love you still, What for - tune e'er be -

*poco rit* *mp a tempo*

- tide me. The sun, whose beams most glor - ious are, Re - jec - teth no be -

*poco rit*  
*mp a tempo*

- hold - er, And your sweet beau - ty past com - pare made my poor eyes the

*cresc.*

bold - er. When beau - ty moves, and wit delights, And signs of kind - ness

*cresc.*

*mp* *poco rit* - en - u - to

bind me, There, o there, where'er I go, I'll leave my heart be - hind me.

*mp* *poco rit* - en - u - to

# The Ash Grove

English words by  
RODNEY BENNETT

Old Welsh Melody

Andante (♩ = 50)  
with a gentle swaying movement

PIANO

*mp*

The first system of the piano introduction, featuring a gentle, swaying melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante' with a quarter note equal to 50 beats per minute. The dynamics are marked 'mp' (mezzo-piano).

*mp*

1. A - way in the sha-dows a lone bird is sing - ing, The  
lit - tie we knew, as we laughed there so light - ly, And

*mp*

Two systems of musical notation for the first line of lyrics. The top system shows the vocal line with lyrics, and the bottom system shows the piano accompaniment. The dynamics are marked 'mp'.

Two decorative symbols resembling stylized '2' or '3' with a flourish, separated by an asterisk, are placed below the piano accompaniment.

wind whis - pers low in a sigh - ing re - frain; Their mu - sic makes  
time seemed to us to stretch end - less a - way, The hopes that then

Two systems of musical notation for the second line of lyrics. The top system shows the vocal line with lyrics, and the bottom system shows the piano accompaniment.

Two decorative symbols resembling stylized '2' or '3' with a flourish, separated by an asterisk, are placed below the piano accompaniment.

mem - o - ry's voi - ces go... wing - ing: The Ash Grove in... beau - ty I  
shone like a vi - sion so... bright - ly Could fade as... a... dream at the

Two systems of musical notation for the third line of lyrics. The top system shows the vocal line with lyrics, and the bottom system shows the piano accompaniment.

Two decorative symbols resembling stylized '2' or '3' with a flourish, separated by an asterisk, are placed below the piano accompaniment.

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B. & H. 16007

*mf*

see once a - gain; The voic - es of friends that the  
com - ing of day! And still, spite of sor - row, when -

*mf*

*2da* \* *8va*.....! *loco*

*poco rit*

long years have ta - ken, Oh faint - ly I hear them, the song and the  
- e'er I re - mem - ber, My thoughts will re - turn like a bird to the

*poco rit*

*8va*.....! *loco*

*p a tempo*

word. How much in the heart can so lit - tle a - wa - ken: The  
nest, No mat - ter though sum - mer may wane to De - cem - ber, And

*a tempo* *pp* *pp*

*poco rit*

wind in the leaves and the song of a bird! 2. How rest.  
there in the Ash Grove my heart be at

*poco rit*

*p*



# Roger Quilter

## The Arnold Book of Old Songs

Drink to me only with thine eyes (Ben Jonson)  
Over the Mountains (from Percy's Reliques)  
My Lady Greensleeves (John Irvine)  
Believe me, if all those (Thomas Moore)  
Oh! 'tis sweet to think (Thomas Moore)  
Ye banks and braes (Robert Burns)  
Charlie is my darling (Anon)  
Ca' the yowes to the knowes (Robert Burns)

The Man behind the Plough (Rodney Bennett)  
My Lady's Garden (Rodney Bennett)  
Pretty Month of May (Anon)  
The Jolly Miller (Anon)  
Barbara Allen (Traditional)  
Three Poor Mariners (Anon)  
Since first I saw your Face (Anon)  
The Ash Grove (Rodney Bennett)

### Song Albums

#### Three Shakespeare Songs

(1st Set)

Come away, Death  
O Mistress Mine  
Blow, blow, thou Winter  
Wind  
(Low, Medium or High voice)

#### Five Shakespeare Songs

(2nd Set)

