

Music Sales Choral Binder Vol.2: Unison Voices - Secular

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YOU SPOTTED SNAKES

UNISON SONG

MUSIC BY

C. ARMSTRONG GIBBS

WORDS BY

SHAKESPEARE

Moderato semplice.

D minor.

(Doh is F.)

VOICES. *legato* You spot-ted snakes with dou - ble tongue,

PIANO. *p*

Thorn-y hedge-hogs be not seen; Newts and blind - worms

do no wrong, - Come not near our - Fai - ry Queen.

D.t.m.l.

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Phil - o - mel with mel - o - dy Sing in our sweet

d.f.C.
lul - la - by: Lul - la, lul - la, lul - la - by; lul - la, lul - la,

D.t.m.
lul - la-by; Nev - er harm nor spell nor charm Come our love - ly

la - dy night: So, good - night with lul - la -

D minor.

a tempo

-by. Weav - ing - spi - ders come not here,

p a tempo

Hence you - long - legged spin - ners hence! — Bee - tles - black, ap -

D. t. m. l.

-proach not near; — Worm nor snail do no of - fence.

pp

Phil - o - mel with mel - o - dy Sing in our sweet lul - la - by;

pp

d.f.c.

Lul - la, lul - la, lul - la - by; lul - la, lul - la,

D.t.m.

lul - la - by; Nev - er harm nor spell nor charm Come our love - ly

cresc. *dim.*

la - dy nigh: So, good - night with lul - la - by.

pp *pp*

dim. *ppp*

THREE SONGS FROM "THE TEMPEST"

For Unison Voices and Piano

I. Come unto these yellow sands.

SHAKESPEARE

Allegretto

MALCOLM ARNOLD

VOICES.

Key G. \parallel : : : | .s :m .d .t₁ | l₁ ,d .- :r .r }
Come un- to these yel- low sands, and

\parallel s .d :r : | s .s :m .d ,t₁ | l₁ .d :r ,r | s .d :t₁
then take hands: Curt- sied when you_ have and kiss'd the wild waves whist:

A

Piu mosso

\parallel s .m :f .r | m .d :r : | s .m :f .r }
Foot it neat - ly here and there: and sweet sprites the

m .d :s, .s | m : ,s | s .s :m }
 bur - then bear, Hark, hark! the watch - dogs bark

(Bow - wow.) (Bow -

B Tempo primo

.s :m .m | s ,s :s .s .s | s .s :m ,m .m }
 Hark, hark, I hear the strain of the strut - ting chan-ti - cleer

wow.)

s :- | s ,s .l ,s :m | : | : ||
 cry, cock-a - di - dle dow.

II. Full fathom five.

SHAKESPEARE

Allegro moderato

MALCOLM ARNOLD

VOICES.

Key D || : .m | l .l :l .s | m .r :m | m ,s .l :- .r' | d',l .-:t
 Full fathom five thy father lies; Of his bones are cor-al made;

PIANO.

|| l .l :l .s | m .r :m | m .s :l .d' | t .s :l | - . :l .l | r'.r' :- .r' |
 Those are pearls that were his eyes: Nothing of him that doth fade, But doth suffer a

|| d' :l | - :l .l | l .l :r'.r' | d' :l | l .l :l .s | m .r :m
 sea - change - in - to something rich and strange. Sea-nymphs hourly ring his knell
 (ding)

|| .m :- .m ,m | d' :l | m' :d' | l : | : | : | :
 Hark! now I hear them, ding - dong bell.
 (dong)

III. Where the bee sucks.

SHAKESPEARE

Allegretto

MALCOLM ARNOLD

VOICES. *mf*

Key F. || : : d ,r :m .l | s .m :s
Where the bee sucks, there suck I,

PIANO. *mp* *triumm*

|| s ,f :m .s | m .d :s | l .t | :d ,l | d ,l :ma | d ,r .m :l
In a cowslip's bell I lie, There I couch when owls do cry. On a bat's back

|| s .m :s .s .s | l :s | m .m .d : | d ,r .m :d ,r .m | s .s .m :s
I do fly Af-ter sum-mer mer-ri-ly. Mer-ri-ly, mer-ri-ly shall I live now,

|| l .s :- .l | s .m .d :m .d .l | d : : : :
Un-der the blossom that hangs on the bough.

triumm

For the Purley and District Schools Music Association

The Spanish Main

UNISON SONG

Words by E. V. KNOX

MUSIC BY

ARTHUR BAYNON

Brightly *mf*

I've asked a great ma-ny

peo - ple. But no - bo - dy seems to know, How the pi - rates kept their

Christ-mas, In the days of long a - go. How ma - ny load - ed

The words of this song are reprinted from *Poems of Impudence* by permission of Mr. E. V. Knox.

THE SPANISH MAIN

gal-leons On Christ-mas day they sank, And how ma-ny mer-chant

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "gal-leons On Christ-mas day they sank, And how ma-ny mer-chant".

sea - men They made to walk the plank.

The second system continues the musical score. The lyrics are: "sea - men They made to walk the plank.". A dynamic marking of *f* (forte) is present in the piano accompaniment.

Or wheth - er they chant - ed car - ols As

The third system continues the musical score. The lyrics are: "Or wheth - er they chant - ed car - ols As". Dynamic markings of *mp* (mezzo-piano) are present in both the vocal and piano parts.

round the decks they rolled And made each o - ther pre - sents, Out

The fourth system concludes the musical score. The lyrics are: "round the decks they rolled And made each o - ther pre - sents, Out".

THE SPANISH MAIN

of their hoard of gold, And cov-ered a mast with green leaves, And



The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "of their hoard of gold, And cov-ered a mast with green leaves, And". The piano accompaniment is in the same key and time, with a dynamic marking of *mf* (mezzo-forte) appearing in the second measure.

called it a Christmas tree And hung it with shin-ing se - quins On the



The second system continues the vocal line with lyrics "called it a Christmas tree And hung it with shin-ing se - quins On the". The piano accompaniment continues with a dynamic marking of *mf*.

shore of a tro-pi-cal sea. And



The third system features lyrics "shore of a tro-pi-cal sea. And". The piano accompaniment includes a dynamic marking of *mf* and a change in time signature from 4/4 to 3/2 in the final measure.

lit the rum round the pud - ding And cursed in a friend - ly



The fourth system concludes with lyrics "lit the rum round the pud - ding And cursed in a friend - ly". The piano accompaniment continues in 4/4 time with a dynamic marking of *mf*.

THE SPANISH MAIN

way But re - fused to do a - ny business Be - cause it was Christmas

Day, I've asked a great ma - ny peo - ple, But no - bo - dy seems to

know, How the pi - rates kept their Christ - mas In the days of

allargando

cresc - *en* - *do*

long a - go.

ff *sf* *sf*

Ped. ❁

SKY SONGS

Whizz!

Stargazing

The Rainbow

Words by

MARY DAWSON

Music by

RICHARD BENGER

EDWIN ASHDOWN LIMITED

SKY SONGS

Words by MARY DAWSON

Music by RICHARD BENGER

Whizz!

Con spirito (♩ = c. 112)

The musical score is arranged in three systems. The first system includes a voice line and a piano accompaniment. The voice line begins with a rest, followed by the lyrics "O! What" with a dynamic marking of *mf*. The piano accompaniment starts with a dynamic marking of *mf* and includes a "Ped." (pedal) instruction. The second system continues the voice line with the lyrics "fun it must be to feel — You're whirl - ing round like a Cath - 'rine wheel; —" and the piano accompaniment with a dynamic marking of *mf*. The third system shows the voice line with the lyrics "Slow - ly at first as it" and the piano accompaniment with a dynamic marking of *sim.* and a "P" (piano) instruction. A large watermark "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE" is overlaid diagonally across the page.

cir - cles round Sprink - ling sparks all ov - er the ground.

mf
Then fast - er and fast - er it spins, Then

fast - er and fast - er it spins, And soon the fi - ery

ball's like a big red moon. Then

fast - er and fast - er it spins. Then fast - er and fast - er it

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The piano accompaniment is on grand staff notation (treble and bass clefs). The lyrics are: "fast - er and fast - er it spins. Then fast - er and fast - er it". A dynamic marking of *f* is present at the end of the piano part.

spins. And soon the fi - ery ball's like a

This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "spins. And soon the fi - ery ball's like a". The piano accompaniment features a prominent melodic line in the right hand. A dynamic marking of *f* is present at the beginning of the system.

big red moon, And soon the fi - ery ball's like a

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics: "big red moon, And soon the fi - ery ball's like a". The piano accompaniment continues with a steady harmonic accompaniment.

big red moon.

Ped.

This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics: "big red moon.". The piano accompaniment ends with a sustained chord. A pedaling instruction "Ped." is written below the bass staff.

dim. mp

p
Now the sparks have vanished, the moon's a ghost —

sf *p*

And all that's left is the pin in the

mp

post.

mf

Ped.

Stargazing

Tranquillo $\text{♩} = 100$

p
A shoot - ing star slides down the
pp
sky But ne - ver falls. I won - der why?
p
The moon shines ghost - ly in the day When all the
mp
stars have gone a - way.
pp

The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a vocal line and a piano accompaniment. The piano part features a steady accompaniment of chords in the right hand and a more active bass line in the left hand, often using octaves and sixteenth notes. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The piece concludes with a final chord in the piano part.

Last night be - fore I went to sleep I pulled the

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by the lyrics "Last night be - fore I went to sleep I pulled the". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include piano (p) markings under the piano accompaniment.

blinds, and took a peep. A - mong the

The second system continues the vocal line with the lyrics "blinds, and took a peep. A - mong the". The piano accompaniment continues with chords and a bass line. Dynamics include piano (p) markings.

stars all shin - ing there I found my fav - our - ite, the

The third system continues the vocal line with the lyrics "stars all shin - ing there I found my fav - our - ite, the". The piano accompaniment continues with chords and a bass line. Dynamics include piano (p) and mezzo-piano (mp) markings.

Bear, the Bear.

The fourth system concludes the vocal line with the lyrics "Bear, the Bear.". The piano accompaniment continues with chords and a bass line. Dynamics include piano (p) and pianissimo (pp) markings. The system ends with a double bar line.

The Rainbow

Andante ♩ = c. 104

mp

1. It rained all night, it
2. John gazed at the

p
legato
P P P P etc.

rained next day, So no - one could go out to play, So
win - dow pane And wished and wished it would - n't rain, And

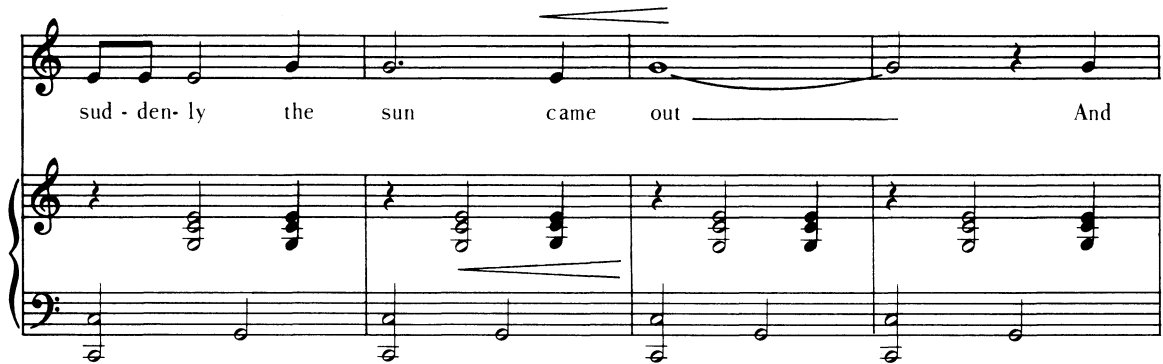
no - one could go out to play. And
wished and wished it would - n't

rain. Then

Poco più mosso *mp dolce*

p *Poco stringendo*
P P P P etc.

sud - den - ly the sun came out _____ And



John jumped up _____ and gave a shout, _____ For

mf



stringendo

through the sun and rain up high, _____ For

mf stringendo *f*



sempre stringendo

through the sun and rain up high, _____ A

ff

sempre stringendo



Più animato $\text{♩} = \text{c. } 96$

rain - bow stretched a - cross the sky, A.

rain - bow stretched a - cross the sky, A

rain - bow stretched a - cross the sky.

ff allargando *molto rit.* *lunga*

8va

SEVEN LIMERICKS

MAINLY ABOUT MUSICIANS

Text
chiefly by
Edward Lear

GEOFFREY BUSH
(1968 rev. 1993)

I THE MAN WITH A NOSE LIKE A TRUMPET

Alla marcia

VOICES

PIANO

mp chiaro

p

mf

unis. f

poco f

There was an Old Man, there was an Old Man of West Dum-pet. Who pos-

- sessed a large Nose like a trum-pet;- When he blew it a-loud He as-ton-ished the crowd.

11 *mf*
And was heard, and was heard, and was

11 *molto ritmico*
mp cresc. *sf* *mf*

14 *molto allargando*
heard, and was heard, and was heard, and was heard through the whole of West

14 *molto allargando*
mp cresc.

17 *a tempo*
f
Dum-pet.

17 *a tempo*
poco f, brioso

20 *meno mosso*
poco a poco dim. *e rit.* *p* *ten.*

II THE SUICIDE

Con moto molto moderato

not too loud

I
There was an Old Man of Cape Horn, Who wished he

II
not too loud
There was an Old Man of Cape

3
ne - - - ver had been born; And so he sat on a chair Till he died of des- pair, He

Horn, Who wished he ne - - - ver had been born; He sat down on his chair

6
sat on a chair Till he died of des- pair, That dol'-rous Old Man, that *p(echo)*

And died of des- pair, That dol'-rous Old Man, that *p(echo)*

8
più f
dol'-rous Old Man, that dol - - - or - ous Old Man, that dol -

più f
dol'-rous Old Man, that that dol - - - or - ous Old

11
poco a poco rit.
- - - or - ous Old Man of Cape Horn. *p*

Man, that dol'-rous Man of Cape Horn. *p*

III THE GIRL WHO PLAYED JIGS ON HER FLUTE

Vivo

PIANO

poco p

lightly pedalled

mp ritmico

8^{va}

(8)

11

poco più f

17 VOICES
unis.

non troppo f ma ben articolato

There was a Young La-dy of Bute

Who played on a sil-ver gilt

8^{va}

più p

22

flute; She played sev'-ral jigs To her un-cle's white pigs, She played sev'-ral jigs To her

cresc. *mf*

26

un-cle's white pigs, That a - mu - sing Young

distinto p *poco f* *poco pesante* *p*

8va bassa

31

(distinto) La-dy of Bute.

mp come prima *8va*

(8)

37

dim.

43 *stricto*

poco p *p* *mp* *pp*

poco p *p* *mp* *pp*

8 *8va bassa*

mf

IV THE GIRL WITH THE TYRIAN LYRE

SOLO (Soprano or Tenor) *mf*

There was a young La - dy of Tyre Who

PIANO *mp*

swept the loud chords of a lyre; At the sound of each sweep She en -

- rap - - tur'd the deep And en - chan - ted the ci - ty of Tyre, en - -

- chan - ted the ci - ty, the ci - - - - ty of Tyre.

Chorus unis. *mf*

There was a young La - dy of

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a vocal line for a soloist (Soprano or Tenor) and a piano accompaniment. The piano part consists of a steady bass line in the left hand and chords in the right hand. The lyrics are: 'There was a young La - dy of Tyre Who swept the loud chords of a lyre; At the sound of each sweep She en - rap - - tur'd the deep And en - chan - ted the ci - ty of Tyre, en - - chan - ted the ci - ty, the ci - - - - ty of Tyre.' The score includes dynamic markings such as *mf* and *mp*, and a section for 'Chorus unis. *mf*'.

13

Tyre Who swept the loud chords of a lyre; At the

16

sound of each sweep She en - rap - - - tur'd the deep And en

18

- chan - ted the ci - ty of Tyre, en - - - chan - ted the ci - ty, the

21

poco a poco rit. e dim.

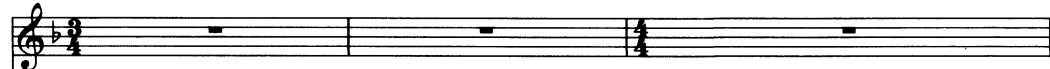
ci - - - - ty of Tyre.

p

V THE NAUTICAL LADY OF PORTUGAL

Con anima

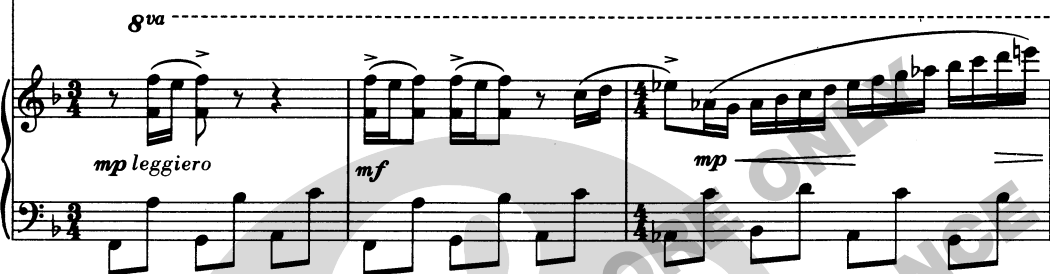
VOICES



PIANO

mp *leggiero* *mf* *mp*

gva



4 *unis. mf ritmico*

There was a young La-dy of Port-u-gal Whose views



(8)

mp *mf*



7

— were ex - ces - sive - ly, ex - ces - sive - ly nau - ti - cal; She



mp scherzando *gva* *mf*



9 *poco a poco crescendo*

climb'd up a tree To ex - a - mine the sea, She climb'd up a tree To ex - a - mine the sea, But de-

poco a poco crescendo

11 *f* *mp*

- clar'd, de - clar'd she'd ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver

f sf mp leggiero come prima

14

16 *p subito*

leave Por - tu - gal.

mp sf ff

8va

VI THE CONFUSING CURATE

Un poco religioso

mf *flessibile* 3

SOLO
There was a young Cur-ate of Salis - - bu - ry Whose

I
f (contradicting) Sa - rum! -

II
f (contradicting) Sa - rum! -

3
man - ners were all halis - bu - ry scalis - bu - ry;

mf *poco tenuto* *f*
Ha - rum sca - rum, ha - rum sca - rum! -

mp *f*
Ha - rum sca - rum, ha - rum sca - rum! -

a tempo 3 *cresc.* 3 3
He ran a - bout Hamp - shire - - With - out a - ny pamp - shire - - Till the

mf 3 *mf* 3
Hants! With - out a - ny
Hants! With - out a - ny

7 *f* 3 **accel.** **allarg.** **a tempo**
Bish - op told him to walis - - - - - bu - ry.

pants! *f* *f*
Wear 'em!
Wear 'em!

10
Wear 'em! The Bish - op told him to wear 'em.
Wear 'em! The Bish - op told him to wear 'em.

VII THE COMPOSER AND THE CRITIC

Allegro feroce

VOICES

The first system shows a vocal line with a whole rest and a piano accompaniment. The piano part features a trill marked with an asterisk, followed by a series of chords with a '5' fingering. Dynamic markings include *f* and *sf*.

The second system contains the vocal line with the lyrics: "There was a Young Man, a Young Man of St Bees Who was". The piano accompaniment includes a trill and dynamic markings of *unismf* and *sf*.

The third system contains the vocal line with the lyrics: "stung, - who was stung on the nose by a wasp; When asked if it hurt He re-plied". The piano accompaniment includes a trill and dynamic markings of *mf mp* and *sf*.

* All trills begin on the written note

10 *pochiss allarg.* *dim.* *3* *a tempo*

"Not at all"

13

16 Solo

distinto

A tempo, un poco meno mosso

Spoken: All the same, it's a good job it wasn't a hornet."

18

ad lib.

For Wilfred Warren and his Ravensdale Junior School Choir

THE SCARECROW

for Unison voices and Piano

Words by Michael Franklin*

Music by

JOHN CLEMENTS

Moderato $\text{♩} = c. 116$ *mf*

VOICES

PIANO

mf

con Ped.

A scare-crow stood in a

field one day — Stuffed with straw, Stuffed with hay, He watched the folk on the

king's high-way, But ne-ver a word said he.

4

8

* By permission

Much he saw but naught did heed, Know-ing not night, Know-ing not day, For

12

hav - ing naught, did no - thing need, And ne - ver a word said

16

he. — A lit-tle grey mouse had_ made its nest,

mp

mp legato

19

Oh so wee, Oh_ so grey, In the sleeve of a coat that was

22

poor Tom's best. But the scare-crow naught said_ he.

mf

25

Detailed description: This system contains measures 25, 26, and 27. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment features a melody in the right hand with a slur over measures 25-26, and a bass line with a slur over the same measures. A dynamic marking of *mf* is placed at the end of measure 27.

p *dolce*
His hat was the home of a

dim. *p*

28

Detailed description: This system contains measures 28, 29, and 30. The vocal line has a whole rest in measure 28, followed by a half note G4 in measure 29, and a half note A4 in measure 30. The piano accompaniment has a *dim.* marking in measure 28 and a *p* marking in measure 29. A dynamic marking of *p* is also present at the start of measure 30. A large watermark 'NOT FOR PUBLISHED PERFORMANCE' is visible across the page.

small jen-ny-wren, E-ver so sweet, E-ver so gay, A

31

Detailed description: This system contains measures 31, 32, and 33. The vocal line has quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment features a melody in the right hand with a slur over measures 31-33, and a bass line with a slur over the same measures.

poco cresc.
squir-rel had put by his_ fear of men And kissed him, but naught heed-ed

poco cresc.

34

Detailed description: This system contains measures 34, 35, and 36. The vocal line has quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment features a melody in the right hand with a slur over measures 34-36, and a bass line with a slur over the same measures. A dynamic marking of *poco cresc.* is placed at the start of measure 34 and again in measure 35.

he. Rag-ged old man, I—

mf

mf

37

loved him well Stuffed with straw, Stuffed with hay,

40

Ma-ny's the tale that he could tell, But ne-ver a word,

43

ne-ver a word said he.

rall.
ten. a tempo

ten.

46

CURWEN



EDITION

MY DOG SPOT

UNISON SONG

Words by
RODNEY BENNETT

Music by
CLIFFORD CURWIN

ONLINE PERFORMA SCORE ONLY
NOT FOR USE IN PERFORMANCE

MY DOG SPOT

UNISON SONG

Words by
RODNEY BENNETT
By permission

Music by
CLIFFORD CURWIN

Sprightly

Key G. || : | : | : | : | : | s : m . r | d : r . r }

mf I have a white dog whose

f *mf*

p *mf*

name is Spot, And he's some - times white And he's some - times not. But

|| m : d | s₁ : s₁ . s₁ | l₁ : s₁ | d : s₁ . s₁ | l₁ : s₁ | l₁ r : s₁ }

wheth - er he's white Or wheth - er he's not, There's a

|| s . s : m . r | d : r | m . m : d | s₁ : l₁ . t₁ |

mf

Duration $1\frac{1}{4}$ min.

cresc.

patch on his ear That makes him Spot.

{Six-pulse meas. |d :r .r |m :f |s :s, | Four-pulse meas. | : | : | : | : }

cresc. *f* *mf*

mp

He has a tongue that is long and pink, And he lolls it out when he

{l, :t, .t, |d :r .r |m :d |l, :l, .l, |t, :d |r :m .m }

mp

wants to think, He seems to think most when the weath-er is hot. He's a

{f :r |t, :t, |d :r .r |m :f .f |s .s :m |d :d .d }

f

poco rit.

wise sort of dog Is my dog, Spot.

{r :m .m |f :s |l :f |r : | : | : }

f *poco rit.*

f a tempo *mp*

He likes a bone and he likes a ball, But he does - n't care For a

ff *f* *mp*

f poco allarg.

cat at all. He wags his tail And he knows what's what, So I'm

f *mp*

poco allarg.

ff a tempo allargando

glad that he's my dog, My dog, Spot.

ff *a tempo* *allargando*

ten. *ff*

sfz

Richard Drakeford

Three Nonsense Songs

for Unison Voices or Baritone

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Novello London

Cat. No. 16 0207

To Jack and Ruth Dobbs
(an entirely useless Wedding present)

THREE NONSENSE SONGS

For unison voices or baritone
By RICHARD DRAKEFORD

I THREE JOVIAL HUNTSMEN

Words Anon.