Fear no more the Heat o'  
the Sun  
Under the Greenwood Tree  
It was a Lover and his Lass  
Take, O take those lips away  
Hey, Ho, the Wind and the  
Rain  
(Low or High Voice)

#### Four Shakespeare Songs

(Op. 30) (3rd Set)

Who is Sylvia?  
When daffodils begin to peer  
How should I your true love  
know?  
Sigh no more, ladies  
(Low or High voice)

#### Seven Elizabethan Lyrics

Weep you no more  
My Life's Delight

Damask Roses  
The Faithless Shepherdess  
Brown is my Love

By a Fountainside

Fair House of Joy  
(Low or High voice)

#### Five Jacobean Lyrics

(Op. 28)

The Jealous Lover  
Why so Pale and Wan  
I dare not ask a Kiss  
To Althea from Prison  
The Constant Lover  
(Low, Medium or High voice)

#### Four Songs

(Op. 14)

Autumn Evening  
April  
A Last Year's Rose  
Song of the Blackbird  
(Low or High voice)

#### To Julia

The Bracelet  
The Maiden Blush  
To Daisies  
The Night Piece  
Julia's Hair  
Cherry Ripe  
(Low or High voice)

### Songs and Duets

Amaryllis (E)  
Arab Love Song (B, C & D minor)  
The Ash Grove (D & A $\flat$ )  
At close of day (C & A minor)  
Barbara Allen (D)  
Believe me, if all those (E $\flat$ )  
Blossom Time (Duet)  
Blow, blow, thou Winter Wind (C & E $\flat$ )  
By a Fountainside (B $\flat$  & C $\sharp$  minor)  
Come unto these yellow sands (E $\flat$ )  
Ca' the yowes to the knowes (C)  
Charlie is my darling (C minor)  
Cuckoo Song (D)  
Daybreak (E $\flat$  & F $\sharp$  minor)  
Dream Valley (D, F & G $\flat$ )  
Drink to me only (E $\flat$ , F & G $\flat$ )  
Fair House of Joy (A $\flat$ , B $\flat$  & D $\flat$ )  
Fill a glass with golden wine (C & E $\flat$ )  
Freedom (E $\flat$ )

The Fuchsia Tree (A, B & C $\sharp$  minor)  
Hark, Hark, the Lark (D)  
I arise from dreams of Thee (C minor)  
In the bud of the morning-O (D & F)  
It was a Lover and his Lass (E & A $\flat$ )  
It was a Lover and his Lass (Duet)  
The Jealous Lover (C and D)  
The Jolly Miller (G minor)  
June (D, E and F)  
A Land of Silence, (D $\flat$  & E)  
A Last Year's Rose (D $\flat$ )  
Love's Philosophy (C, D & F)  
The Maiden Blush (D)  
The Man behind the Plough (G)  
Music, when Soft Voices Die (G $\flat$ )  
My Lady Greensleeves (F minor)  
My Lady's Garden (D $\flat$ )  
My Life's Delight (G)  
The Night Piece, (D $\flat$ )

Non Nobis Domine (C)  
Now sleeps the Crimson Petal (E $\flat$  & G $\flat$ )  
Oh! 'tis sweet to think (G)  
An Old Carol (D & G $\flat$ )  
O Mistress Mine (E $\flat$  & G)  
Orpheus with his Lute (C & E $\flat$ )  
Over the Mountains (G & A)  
Pretty Month of May (E $\flat$ )  
Since first I saw your Face (E)  
Song of the Blackbird (B $\flat$  & C)  
The Song of the Stream, (E)  
Tell me where is fancy bred (D)  
Three Poor Mariners (E $\flat$ )  
To Daisies (B $\flat$  & D $\flat$ )  
Weep you no more (D minor)  
When icicles hang (C & E $\flat$ )  
Who is Sylvia? (E $\flat$ )  
The Wild Flowers' Song (G & B $\flat$ )  
Ye Banks and Braes (G $\flat$ )

### Boosey & Hawkes

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