Brisk *mf*

VOICE(S) There

PIANO *mf* *sf* *sf* *mp*

There

were three jov - ial hunts - men, As I have heard them say, And

they would go a hunt - ing all on a sum - mer's day.

All the day they hunt-ed, and no-thing could they find

p

But a ship a - sail - ing a - sail - ing with the wind.

legato

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and contains the lyrics 'But a ship a - sail - ing a - sail - ing with the wind.' The piano accompaniment is marked *legato* and consists of a steady eighth-note bass line and a treble line with chords and a triplet ending.

f *sf*

One said it was a ship, the oth - er said Nay; The third said

f *sf*

The second system continues the vocal line with the lyrics 'One said it was a ship, the oth - er said Nay; The third said'. The piano accompaniment features a strong *f* dynamic in the bass and *sf* (sforzando) accents in the treble.

mf *mp*

it was a house with the chim - ney blown a - way. And half the night they

The third system continues the vocal line with the lyrics 'it was a house with the chim - ney blown a - way. And half the night they'. The piano accompaniment is marked *mf* and *mp*.

p *pp*

hun - ted, And no - thing could they find, But the moon a -

p *pp*

The fourth system concludes the vocal line with the lyrics 'hun - ted, And no - thing could they find, But the moon a -'. The piano accompaniment features a piano (*p*) dynamic in the bass and *pp* (pianissimo) dynamics in the treble.

N.B. In this song the word "wind" should be pronounced to rhyme with find, mind, kind etc.

glid - ing a - glid - ing with the wind. *f* One said it

was the moon, the o - ther said *sf* Nay; The third said

it was a cheese with half of it *ff* cut a - way.

II THREE YOUNG RATS

Words Anon.

Sauntering

p semi-staccato

Three young rats with black felt hats,

Three young ducks with white straw flats, Three young dogs with

mp cur - ling tails, *mf* Three young cats with de - mi - veils Went out to walk with

two young pigs in *p* sat-in vests and *mp* sor - rel wigs

poco

f subito But suddenly it chanced to rain, *mf* And so they all went home a - gain. *senza rall.* *p*

sf subito *p* *pp*

III IN THE DUMPS

Words Anon.

Very rapid

f We're all in the dumps, for

f

mf dia-monds are trumps; the kit-tens are gone to St. Paul's! The

mf

ba-bies are bit, the moon's in a fit, And the hou-ses are built with-out

mf

pp *sotto voce*

walls, We're all in the dumps, for

f *molto* *pp*

poco *p* *mp*

dia-monds are trumps; the kit-tens are gone to St. Paul's! The

poco *p* *mp*

molto *f*

ba-bies are bit, the moon's in a fit, And the hou-ses are built with-out

cresc. molto *f*

ff

walls, with-out walls, And the hou-ses are built with-out walls.

ff *fff*

TONBRIDGE, OCTOBER 1960

Novello

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

MY LITTLE WHITE BOAT

UNISON SONG

MUSIC BY
THOMAS F. DUNHILL

Words by MARION MAY

(By permission)

With an easy flow

KEY G

VOICES

PIANO

mp dolce

p

(Ped.)

I had a boat, a
lit - tle white boat, It sailed a - cross the sea,
O - ver the wa - ters so fast it went, So far a - way from

Bb.t.m.l.

mf

me. Sail - ing, sail - ing a - cross the sea,

s.d.f.G.

p

So far a - way from me.

p

I watched my boat, my

lit - tle white boat, It looked so small and white,

d :- d :r m :f :s | l :- :f r :- :m | d :- :d m :r :d)

Sail - ing a - way on the rip - pling sea It soon went out of

Bb.t.m.l.
m f

sight, Sail - ing, sail - ing a - cross the sea,

s.d.f.G.
p

So far a - way from me.

mp dim. poco rit. pp

My little white boat

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

The Bonny Blue-Eyed Sailor

Unison Song

Music (adapted from an Old English Melody) by

THOMAS F. DUNHILL

Words by

ROSE FYLEMAN

(By permission of the Author)

Allegro
KEY G

VOICES

PIANO

f *dim.* *p*

Oh, there

came to our vil - lage a bon - ny blue eyed sail - or, And he

gave me a kiss and he went to sea, And the

||s :s .m lf :m .r | d .r :d .l, |s, .l, :d .s, |

but - cher, the bak - er, the cob - bler and the tail - or Oh, they

||d .d :- .r im :r | d :- | : | :d .l, | s, :s, .l, |d :r .m |

all want to mar - ry me. Now the but - cher has land, and the

||f .r :m .d |l, .s, :r .m |f :m .r im :r .d |r :s |s, :m .f |

bak - er he has mon - ey, And the tail - or has Sat - in and Cor - du - roy, And the

||s :s .m lf :m .r | d .r :d .l, |s, .l, :d .s, |

cob - bler has bees, and I'm ver - y fond of hon - ey, But I'll

||d .d :- .r m :r | d : | : | : | : | : d .l | s₁ :s₁ .l₁ |d :r .m |

wait for my sail - or boy. I'll be mute as a mouse, I'll be

||f .r :m .d |l₁ .s₁ :r .m |f .m .r m :r .d |r :s₁ |s₁ :m .f |

qui - et as a qua-ker Till his ship lies at an - chor in Ply - mouth Bay; When the

||s :s .m |f :m .r |d .r :d .l₁ |s₁ .l₁ :d .s₁ |

cob - bler, the tail - or, the out - cher and the bak - er All shall

||d .d :- .r m :r | d : | : | : | : | : | : | : |

dance on my wed - ding day.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

SAILING WESTWARD

Unison Song

Poem by
ALFRED NOYES

Music by
EDWARD ELGAR

Moderato

VOICE

PIANO

Brightly

Key Ab

Hoist your sails, ad - venturous cap - tains! Out and chase the set - ting sun!

Bound - less as the deep be - fore you Shines the dream that calls you on.

*Red. **

f :-r lf :m | l :-m lm :r | d :r l- :r.m | f :-f l- :- }

Sky to sky, ad - venturous cap - tains, Calls you, as the won - der grows;

p

mf cantabile :-r ld :t, | t, :d ls, :s, | f :-r ld :t, | r :d lf :m } *cresc.*

Ev - 'ry sun-down as it deep - ens, Ev - 'ry sun-down as it deep - ens

mf *cresc.*

ff :- l- s :m.f | s :- l- :r | d :- l- :- || d :r lm :-s | l :-s lm :d }

Red - d'ning to an Eng - lish rose. Are there worlds be - yond the dark - ness?

ff *f* *sf*

Eb.t || m' :l l- :t .d' | r' :l | se :- . | l :l l- :t .d' | m' :-r'ld' :t }

West - ward, thro' the thun - d'ring gales, West - ward go the shi - ning sai - lors!

sf *sf*

|| d' :- .l | s :l | l :- .s | r' :- | f :- .r | f :m | l :- .m | m :r | }

West-ward plunge the tattered sails! Ocean opens out of ocean,

Red. *

|| d :r | - :r .m | f :- .f | f :- | f :- .r | d :t, | t, :d | s, :s, | }

England fades behind them far, Are there worlds beyond the darkness,

mf cantabile

|| f :- .r | d :t, | t, :d | s, :s, | f :- .r | d :t, | }

Worlds of light beyond the darkness? England sails be -

|| r :d | f :m | l :- | - .s :m .f | s :- | - :r | }

-yond the darkness West-ward, steering by a

cresc. *ff*

star.

p accel. *ff* *allargando*

Grandioso poco più lento

Sky to sky, im - mor - tal cap - tains, Calls you, as the

ff *ff*

won - der grows, Ev - 'ry sun - down as it deep - ens, Ev - 'ry sun - down

dim. *mf cantabile*

as it deep - ens, Red - dning to an Eng - lish rose.

cresc. *ff allargando* *trem.*

For Overstone School

MUSES AND GRACES

UNISON SONG

MUSIC BY
GERALD FINZI
Words by **URSULA WOOD**

Moderato

VOICES

PIANO

1 A few picked voices (ad lib.)

KEY F

mf

ritenuto

6-pulse measure

What have you to give, — Mu - ses — from Par - nassus hill? —

This song was written and composed at the instance of Cedric Glover, Chairman of the Charlotte Mason Schools Company, and presented by him to Overstone School in commemoration of the twenty-first anniversary of its foundation, September, 1950

a tempo

All voices

4-pulse measure

|| r :- .r | m :s | s :l | r :- | t, :d | m :s |

Name the stars that fill the sky, For their names are

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a 4-pulse measure, indicated by a double bar line and the text '4-pulse measure'. The piano accompaniment starts with a piano (*p*) dynamic and then moves to a mezzo-forte (*mf*) dynamic. The lyrics are 'Name the stars that fill the sky, For their names are'.

|| d' :l | s :- | s, :l, | f :- .r | s, :- .l, | t, :- | t, :d | l :f |

old as light; Show us deeds of his - to - ry, Speak in words of

The second system continues the musical score. The vocal line has lyrics 'old as light; Show us deeds of his - to - ry, Speak in words of'. The piano accompaniment continues with the same dynamics and accompaniment style.

|| m :- .f | m :s | l, :- .r | d :s, | l, :m | d :d | r :m | f :m |

po - et - ry; Then teach us ev - ery art and skill, So mea - sure leads to

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line has lyrics 'po - et - ry; Then teach us ev - ery art and skill, So mea - sure leads to'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic and a *crescendo* marking.

|| l :- .l | s :- . | l :s | l, :- .t, | d :l, | m :- | m :f | d' :- |

har - mon - y, Col - ours dwell in bounds of sight, We are young

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line has lyrics 'har - mon - y, Col - ours dwell in bounds of sight, We are young'. The piano accompaniment includes a forte (*f*) dynamic.

(top line to be sung

6-pulse measure

|| d' :- .l
|| d :- .r ||

and we must live, With de -

by a few picked voices)

4-pulse measure

|| d :- | :- :|
|| s :- | :- :|

ritenuto

- light.

2 a tempo (grazioso)

(A few picked voices)

6-pulse measure

ritenuto

What will you be - stow, Danc - ing Gra - ces, love - ly three? —

mp *p grazioso*

4-pulse measure

a tempo

All voices

|| : | : | r :- .r | m : s | s : l | r :- . | t, : d | m . f :- |

Give us beau - ty from your store, Light - foot pleasure

p delicato

3 as 2

in the dance Fol-lows where you go be-fore, And hand and eye both

quick and sure, With play that turns to mas - ter - y, And de-light in

legato

Na - ture's lore; By each gift of joy or chance Teach us all

mf *cresc.* *ff*

6-pulse measure (top line to be sung by

that we may know Life's ra - di - ance.

ff

4-pulse measure
a few picked voices)

ritenuto

Musical score for the first system, featuring a vocal line and piano accompaniment in 4/4 time. The piano part includes a 4-pulse measure and a 6-pulse measure.

3 a tempo

(A few picked voices)

3 as 2

6-pulse measure

ritenuto

What have you to spare, Na-ture, from your world and time?

Musical score for the second system, including lyrics: "What have you to spare, Na-ture, from your world and time?". The piano part includes a 3 as 2 triplet and a 6-pulse measure.

4-pulse measure

a tempo

All voices

Sea-son fol-low-ing sea-son goes, Spring to win-ter,

Musical score for the third system, including lyrics: "Sea-son fol-low-ing sea-son goes, Spring to win-ter,". The piano part includes a 4-pulse measure and dynamic markings *p* and *mf*.

|| d : l is :- | s₁ : l₁ if :- r | s₁ : l₁ it₁ :- | t₁ : d | l : f

ev-ery year, Time is made, and no one knows What life is or

Musical score for the fourth system, including lyrics: "ev-ery year, Time is made, and no one knows What life is or". The piano part includes a 3-pulse measure.

||m :f |m :s | l, :-r id :s, | l, :m id :- | r :-m |f :m }

where it grows, But sound gives mu - sic, words give rhyme, Ev - ery art from

||l .l :- |s :- . | l :s ||, :t, | d :l, |m :- | m :f |d' :- }

vis - ion flows; Wis - dom dwells both far and near, Give us wis -

Poco largamente (top line to be sung)
6-pulse measure

dom for our share, Pure and

4-pulse measure
by a few picked voices)

ritard.

clear.

Rolling down to Rio

Words by RUDYARD KIPLING

MUSIC BY

EDWARD GERMAN

Allegro marcato ♩ = 108

VOICE

mf I've

PIANO

fff *Ped.* *

mf

nev - er sailed the A - ma - zon, I've nev - er reached Bra -

mf *Ped.* *

zil; But the *Don* and the *Mag - da - le - na*, They can

p *Ped.* *

Doh = E^b, Lah = C

|| s m m l | s s m m | s s l s f l |

|| s s l | t l s l t | s m m m |

ROLLING DOWN TO RIO

go there when they will! Ah!

{ r r m r d m | r s | r f | r s }

Yes, week - ly from South - amp - ton, Great

{ s | d' s l t | d' s l t }

rall. cresc. steam - ers white and gold, — Go — *a tempo f marcato* roll - ing down to

{ d' s l t | d' s l t | d' r' d' l }

cresc. *mf.* *sf marcato* *p.* *Ped.*

Ri - o, (Roll - down, roll down to Ri - o!) And I'd

{ s n d r | n s n r | d l, l t }

* Ped.

ROLLING DOWN TO RIO

like to roll to Ri - o Some day be - fore I'm

{ d' r' d' f r | m d d | r m r s }

old! to roll,

{ d t l t d' | t l s l t | l s f s l }

Ped. *

rall. *ff* a tempo risoluto

I'd like to roll to Ri - o Some day be - fore I'm

{ s l t d' r' s | m' r' d' l | s m d r | m l se t }

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

old!

{ l }

sff

Ped. *

ROLLING DOWN TO RIO

sf *mf*

I've nev - er seen a
l s m m l }

sf *mf*

Ped. * *Ped.*

Jag - uar, Nor yet an Ar - ma - dill O
s m m s s l s f l s m }

* *Ped.*

meno mosso
pp

dil - low - ing in his ar - mour, And I s'pose I nev - er
t l s l t s m m m r r m r d m }

pp

*

a tempo
f *p*

will, Ah! Un -
r s r f r s s }

f

ROLLING DOWN TO RIO

rall.
cresc.

less I go to Ri - o These_ won - ders to be - hold, - Go_

{ | d' s l t | d' s l t | d' s l t | d' s l t }

a tempo
f marcato

roll - ing down to Ri - o, Roll_ real - ly down to

{ | d' r' d' l | s n d r | n s n r }

Ri - o! Oh, I'd love to roll to Ri - o Some

{ | d l, l t | d' r' d' f r | n d d }

day be - fore I'm old! to roll,

{ | r n r s, | d d s | d' t l t d' | t l s l t }

ROLLING DOWN TO RIO

rall. *ff* a tempo *risoluto*

I'd love to roll to
{ l s f s l | s l t d' r' s | n' r' d' l }

Ped. * *Ped.* *

Ri - o Some_ day be - fore I'm old!
{ s n d r | n l se t | l }

sff

Ped. * *Ped.*

lunga

lunga

sff sff sff

* *Ped.* *



INSIDE THE BASKET

UNISON SONG

Words by
QUEENIE SCOTT-HOPPER
 (From 'Stardust and Silver'
 Anthology. Pub. by Collins)

Music by
RICHARD GRAVES

Duration about 1 min. 10 secs.

Lightly, but not fast (♩ = about 120)

Key F. ||

mf

Fish-er-man! Fish-er-man!
 s .s :m ls .s :m }

If I may ask it, What have you got stow'd a-way in your bas-ket?
 ||r .m :f ls :r . d .d :r lm :s .s d' .t :l lt :s }

mp

Salmon and her-ring and cod-ling and pike; Pay me your mo-ney and
 ||l .l :t ld' .s :- .s f :s .s lm :- . l, :l, .t, ld .s :- .f }

take what you like!

|| m : r . r l d : - . | : : | : : | : : | : : }

mf
Pas-try-cook! Pas-try-cook! If I may ask it, What have you got stow'd a -
|| s . s : m l s . s : m | r . m : f l s : r . | d . d : r l m : s . s }

mf

mp
way in your bas - ket? Muf - fins and crumpets and pies and Yule - Doos;
|| d' . t : l l t : s | l : t . t l d' . s : - . s | f . f : s l m : - }

mp

Pay me your mo-ney and take what you choose!

|| l , : l , . t , l d . s : - . f | m : r . r l d : - . | : : | : : | : : }

dim.

p

Pussy-cat! Pussy-cat! If I may ask it,

poco rall. *p* a little slower

poco *mp*

What have you got stow'd a-way in your bas-ket? Three lit-tle kit-tens;

poco *mp*

still slower

f *rall.* *mf*

black, white and tor-toise-shell; None are to buy, tho'- for

f *mf*

none are to sell!

Tempo I.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

The Hag

Unison Song

ROBERT HERRICK

COLIN HAND

Wildly (♩ = c. 126)

VOICE

PIANO

f non legato

The

simile

l t d' m' m' fe' r' t

Hag..... is a - stride,..... This night for to

m' m s s l ta d' r' l
 ride; The De-vil..... and she..... to - ge - ther:.....

mf *ten.* *r.h.*

mf l d' t l d' r' m' r' d' m'
 Through thick, and through thin, now out, and then in,

cresc.

m *f* l r' *f'* m' d' t l
 Though ne'er... so foul..... be the wea-ther.....

f *ten.* *f*

f m l t d' m' m'

A thorn..... or a burr..... She

fe' r' t m' m' m' s' s l ta ta d'

takes for a spur:..... With a lash of a bram - ble she

ten.

Red. *

r' l *sempre f* l d' t l d' r'

rides now,..... Through brakes..... and through briars, O'er

r.h.

8

m' r' d' m' m f l r' f' f' m'

ditches and mires, She follows the spi - rit that

ten.

d' *l* *mp* *l*

guides now..... No

8va
mp legato e leggiero

r' *r'* *d'* *r'* *l* *r'* *r'* *d'* *r'* *l* *p*

beast, for his food, Dares now range the wood; But

8va

ta *ta ta* *de de ma* *f* *f*

hushed..... in his lair he lies lurk - ing;.....

8va
p

mf *m* *f* *f* *l*

While mis - chiefs, by

mf

m *m* *f* *f* *l* *m* *m*

these,..... On land and on seas, At

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand brace. The lyrics are: "these,..... On land and on seas, At". Above the vocal line, dynamic markings are placed: *m* above "these", *m* above "On", *f* above "land", *f* above "and", *l* above "on", *m* above "seas", and *m* above "At". The piano accompaniment features a steady eighth-note pattern in the bass line and a more active melody in the treble line.

l *t* *d'* *t* *l* *s* *l* *m* *m*

noon..... of night.... are a - work - ing.....

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "noon..... of night.... are a - work - ing.....". Above the vocal line, dynamic markings are placed: *l* above "noon", *t* above "of", *d'* above "night", *t* above "are", *l* above "a", *s* above "-", *l* above "work", *m* above "-", and *m* above "ing". The piano accompaniment includes a *mf* marking and a *cresc.* marking. A large watermark "ONLINE PERUSAL ONLY NOT FOR USE IN PERFORMANCE" is overlaid diagonally across the page.

The third system of the musical score shows the piano accompaniment continuing. It features a *cresc.* marking. The piano accompaniment continues with a steady eighth-note pattern in the bass line and a more active melody in the treble line.

m *l* *t* *d'* *m'*

The storm.....will a - rise,.....

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "The storm.....will a - rise,.....". Above the vocal line, dynamic markings are placed: *m* above "The", *l* above "storm", *t* above "will", *d'* above "a", and *m'* above "rise". The piano accompaniment continues with a steady eighth-note pattern in the bass line and a more active melody in the treble line.

..... And trouble the skies;..... This night,..... and

more for the won - der, The ghost..... from the

mf *cresc.*

ten. *mf* *pesante r.h.* *cresc.*

tomb Af - fright - ed shall come, Called out..... by the

f *ten.*

clap of the thun - der.

ff *sva.* *ff senza rit.* *r.h. lunga* *sffz*

Orpheus with his lute

UNISON SONG

Words by SHAKESPEARE

MUSIC BY

CLIFFORD HARKER

London: NOVELLO & COMPANY, Limited

Allegretto grazioso ♩ = 69

VOICES

PIANO

mf

sempre con Ped.

mf

Or - pheus with his lute made trees, And the

moun - tain - tops that freeze, Bow them -

ORPHEUS WITH HIS LUTE

- selves when he did sing: To his mu - sic

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "- selves when he did sing: To his mu - sic". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *mf* and *f*.

plants and flow'rs Ev-er sprung; as sun, and show'rs There had made a

poco, *poco rit.*

The second system continues the vocal line and piano accompaniment. The lyrics are: "plants and flow'rs Ev-er sprung; as sun, and show'rs There had made a". The tempo markings *poco* and *poco rit.* are placed above the vocal line. The piano accompaniment continues with similar rhythmic patterns and includes a large slur over the right hand.

last - ing spring.

cresc. *dim.* *a tempo*

cresc. *dim.*

The third system concludes the vocal line and piano accompaniment. The lyrics are: "last - ing spring.". The tempo markings *cresc.*, *dim.*, and *a tempo* are placed above the vocal line. The piano accompaniment also includes *cresc.* and *dim.* markings. The system ends with a double bar line.

The final system of the musical score shows the piano accompaniment for the last few measures. It is written in a grand staff with a key signature of two flats. The music consists of eighth and sixteenth notes, ending with a double bar line.

ORPHEUS WITH HIS LUTE

Ev - 'ry thing that heard him play, E - ven the bil-lows of the

sea, Hung their heads, and then lay

poco dim.

poco dim.

Ped. *

by. In sweet mu - sic

mf

mf

is such art, Kill - ing care and grief of heart

ORPHEUS WITH HIS LUTE

dim. poco a poco

Fall a - sleep, fall a -

dim. poco a poco

poco rit.

- sleep, or hear -

cresc.

cresc.

dim., *a tempo*

- ing, die.

dim. *mp*

Ped. * *Ped.* *

The Owl and the Pussy-Cat.

(UNISON)

EDWARD LEAR.

VICTOR HELY-HUTCHINSON.

Key G { : s : | s : - : - | - : s : s | s : s : s | s : - : s |

The owl ——— and the pus-sy cat went to

sea in a beau-ti-ful pea green boat. They took some honey, and

plen - ty of money, wrapped up in a five pound note. The

owl looked up ——— to the stars ——— a - bove, And ———

The musical score is written in G major and 3/4 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "The owl and the pussy-cat went to sea in a beautiful pea green boat. They took some honey, and plenty of money, wrapped up in a five pound note. The owl looked up to the stars above, And". The score includes dynamic markings such as *mp* and *p*.

m :- :- l :- m : m | fe :- :- l :- :- fo | s :- :- l :- :- : : | s :- :- l :- :- : : }
 sang _____ to a small _____ gui - tar, "O

ta :- : l s : f : m | r : m : f l s : l : f | m : r : d l r : d : t, | d :- :- l :- :- m }
 love - ly pus-sy! O pus-sy, my love, What a beau-ti-ful pus-sy you are, _____ you

d :- :- l :- :- m | s :- :- l :- :- s : f | m : r : d l r : d : t, | d :- :- l :- :- : : }
 are, _____ you are, _____ What a beau-ti-ful pus-sy you are!" _____

: : l : s, : s, | s : s : s l s :- : s | s : s : s l s :- : | : : l f :- :- : : }
 Pus-sy said to the owl, "You e - le-gant fowl! How _____

♩ : r : d l r : - : t; | d : - : l : : s; | s : s : s l s : s : s | s : - : - l - : s : s | s : s : l : : f }
 charmingly sweet you sing! Oh, let us be married, too long — we have tarried, But

♩ : r : d l r : d : t; | d : - : l : : d | f : - : - l - : - : f | m : - : l : : d : d }
 what shall we do for a ring? They sailed — a - way — for a

♩ : - : - l l : - : l | s : - : - l : m : m | m : - : - l m : - : m | f e : - : - l f e : - : - l s : - : - l : : }
 year and a day — To the land where the Bong tree grows;

♩ : s l t a : - : l - : s t a : l l s : f : m | r : m : f l s : l : s | m : r : d l r : d : t; | d : - : - l - : - : m }
 And there — in a wood a pig-gy-wig stood With a ring at the end of his nose, — his

♯ d :- :- l :- :m | s :- :- l :- :s :f | m :r :d | r :d :t, | d :- :- l :- : : |
 nose, ___ his nose, ___ With a ring at the end of his nose. ___

♯ : : l s :- :- | s :s :s l s :s :s | s :s :s l s :s :s | s :- :- l : : |
 "Dear pig, are you will-ing to sell for a shill-ing your ring?"

♯ :f :m | r :d :t, | d :- :- l : :s, :s, | s :s :s l s :s :s | s :s :- l s :- :- |
 Said the piggy, "I will!" So they took it a - way and were married next

♯ s :- :- l :- :s :f | m :r :d | r :d :t, | d :- :- l : :d | f :- :f | f :- :- | m :- :- l d :- :- |
 day ___ By the turkey who lives on the hill. They din - ed on mince, and

1 :- :- | : 1 : 1 | s :- :- | m :- :- | m :- :- | m :- :- | fe :- :- | fe :- :- | s :- :- | s :- :- |
 sli - ces of quince, Which they ate with a run-ci-ble spoon, —

: : | s :- :- | ta :- :- | : : | 1 | s :- :- | : f : m | r : m : f | s : | : f |
 And hand in hand on the edge of the sand They

m :- :- | r : d | r : d : t, | d :- :- | : : | m | d :- :- | : : | m | s :- :- | : : | : : |
 danced by the light of the moon, the moon, The moon, —

: : | f :- :- | m :- :- | : r : d | r :- :- | : d : t, | d :- :- | : : | : : | : : | : : |
 They danced by the light of the moon.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

East away O!

Song for unison voices

Words by C. FOX SMITH*

MUSIC BY

DEREK HOLMAN

London: NOVELLO & COMPANY, Limited

With a steady swing *mf*

VOICES

Doh = D
Lah = B

PIANO *mf*

ship swinging, — As the tide swings, up and down, And
s m r m | d d' | t s m m }

men's voi - ces sing - ing, sing - ing,
d' t l | s m | r m d r m | l t }

cresc. *poco rall.*

cresc.

* By permission of Miss Madge S. Smith

Allegro con brio

East a-way O! West a-way! And a ve-ry long way from Lon-don Town.
{ d' d' d' l | s s s m r | d r m r d | l, d r s }

f *p*

f *p*

col 8.!

East a-way O! West a-way! And a ve-ry long way from Lon-don town. —
{ d' d' d' l | s s s m r | d r m f l | s s s }

f *mf*

f *mf*

p *molto rall.* *Tempo I*

p

A lan-tern glowing And the stars look-ing
{ m | l l | s m r m | d d' t }

p

p

poco rall.

down, - And the sea smells blow - ing, blow - ing.

{ | s m s | l t | s m | r m d r m | l t | }

Allegro con brio
p sotto voce

East a-way O! West a-way! And a ve-ry long way from Lon-don town,

{ | d' d' d' l | s s s m r | d r m r d | l, d r s | }

p
distinto

p subito

East a-way O! West a-way! And a ve-ry long way from Londontown.

{ | d' d' d' l | s s s m r | d r m f l | s s s | }

p

molto rall. **Tempo I**

Lights. in wild wea-ther - From a

{ | l s l | s m r m | }

pp *mf*

ta-vern win-dow, old and brown, And men singing to-ge-ther,
 { d r m d' | t s m m | l d' t l | s m }

cresc. poco rall. **Allegro con brio**
 sing-ing to-ge-ther, East a-way O! West a-way! And a
 { r n d r m | l t d' d' d' l | s s s m r }

cresc. *f*

ve-ry long way from Lon-don town, East a-way O! West a-way! And a
 { d r m r d | l, d r s | d' d' d' l | s s s m r }

f

a tempo
 ve-ry long way from Lon - don town.
 { d r m f l | d' l | l }

FOUR HORSES

Unison song

MUSIC BY

HERBERT HOWELLS

Words from an Old Rhyme

Gaily, rhythmically (♩ = 60) *mf*

VOICES I was

PIANO *mf*

f marcato

col ped.

once a bold fel - low, and went with a team, And all my de - light was in

keep - ing them clean, With brush - es and cur - ries I d show their bright co - lour,

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Cat. No. 16 0158 10

f cresc. *ff*

And the name that they gave me _____ was "a heart - - y, a

heart - y good fel - low."

mp *mf*

The first was a white horse, as white as the milk; _____ The

cresc.

next was a grey horse, as soft as the silk; The next was a brown horse, _____

mp *cresc.*

Ed.

as sleek as a mole; The

cresc. molto *f*

*

last was a great horse As black as a

ff.

ff.

Pi. * (*Pi.* *)

coal.

marc.

f

Pi. * *Pi.* *

mp dolce

My feet they grew wea - - ry

dim subito *p*

poco cresc.

— as I walked by their side; I said to my mate, "I will get up and

poco cresc.

piu cresc

ride." — And as I was rid - ing I made a new song

mf cresc.

f And as I did sing it, *ff (senza rit.)* you must learn

f *ff*

rit. * *rit.*

accel. it a - long. *ff*

accel. *fff*

* *rit.* *



For DAVID, PETER and BRIAN

NICHOLAS NYE

UNISON SONG

Words by
WALTER DE LA MARE
*By permission

Music by
LLIFON HUGHES-JONES

Con moto mf

Lah is A. This-tle and dar-nel and
dock grew there, And a bush in the cor-ner of May; On the or- chard wall I
used to crawl In the blaz - ing heat of the day; Half a - sleep and
half a - wake while the birds went twit-ter-ing by, And no - bo-dy there my

*From The Society of Authors (Representatives of the Literary Trustees of W. de la Mare).

Duration about 2 mins. 30 secs.

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love to share But Ni-cho-las Nye.

{ | s . f : m | . l : s , l . t | l : - | : }

rit.
dim.

meno mosso

Ni-cho-las Nye was lean and grey, lame of leg and old;

{ | d' , d' . d' : t . t | l . l : m | l . l : s , l . t | l : - | }

meno mosso
p (a little sadly)

More than a score of don-key's years he had seen since he was foaled; He

{ | m' . m' , m' : r' . r' | d' . d' : t . t , t | d' . t , l : s . fe | t : - . t }

mf

munch'd the this-tles purple and spiked, would some-times stoop and sigh, And

{ | d' . d' : l , l . - | r' , r' . r' : t . s | l , t . d' : t . l | r' : - . t }

mp
p

turn his head, as if he said, "Poor Ni-cho-las Nye!"

{ | d' . t : l . l | s . f : m | . l : s , l . t | l : - | }

pp
pp

Più mosso
mp

A lone with his shadow he'd drowse in the meadow la-zily swing-ing his
 Key F_{sr} || d .m , f : s , l . - , m | f . s , f : m , r - | d d d : d d d }

Più mosso
mp

tail; At break of day, he used to bray, not much too heart-y and
 l :- .l | t , d . r : d , r . m | f . r : s | ta . ta , ta : l , s . f }

cresc. *p*

hale; But a won-der-ful gumption was un-der his skin and a clear calm light in his
 s :- .s , s | l , l . l : r , r - , r | s , s . s : d d d | f . f : t , d , r }

mf a little more brightly

eye, And once in a while he'd smile would Ni-cho-las
 m :- .m | r . r , m : f | - .s : m | - .m : m , m . m }

mf *mf*

Lento

Lah Nye. But
 is A. (t m' :- | - :- . || : | : . m)

rit. *rall.* *Lento*

dim.

mp

dusk would come in the ap - ple boughs, The green of the glow-worm shine, The

{ d' .d' :t .t ,t | l .l :m .m | l .l ,l :s ,l .t | l :- .l }

Tempo I. (con moto)

birds in their nest would crouch to rest, And home I'd trudge to mine, And

{ m' .m' ,m' :r' .r' | d' .d' :t .t | d' ,t .l :s .fe | t :- .t }

Tempo I. (con moto)

mf *mp*

there in the moonlight dark with dew Ask-ing not wherefore nor why, Would

{ d' .d' ,d' :l ,l .- | r' .r' :t .s | l ,t .d' :t ,t .l | r' :- .t }

pp *mp*

brood like a ghost, And still as a post, Old Ni-cho-las Nye,

{ d' .t ,t :l .l | s .f ,f :m | .l :s ,l .t | l :- }

p *mf*

Ni-cho-las Nye, Ni-cho-las Nye, Ni-cho-las Nye.

{ - :s ,l .t | l :s ,l .t | l :t ,d' .r' | m' :~ || }

p *pp* *mf*

gva

To Charles F. Bricknell Smith, Headmaster of the Vincent Thompson School, Exeter

I HAD A HIPPOPOTAMUS

Words by
PATRICK BARRINGTON

Music by
REGINALD HUNT

(Reproduced by permission of "Punch")

Moderato con brio (♩ = 120)

VOICES

PIANO

mf

mf

had a hip - po - pot - a - mus; I kept him in a shed And

fed him up - on vit - a - mins and ve - ge - ta - ble bread; I

made him my com - pan - i - on on ma - ny cheer - y walks, And

poco rit. *cresc.*

had his por-trait done by a ce - le - bri - ty in chalks. His

poco rit. *cresc.*

a tempo

charm-ing ec - cen - tri - ci - ties were known on ev - 'ry side, The

a tempo

crea - ture's pop - u - la - ri - ty was won - der - ful - ly wide; He

fro-licked with the Rec - tor in a doz - en friend - ly tus - sles, Who

f

poco rit. *a tempo*

could not but re - mark up - on his hip - po - pot - a - mus - cles.

poco rit. *a tempo*

mf

If he should be af - flict - ed by de -

f *poco dim.* *mf*

(*con Red.*)

- press - ions or the dumps, By hip - po - pot - a - mea - sles or the

hip - po - pot - a - mumps, I nev - er knew a par - ti - cle of

peace till it was plain He was hip - po - pot - a - mas - ti - ca - ting

poco rit. pro - per - ly a - gain. *cresc.* (*a tempo*) I had a hip - po - pot - a - mus; I

loved him as a friend; But beau - ti - ful re - la - tion - ships are

bound to have an end; Time takes, a - las! our joys from us and

f poco rit. *a tempo*

robs us of our bliss - es; My hip - po - pot - a - mus turned out a

f poco rit. *a tempo*

mf

hip - po - pot - a - miss - is My

f poco dim.

house keep - er re - gard - ed him with jaund - ice in her eye; She

did not want a co - lo - ny of hip - po - pot - a - mi; She

rit.

bor-rowed a mach-ine gun from her sol-dier neph-ew Per-cy, And

showed my hip-po-pot-a-mus no hip-po-pot-a-mer-cy. My

a tempo cresc.

house now lacks the glam-our that the charm-ing crea-ture gave, The

gar-age where I kept him is as si-lent as a grave; No

long-er he dis-plays a-mong the mo-tor tyres and span-ners His

f

poco rit. *a tempo*

hip-po-pot-a - mas-ter-y of hip-po-pot-a - man-ners.

poco rit. *a tempo* *ff*

f

No long-er now he gambols in the orchards in the spring; No

f

long-er do I lead him through the vil-lage on a string; No

long-er in the morn-ings does the neigh-bour-hood re-joyce To his

(poco rit.) *cresc.*

hip-po-pot-a - mu-sic-al-ly mod-u-la-ted voice. I

(poco rit.) *cresc.*

(a tempo)

had a hip - po - pot - a - mus, but no - thing up - on earth Is

(a tempo)

con - stant in its hap - pi - ness or last - ing in its mirth; No

rit. joy that life can give me can be strong e - nough to smoth - er My *ff*

rit.

sor - row for what might have been - a - hip - po - pot - a - moth - er.

ff *a tempo*



for John Longmire

Looking On

UNISON SONG

Words by
ELEANOR FARJEON
By permission

Music by
JOHN IRELAND

Bright, but not too quickly

Voice

Is it, I won-der, a rum thing, Or no-thing to won-der up -

Key D { m : m : m | m : r : d | m :- : s | : : l | d' : d' : t | l : l : t }

on, That when - e - ver a man's do - ing some - thing There's

{ s :- : | : d : r | m : m : m | m : r : d | m :- : s | : : l }

mp

al - ways a boy look - ing on? If he's mend - ing a road or a

{ | d' : d' : t | l : l : t | s : - : - | *f* *G* : s : r : m | *f* : m : f | r : m : f }

cresc.

mot - or, If he's load - ing a crane or a van, If he's

{ | m : m : | : d : r | m : r : m | *Dt* | d : f : m : f | r : - : | : r : r }

tink - er - ing at an old boat or A boot, there's a

{ | m : r : m | d : r : m | *f* : m : f | r : m : f }

cresc.

f

boy, there's a boy near the man.

{ | s : - : - | : l : d' | r' : - : - | s : - : s | d' : - : - | - : : }

mp

If he's

dim.

do - ing odd things with the drain - pipes, If he's

mp

pour - ing hot tar on the street, Or play - ing a - bout with the

main pipes, There's a boy al - most un - der his feet. He may

mf *p*

f *G E min* *S r* *M*

stand for hours like a dumb thing, But this can be count-ed up -

|| f :- :f lr :m :f | m :- :- |d :- :r | m :r :m^{Dt}d^f :m :f }

cresc.

on- Wher - e - ver a man's do - ing some-thing There's al-ways a

|| r :- : | : :r | m :r :m | d :r :m | f :m :f | r :m :f }

cresc.

f **Vivace**

boy, there's a boy look - ing on.

|| s :- :- | : l :d' | r' :- :- | s :- :s | d' :- :- | - :- :- | - :- :- | - :- :- | - :- :- }

ff **Vivace**

Ped. * *Ped.* *



SICILIAN RIVER SONG

UNISON SONG

Words by
MARGARET A. JACK

From an MS of Sicilian Ariettas
Arr. MAURICE JACOBSON

Moderato grazioso alla danza *mf*

Key G. *mf*

1. In the sum - mer, in the
:s .fe | s :m | :s .l }

sun - light, All the boats go sail - ing on the ri - ver, And the white sails seem to
f :r | :r .r | m :m | s .f :m .r | d :s, | :s .fe | s :m | :s .l }

qui - ver As the breez - es stir the air, But in win - ter the ri - ver is for -
f :r | :r .r | m :m | s .f :m .r | d :s, | *sdf* *B_b* *G minor* f .m :r .d | r .d :t, .l, }

Duration 2 mins.

sak - en, And the strong fold-ed wings nev-er wak - en, For the

se, :t, | :m .m | m :r .d ld :t, .l, | se, :m, | :t, .t, }

rall. *p* a tempo

waves toss and bare masts are shak - en! But the Spring comes, and the

d :t, .l, | r .d :t, .l, | m :-.re,m^{Gtm} | :s .fe | s :m | :s .l }

rall. *p* a tempo

Poco meno mosso *mf*

sun - light Wakes the sails with a trem - bling shiv - er; Then it's

f :r | :r .r | f .m :r .d ls :f .r | d :d | :s .fe }

rall.

sum - mer on the riv - er With the gay fleet a-sail - ing

s :m | :s .l | f :r | :r .r | f .m :r .d ls :f .r }

Tempo I

there. *mp*
2. In the sum - mer, on the riv - er, All the
|| d : - | - : | : | : s . fe | s : m | : s . l | f : r | : r . r }

white - wingd boats are rock - ing, Till the rough winds come a -
|| m : m | s . f : m . r | d : s | : | : s . fe | s : m | : s . l }

Più mosso
mock - ing, And the rain - clouds dim the sky. Now the *mf*
|| f : r | : r . r | m : m | s . f : m . r | d : - | - | - *sdfB G minor* : s m . m }

lit - tle boats are jost'ld as they hur - ry, With their sails fill - ing out as they
|| f . m : r . d | r . d : t , . l , | se , : t , | : m . m | m : r . d | d : t , . l , }

f *ff*

scur - ry, For the storm rush-es down with a flur - -

|| se, :m, | :t, .t, | d :t, .l, | r .d :t, .l, | m : - | - : - }

P P

Tempo I

p

- - ry! But the wind falls, on the riv - er, And like

|| - : - .re, m | s :s .fe | s :s .m | :s .l | f :r | :r .r }

P P

cresc. *mf*

gay_birds the boats go flock - ing; For it's sum - mer, on the

|| f .m :r .d | s :f .r | d :d | :s .fe | s :s .m | :s .l }

P P

f *rall.* *a tempo*

riv - er, With the sun shin-ing clear on high.

|| f :r | :r .r | f .m :r .d | s :f .r | d : - | - : - ||

P P P P

BESSIE, THE BLACK CAT

Unison Song

Words and Music by

PETER JENKYNs

Allegro (♩ = 130) KEY Eb *mf*

VOICES S ., m : s ., l is : s ., l |

Bess - ie was a black cat As

PIANO *mf*

s ., m : s ., l is : s ., l | t ., l : s ., m r : d ., r | m ., d : m ., l is : ., s |

old as the house, But she nev - er scratched a dog And she nev - er caught a mouse; She

m ., f : s ., d il : l | f ., s : l ., f it : ., l | s : s id, :- | : l is m : r |

sat beside the fire From morn - ing till eve, And this warm spot She nev - er would

leave. _____ The

mp

mf *p* *loco.*

kit - tens Bess - ie had were_ numbered by the score, There were black_ ones and white ones And

lightly

ma - ny col - ours more, And they sat beside the fire From morn - ing till eve, And

this warm spot They never would leave.

Bess - ie was a bad cat, As la - zy as could be, And the

mp *lightly*

house was full of mice She pre-tend-ed not to see, For she sat beside the fire From

morn-ing till eve, And this warm spot she nev-er would leave.

E_b minor (G_b is doh) **Andante ad lib.** *mp*

Andante (♩ = 80) *mp* *colla voce*

Bess-ie was an old cat,

Twen-ty two or three, When she passed a-way one morn-ing With

marcato

no - one there to see; But of' this I am quite cer - tain That wher -

Tempo I

- ev - er she may be, She'll be sit - ting by the fire From

morn - ing till eve, And that warm spot She nev - er will

ff poco rit.

leave. She nev - er will leave.

poco rit.

SNAKES

Song for Unison voices and Piano

Words and Music

by

PETER JENKYN

Allegretto $\text{♩} = 116$ *mf*

VOICES

PIANO

1 Of

all the liv - ing crea - tures in the world of land und sea, The

snake is sel - dom pop - u - lar as a pet for you und me. A

slow-worm or a grass snake could be - come a kind of friend, But

big-ger ones or fat-ter ones you could hard-ly re-com-mend.

11 2 The hand-some boa con-strict-or has a

14 grip that's ve-ry strong, The an-i-mals it squeez-es do not

16 last for ve-ry long; The re-tic-u-lat-ed py-thon has

18 ha-bits much the same, There's o-ver thir-ty feet of him to

help his lit - tle game. *mp* 8 In

20

In - di - a the cob - ru rears up its hood - ed head, Its

23 *con Ped.*

fangs are full of ven - om and its vic - tims are soon dead; An

25

In - di - an snake charm - er has a dan - ger - ous pur - suit - He

27

hyp - no - ti - zes cob - ras with a tune up - on his flute. *f* 8

29

mf

8 The

31

vi - pers and the ad - ders and the an - a - con - da too, The

mf

38

rut - tle - snakes and mam - bus can be seen in an - y zoo. They

mp ad lib. slower

35

say a juic - y rut - tle - snake is ra - ther good to eat, But

mf *a tempo*

p colla voce

37

most of us will go through life with - out that kind of treat.

mf

89

For the children of Parkside School, Boreham Wood

THE CROCODILE

for Unison voices and Piano

Words and Music by

PETER JENKYN

Moderato $\text{♩} = 63$

VOICES *mp*

If you were to stand on the
{ | *Do* = *Bb* | *n*, | *l*, *t*, *d* *t*, *d* *r* }

PIANO *mp*

Ped. (with discretion)

banks of the Nile In the swel - ter - ing sun and with sand in the air, You'd
{ | *d* *t*, *l*, *t*, *d* *t*, | *l*, *t*, *l*, *s*, *n*, *n*, | *f*, *s*, *f*, *n*, *n*, }

have to be - ware of the bold croc - o - dile, For he and his friends would
{ | *n* *n* *n* *re* *re* *re* | *r* *r* *r* *de* *de* | *d* *d* *d* *l*, *l*, }

sure - ly be there.
 { | t, d t, l, | | | }

With a lash-ing and thrashing of ter - ri - ble tail, And a
 { | n, n, | l, t, d t, d r | d t, l, t, d t, }

snap - ping and clapping of hor - ri - ble jaws, He search - es for food, and should
 { | l, t, l, s, n, n, | f, s, f, n, n, | n n n re re re }

he find your trail, He wouldn't say no to a bo - dy like yours.
 { | r • r r de de | dd d l, l, l, | t, d t, l, }

mp
They
n, }

say he can live for a great man-y years With his roc - o-dile skin like an
{ l, t, d t, d r | d t, l, t, d t, | l, t, l, s, m, m, }

ar - mour'd ear. Be - cause of his teeth there is no-thing he fears; When he's
{ f, s, f, m, m, | m m m re re re | r r r de de de }

seen in a sooyou are saf - er by far.
{ d d d l, l, l, | t, d t, l, }

Slower *ad lib.*

mf

And now that my stor-y is
n, | l, t, d t, d r }

mp *colla voce* *mf*

near - ly complete, Of the croc - o-dile's hab-its I'm sure you might dream; But re-
{ | d t, l, t, d t, | l, t, l, s, n, n, | f, s, f, n, n, n, }

Tempo I

mp

mem-ber, the on-ly one you'll chance to meet Is the liz-ard who lives on the
{ | n n n re re re | r r r de de de | d d d l, l, l, }

p

banks of a stream.

{ | t, d t, l, | }

mf *p* *f*

For my friend Ieuan Rees-Davies

THE LITTLE SPANISH TOWN

for Unison voices (with optional second part) and Piano

Words and Music by
PETER JENKYN

Allegro ♩ = 188

VOICES

mf

The morn-ing sun-light shines up-
Doh = G, Lah = E l, d r m f n d

PIANO

mf *mp*

on the cob-bles of the Span-ish street;
r n r t, d l, t, se, l,

The peo-ple rise to greet the day with laugh-ing eyes and dancing feet;
l, d r m f n d r n r t, d l, t, se, l,

A-bove the win-dows of the hou-ses co-loured awnings are pulled
d n f s l s n f s f r n d r t,

down,
d

And some-where mu-sic starts to
l, d r n f n d

mp

p

mur-mur in the lit - tle Span-ish town.
r n r t, d l, t, se, l,

p

mf

Ah _____ Ah _____ Ah _____
n l se n n s fe r r f n d

mp

Lit - tle Span-ish town.
n r d t, l,

p

pp

mf

A hol-i-day for danc-ing and for drink-ing wine has just be-gun,
 l, d r n f n d r n r t, d l, t, s, l,

mp

The dark-eyed sen-o-ri-tas click-ing heels and sway-ing in the
 l, d r n f n d r n r t, d l, t, s,

sun;
 l, A sun whose glow-ing warmth and
 d n f s l s n

gol-den light are al-ways there to crown
 f s f r n d r t, d

mp

A-no-ther day of joy and laugh-ter in the lit-tle Span-ish town.

l, d r n f m d r n r t, d l, t, se, l,

p

Lower part optional

mf

Ah ——— Ah ——— Ah ———

n l se n m s fe r r f m d

n r de d t, d l,

mp

Lit-tle Span-ish town.

n r d t, l, Ah ——— Ah ———

se, se, se, se, l, n l se n m s fe r

n r de d

p *pp*

Ah ———

r f m d Lit-tle Span-ish town.

t, d l, se, se, se, se,

pp dim. *ppp*

dim. *ppp*

For Leila Tyrrell and the Oakwood Choir

THE OWLS

Words and music by
PETER JENKYNs

NOVELLO & COMPANY

Larghetto $\text{♩} = 84$

PIANO



The piano introduction consists of two staves in 2/4 time. The right hand plays a series of chords and single notes, while the left hand plays a steady accompaniment of eighth notes. The music is marked with a piano (*p*) dynamic.

VOICES *p*

Doh=Ab, Lah=F

In the moon - lit wood where the old tree stood With its
n, n, | l, l, d d d | t, t, r r r }



The first system of the vocal score shows the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The lyrics are: "In the moon - lit wood where the old tree stood With its". Below the lyrics are phonetic syllables: "n, n, | l, l, d d d | t, t, r r r }". The piano accompaniment continues with the same accompaniment pattern as the introduction.


trunk all hol-low and its twis - ted limbs, A - lone I crept with the
|| d d l, l, t, d | t, ba, se, n, | l, l, d d d }



The second system of the vocal score shows the vocal line and piano accompaniment. The lyrics are: "trunk all hol-low and its twis - ted limbs, A - lone I crept with the". Below the lyrics are phonetic syllables: "|| d d l, l, t, d | t, ba, se, n, | l, l, d d d }". The piano accompaniment continues with the same accompaniment pattern.

allarg. , meno mosso

sky all swept By the fly - ing clouds with their sil - ver rims; On
|| t, t, f n r | d d l, t, d | t, t, n n }



The third system of the vocal score shows the vocal line and piano accompaniment. The tempo marking changes to "allarg." (allargando) and "meno mosso". The lyrics are: "sky all swept By the fly - ing clouds with their sil - ver rims; On". Below the lyrics are phonetic syllables: "|| t, t, f n r | d d l, t, d | t, t, n n }". The piano accompaniment continues with the same accompaniment pattern.

pp

vel-vet wings I saw him glide, And with a haunt-ed voice he cried: To -

{ f f l, s, | l, l, m | l, l, l, l, t, d l, | t, l, }

Tempo I

whoo, _____ To - whoo, _____ To - whoo.

{ n _____ de l, | n _____ d l, | n _____ }

pp *mf*

And. * *And.* *

From a tree near-by with its arms in the sky As I

{ | n, n, | l, l, d d d | t, t, t, r r r }

mp *p*

looked for his mate in the wood - y dark, Ti - ny squawks from

{ d d d l, t, d | t, ba, se, | l, l, d d }

allarg. meno mosso

hun - gry beaks Be - tray'd the nest deep in the bark. An
 || t, t, f m r | d d l, t, d | t, t, m m }

ans - wer came from the leaf - y hide, As with a haunt - ed voice she
 || f f l, s, s, | l, l, m | l, l, l, l, t, d l, }

Tempo I

cried: To - whoo, To - whoo, To - whoo.
 || t, l, m de l, m d l, m }

pp *pp* *mf*

Ped. * Ped. *

mf

The mur - der - er foul, the hunt - ing owl, Then
 || m, | l, l, l, d d | t, t, r r }

mp *mp*

swoop'd and snatch'd his fur-ry prey; Rose in the air and flew to where His_

{ | d d l, t, d | t, ba, se, | l, l, l, d d | t, t, f m r }

allarg. *mp* meno mosso

mate was still and sil-ver grey. The young were fed and the owls with pride

{ | d d l, t, d | t, t, m m | f f l, s, s, | l, l, m }

pp

Tri-um-phant-ly to-gether cried: To - whoo, _____ To -

{ | l, l, l, l, t, d l, | t, l, | m de l, }

pp

Ped. *

rall. al fine *dim.*

who, _____ To - whoo. _____

{ | m r d t, l, l, | m de | | | }

ppp *dim.*

Ped. *

for Carol and Glynis

THE TIGER

Unison Song

Words and Music by

PETER JENKYNs

Allegro (♩ = 130) KEY F *mf* *f*

VOICES

PIANO

Prowl - ing round the for - est when the

night is dark and wild, Jaws a - gape and eyes a - flame, the

foe of man and child; The Ti - ger lurks and hunts a - lone his

un - sus - pect - ing prey, The ter - ror of the for - est and the

king of night and day. Be -

mp

R.H. *mp*

ware you ti - mid An - te - lope as at the stream you drink, The

watch - ing eyes are on you, he's near - er than you think; For -

- get your thirst and run in time and live to tell the tale Of the

ter - ror of the for - est who was close up - on your

|| 1, :- | :- | :- | . : | : | : | 1, ..t, :d ..r | m ..f :m ..r |

trail. He who hunts the Ti - ger and

mf

|| d ..t, :l, ..d | t, : ..t, | 1, ..d :m ..m | r ..f :l ..l |

takes him to the Zoo, Has all my ad - mir - a - tion, it's

|| 1 ..se :l ..t | se : ..m | 1 ..l :l ..l | s ..s :s ..s |

more than I would do; The brav - est men of all are those who

|| f ..f :f ..f | m :m ..m | 1, ..l, . - , :l, ..l, | 1, ..l, . - , :l, ..l |

crouch be - neath the stars For the ter - ror of the for - est whom we

Allegretto (♩ = 100)

|| m :- | :- | ..r :d ..t, | 1, :- | :- | :- | . : | : | : | ..l, |

see be - hind the bars. Now

mf

|| 1, .t, :d .r m .f :m .r | d .t, :l, .d it, : .t, |

I am like the An - te - lope, as ti - mid as can be, And

mp

* || 1, .d :m .m r .f :l .l | l .se :l .t ise : .m }

hunt - ing sav - age ti - gers would nev - er do for me; The

poco rit. ----- **Tempo I**

on - ly time I'm fear - less is when I'm ly - ing snug On the

poco rit. -----

|| 1, ,l, .-, :l, .l, | l, .-, :l, .l | m :- | .r :d .t, | l, . : | : ||

ter - ror of the for - est when he's made _____ in - to a rug.

mf *ff*

for David
The Wizard
 WORDS AND MUSIC
 BY
 PETER JENKYNs

Allegretto ♩ = 96

VOICE

Doh = Eb, Lah = C

PIANO

f *mp*

mp (very distinctly)

With_ point - ed hat and nails like claws And a
 d r | n f n n n | l l n n n }

ter - ri - ble smile on his face, The wiz - ard sits be -
 { s s s s n n | s 'd | t₁ t₁ t₁ t₁ }

hind locked doors In his cell in a moun - tain place; A -

{ m n t, r r | d t, l, l, se, | l, } f E^b
1 m }

round the walls of his ma - gic den, Laid out in end - less -

{ f f l s f | n n s f m | r r f m r }

line Are books of spells for him to cast And...

{ d d | r r re re | m n l l, t, }

mf

bot-tles of ma - gic wine.

{ d r m d t, | l, m | r d t, | l, }

f

mf

With hor - ny hands he
 d r | m f m m m)

waves his wand And scat-ters up - on the fire **A**
 || l m m m | s s s s m | s ^{B^b}_d)

pow-der which burns with ghost-ly light As the flames rise ev - en
 || t₁ t₁ t₁ t₁ | m m t₁ r r | d t₁ l₁ t₁ l₁ se₁)

mp

higher; His lips re - cite a — ma - gic spell, The —
 || l₁ ^f ^{E^b} | f f l s f | m m s f m)

p

flames dance on the walls, And shadows deep - en
 { r r f m r | d d | r r re re }

on his face As on his knees he falls.
 { m m l l t | d r m d t | l m }

{ r d t | l }

rall. *mp* Andante (ad lib.)
 As I turn the page of the
 { d m f | s s s s s }

colla voce

pic - ture book, The scenes change end - less - ly - Kings and queens and
 { | d' d' s s | l l d' l | s | d' d' t t }
mf

pa - la - ces And gal - le - ons on - the sea; But when -
 { | l l s s | f f f m f s | r }
mf

ev - er I look at the pic - ture book, I lin - ger at the
 { | l l l m m m | s f m m | r d t, l, }
mf

Tempo I
 place Where the wiz - ard sits in his moun - tain cell With a
 { | m "l, l, | t, t, t, t, t, | m m t, r r }
pp

ter - ri - ble smile on his face, And books of ma - gic
 || d t, l, t, l, se, | l, **f** **E♭** | f f l s f

mp *p*

spells to cast And - bot - tles of ma - gic wine; And
 || m n s f m | r r r f m r | d d

all the time his wic - ked eyes Are - gaz - ing in - to mine.
 || r r re re | m n l l, t, | d r m d t, | l, m

f *mf*

|| r d t, | l, ||

f *ff* *fff*



SONGS OF THE HEATH

The complete cycle consists of four songs to be sung in this order: No. 1 'After Snowfall' (C.E. No. 72277); No. 2 'Morning in Spring' (C.E. No. 72278); No. 3 'Gipsy Life' (C.E. No. 72279); No. 4 'The Haunted Highway' (C.E. No. 72280). In Nos. 2 and 3 the second part may be omitted, so that, if desired, the entire cycle may be sung in unison throughout.

NO. 4. "THE HAUNTED HIGHWAY"

UNISON SONG
(ACCOMPANIED)

Words by
MAY SARSON

Music by
LLOYD WEBBER

Allegro molto (♩ = 138)

The musical score is written for a unison song with piano accompaniment. It consists of three systems of music. The first system shows the vocal line with lyrics "Gal-lap-ing horse on the" and the piano accompaniment. The second system continues with lyrics "high-way And a win-dy au-tumn night: This is the way that" and includes dynamic markings like *piu f.* and *p*. The third system concludes with lyrics "Tur-pin rode When the heath was his de-light And he" and also includes a *p* dynamic marking. The tempo is marked "Allegro molto" with a quarter note equal to 138 beats per minute.

Duration 1 min. 45 secs.

scared the moon till she fled for fear ——— And the clouds cov-er'd her
f *pp*
Three-pulse meas. *Four-pulse meas.*

light. Gal-lop-ing horse on the
f *pp* *cresc. molto* *f* *marsiale*

high-way — King of the heath he rode, Fear of the weal-ty
ff *mf*

trav'-ler Foe of the rich and proud When the
f *strepitoso* *f* *strepitoso*

air rang to the gal-lop-ing feet *ff pp* First faint *ff* then swift and

Three-pulse meas *Four-pulse meas*

loud. *Dim!* *pp* *sotto voce* Gal-lop-ing horse on the

ff *dim. molto* *pp sotto voce*

high-way, Does Tur-pin ride to - night? Do the winds bear the ring and

pp sempre *sdf* *pp sempre*

beat of the feet, the feet that went so light? Does

ppp *ppp*

ppp sempre

Tur - pin haunt the ghost-ly road? Does Tur-pin haunt

Three - pulse meas. Four - pulse meas.

f ppp

poco rall. *pp* *p espress.*

the ghost-ly road? The road that once was his de -

p espress.

a tempo *mf* *dim.* *ppp f subito* *fff*

light, was his de - light?

mf *dim.* *ppp f subito* *fff*

Red. *

COME TO THE FAIR

UNISON SONG

Lyric by
HELEN TAYLOR

Music by
EASTHOPE MARTIN

Allegro moderato, con vivacità.

VOICE.

PIANO.

Moderato.

rit. *f marcato*

Red. * *Red.* * *simile*

with well marked rhythm.
mf

The sun is a -

mf

◆ The introduction may be commenced at the sign ◆.

- shin-ing to wel-come the day, - Heigh - ho! come to the

fair! The folk are all sing-ing so mer-ry and gay, - Heigh -

- ho! come to the fair! All the stalls on the green are as fine as can

be - With trink-ets and to-kens so pret-ty to see, So it's

f a tempo *mf*

come then, maid - ens and men, To the

f a tempo *mf*

fair in the pride of the morn - ing. So deck your - selves

out in your fin - est ar - ray. With a heigh - -

ff

- ho! come to the fair!

ten. ten. ten.

poco rit. *allargando col canto* *f a tempo*

mf

The

fid - dles are play - ing the tune that you know: "Heigh -

mp

- ho! come to the fair!" The drums are all beat - ing, a -

ff

ff

- way let us go, - Heigh - ho! come to the fair! There'll be

f

mf

rac-ing and chas-ing from morning till night, And round-a-bouts turn-ing to

left and to right, So it's come then, maid-ens and men, To the

riten. *f* *a tempo* *mf*

riten. *f* *a tempo* *mf*

Fair in the pride of the morn - ing. So lock up your house, there'll be

mf

mf

plen-ty of fun, And it's heigh - hol - - - - - come to the

f *ritard.* *attacca ff a tempo* *(silent)*

ritard. *ff a tempo*

fair!

mf
For love-mak-ing too, if so be you've a mind,
mf

f Heigh - ho! come to the fair! For hearts that are hap-py are
mp

f lov-ing and kind, Heigh - ho! come to the fair! If_
mf

"Haste to the wed - ding" the fid - dles should play, - I war - rant you'll

mf

dance to the end of the day; - Come then,

mf

maid - ens and men, To the fair in the pride of the morn - -

mf

- ing. - The sun is a - shin - ing to wel - come the day, With a

mf

f

heigh - ho! come to the fair, Maid - ens and

men, maid - ens and men, Come to the fair in the

morn - ing, Heigh - ho!

poco ritard. *piu ritard.*

molto allargando
ten. ten.

come to the fair!

ff col canto *a tempo*

FOUR SONGS OF THE OPEN

No. 4. Coridon's Song

UNISON SONG

Words by J. CHALKHILL

MUSIC BY

ROBIN MILFORD

Op. 45

London: NOVELLO AND COMPANY, Limited, New York: THE H.W. GRAY CO., Sole Agents for the U. S. A.

Presto ♩ = 138

VOICES

Lah = E. Doh = G

PIANO

mf

mp leggiero

p legato

1. Oh, the sweet con-tent - ment The
coun - try-man doth find! Heigh trol - lie* lol - lie loe, Heigh

{ d : r : d | m : d : t, | l, : - : - | : : t, | d : - : m | s : - : l | s : - : m | d : - : r }

*'trolollie' in the original

trol - lie lol - lie lee. That

{ m : s : m | r : d : r | m : - : - | - : - : - | - : - : - | : m }

qui - et con - tem - pla - tion Pos - sess - eth all my

{ s : - : l | ta : - : l | s : - : f | s : - : r | d : - : r | f : - : s }

mind; Then care a - way, a - way, Then

{ l : - : s | f : m : r | d : - : m | s : - : m | l : - : - : | t : - : - : }

cresc.

cresc.

care a - way, And wend a - long with me.

{ d' : - : l | s : - : m | l : - : m | r : d : t, | l, : - : - : | - : - : - : }

ff

p

ff

p legato

mp *leggiero*

2. For Courts are full of flat - ter - y, As
 3. But oh! the hon - est coun - try - man Speaks
 4. The cuc - koo and the night - in - gale Full

{ : : | : : l, | l, :- :m | m :- :r | m :- :l, | l, :- :t, }

hath - too oft - been tried;
 tru - ly from his heart;
 mer - ri - ly do sing, } Heigh trol - lie lol - lie

{ d :r :d | m :d :t, | l, :- :- | :- :t, | d :- :m | s :- :l }

loe, Heigh trol - lie lol - lie lee.

{ s :- :m | d :- :r | m :s :m | r :d :r | m :- :- | :- :- }

The ci - ty full of wan - ton - ness, And
 His pride is in his til - lage, His
 And with their plea - sant roun - de - lays Bid

|| s : - : l ta : - : l s : - : f l s : - : r ||

both are full of pride: Then care a - way, a -
 hor - ses and his cart; wel - come to the spring;

|| d : - : r l f : - : s l : - : s l f : m : r d : - : m l s : - : m ||

cresc.

cresc.

ff *ff* *p* *p legato*

Verses 2 & 3 D.S.

- way, Then care a - way, And wend a - long with me.

|| l : - : t : - : d : - : l l s : - : m l : - : m l r : d : t, l, : - : | : - : ||

Verse 4 in strict time

p *p legato* *pp*

me.

|| l, : - : | : - : | : - : | : - : | : - : | : - : | : - : | : - : ||

Ballad of the Bread Man

for unison voices and piano

Words by
CHARLES CAUSLEY (slightly adapted)*

Music by
STEPHEN OLIVER

Moderato leggiero $\text{♩} = 88$

UNISON VOICES

1st time

2nd time

staccato

PIANO

p

† Bb Bb Bb Bb

Bak-ing a loaf of bread. An an-gel flew in through the win - dow.

Planing a piece of wood. 'The old man's past it', the neighbours said 'That

Cm6 F7 Bb Bb

'We've a job for you', he said. God in his big gold hea - ven, -

girl's been up - to no good. 'And who was that el - e-gant fel-ler', They said,

mf

C7 F Daug Eb

* From his collected poems published by Macmillan.

† These guitar chords are slightly simpler than the piano harmonies; they do not always correspond, and are really alternatives.

Sit-ting in his big blue chair, Wan - ted a moth-er for his
 'in the shin - y gear?' The things they said_ a-bout

Caug F C7 *p*

lit-tle son. Sud-den-ly saw you there'. Ma-ry shook and
 Ga-bri-el_ Were hard - ly fit_ to hear. Ma-ry ne - ver

F Gm7 C7 F7 Bb

trem - bled, 'It is - n't true_ what you say'.
 an - swered, Mar - y ne - ver re - plied. She

Bb Cm6 F7

1

'Don't say that', said the an - gel. 'The ba-by's on its way'.

kept the in - for - ma - tion, Like the ba - by, safe in -

Gm6 Bb aug A(F bass) F7 F7

2

side. It was e-lec-tion win - ter. They went to vote in

Bb7 Eb Fm Bb7

town. When Ma - ry found her time had come_ The

Eb Eb Fm

ho-tels let her down. The ba - by was born in an an - nex

Bb7 Eb Eb Fm

Next to the lo-cal pub. At mid-night, a de-le - ga - tion Turned

Bb7 Eb Eb C7

up from the Far-mers' Club. They talked a - bout an ex -

C7 F7 Bb

plo - sion That crack'd a hole in the sky, Said they'd been sent to the

Bb Cm6 F7 Bb

Lamb & Flag To see God come down from on high. A few days la-ter a

Bb C7 F Daug

bi-shop And a five-star general were seen With the head of an Af-ri-can

Chords: Eb, Caug, F, C7

coun-try — In a bul-let-proof limous-ine. — When the fam-i-ly got back

Chords: F, Gm7, C7, F7, Bb

home at last The neigh-bours said, to a man. 'That boy will ne-ver be

Chords: Bb, Cm6, F7, Gm6

one of us, Though he does what he bles-sed well can'.

Chords: Bbaug, A(F bass), F7, Bb, Db

He went round to all the peop - le A pap - er crown on his head.

Chords: Gb, Cb, Db, Gb

'Here is some bread from my fa - ther. Take, eat', — he said.

Chords: Daug, Ebm, Daug, Ebm

No - bo - dy seemed ve - ry hun - gry. No - bo - dy seemed to care.

Chords: Bbm, Ebm, Bbm, Ebm

No - bo - dy saw the god in himself Qui - et - ly stand - - ing there.

Chords: Bbm6, F#m, D, Aaug

He was charged with bringing the liv-ing to life. And

D A aug F7 Bb Bb

that's a ter-ri-ble crime. They rigged a tri-al and shot him dead. They were on-ly

Cm6 F7 Bb Bb C7

just in time. They stored him safe as wat-er — Un-der sev - en

mf
F D aug Eb C aug

rocks. One Sun-day morning he burst out Like a jack-in-the-box.

p
F C7 F Gm7 C7 F7

Through the town he went walk - ing. He showed them the holes in his head.

Bb Bb Cm6 F7

'Now do you want a - ny loaves?' he cried. 'Not to - day', they said.

mf
C9 Daug C9 Daug

'Now do you want a - ny loaves?' he cried. 'Not to - day', they

Caug Daug Caug Daug F7

said.

pp
Bb Bb Bb F7 Bb



THREE CHESHIRE FOLK-SONGS

(UNISON)

Collected by
DOROTHY FURBUR

Arr. and edited by
THOMAS B. PITFIELD

1. THE SPANISH LADY

Moderato grazioso

Key A. || : : : || s, .d | t, : - .d : r . r | m . r : d : d . t, | l, : - .s, : l, . t, }

1. Will you hear a Spanish La - dy, How she wooed an English-

man? Garments gay and rich as may be, Deck'd with jew - els she had on, Of come-ly

|| d : - : s, .d | t, : - .d : r . r | m . r : d : d . t, | l, : - .s, : l, . l, t, | d : - .d, r : m . s }

grace and countenance was she, By birth and parentage of high de - gree.

|| f . m : r . d : m . f | s : - .d, r : m . s | f . m : r . d : m . r | d : - : || : : ||

Vi. 1 & 3 D. § Vi. 2 & 4 D.C.

Last time only

2. *mp* And his prisoner there he kept her,
In his hands her life did lie—
And Love's bands did tie them faster
By the liking of an eye.
cresc. His courteous company was all her joy;
dim. To favour him in aught she was not coy.

3. *mf* But at last there came commandment
For to set the ladies free,
With their jewels still adorned—
None to do them injury.
cresc. Then said the lady mild, "O, woe is me!
dim. Let me remain in kind captivity."

4. *mf* "Gallant Captain show some pity
To a Lady in distress.
Leave me not within the city
For to die of heaviness;
cresc. Upon this day thou did'st my body free,
dim. Though prisoned still my heart remains with thee."

5. *mp* 'Courteous lady, I in England
Have a dear and loving wife.'
"Then" said she, "I in a nunn'ry
Shall wait out my waning life."
cresc. May joy and fortune all thy ways attend—
dim. Thy wife my jewels all I freely send."

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Duration 3 $\frac{1}{2}$ mins.

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2. THE PLAINS OF WATERLOO

Moderato plantivo

1. Come all you loy - al lov - ers, And pray you lend an
 2. My hands they are so fee - ble, With pain they scarce can

Key F. || : | :s, | d :- .d | d :m | s :- | d :d | r :- .r | r :s }

ear, And lis - ten to the sto - ry That I have writ - ten
 move, I'm trou - bled in my spi - rit, My blood is run - ning

{ | m :- | - :s, | d :- .d | d :r :m | f | s :r | m :d | r :s | lfe :r }

here. And while these lines I do in - dite The tears my cheeks be - dew, La -
 cold. I mourn like a - ny tur - tile dove - What o - ther can I do? La -

{ | s :- | - :f | m :- .m | m :d | f :- .f | f :m | f :m | r :d | s, :- | - :m | f }

ment - ing for my lov - er lost On the plains of Wa - ter - loo. D.C.
 ment - ing for my own true love That was slain at Wa - ter - loo.

{ | s :- .m | f :- .r | m :- .f | s :f :m | r | d :- .r | m :d | d :- | - : | : ||

rall. al fine

Duration 1 $\frac{3}{4}$ mins.

3. WILLIAM AND MARY

Allegro fluido

Key G. (♯)

mp

1. As Wil - liam and Ma - ry both stood on the shore To
 2. 'But be not so troubl'd, young Wil - liam re - plied, As he

mf *senza rubato* (*expression as words*)

say their fond part - ing good - bye, — "Should you nev - er come back to me, Wil - liam," she said, "I shall
 press'd his dear maid to his side, — Mourn not for my ab - sence, for when I re - turn I will

lan - guish in sor - row, and die."
 make you, sweet Ma - ry, my bride.

rit.

The musical score is written for voice and piano. It features a treble clef for the voice and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked 'Allegro fluido'. The score includes two systems of music. The first system contains the vocal melody and piano accompaniment for the first two lines of the lyrics. The second system continues the vocal melody and piano accompaniment, including a triplet of eighth notes and a 'rit.' (ritardando) marking. The piano part includes dynamic markings like 'mf' and 'rit.', and performance instructions like 'senza rubato' and 'expression as words'.

3.
p Three summers went by, and no message had she,
 Till a beggar-man knocked at her door,
 A patch on his eye, and a limp in his gait,
 He shelter and food did implore.

4.
mf She started and trembled. "O, tell me," she cried,
 'And to grant your request I'll contrive,
 If ever you've seen in a far away land
 My William, and is he alive?"

5.
mf "I love him so truly, though space may us part,
 And wide lonely waters divide;
mp cresc. And were I a princess with silver and gold,
mf None other should make me his bride."

6.
f 'O, Mary, my Mary,' her lover he said,
 'Twas only your faith that I tried,
 To church let us go and before set of sun
cresc. e allarg. I'll make my sweet Mary a bride.'

Duration $2\frac{1}{4}$ mins.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

When the Wind Sweeps By

UNISON SONG

Words by MARGARET G. RHODES

MUSIC BY

GEORGE RATHBONE

London: NOVELLO AND COMPANY Limited

Allegro moderato

Lah = F. Doh = A^b

PIANO *f*

When the wind gets up he rattles on the pane, He
does it a-gain and a-gain and a-gain, He sweeps round the house and he

cresc.

Copyright, 1934, by Novello and Company, Limited

WHEN THE WIND SWEEPS BY

whis-tles through the door And comes down the chim-ney with a

{ | r . r : d . , d | t a , : l , | s e , : f | m . m : r . r }

rush and a roar.

{ | m : | : m . , m | l : - | - : }

ff *>*

Ped. *

{ | : | : | : | : | : | : }

mf

mf *più mosso*

When the wind's in a hur-ry, he doesn't mind me, He

{ | : | : m , , m | l , : t , t , | d . d : . t , | d . d : r | m : . r }

mf

WHEN THE WIND SWEEPS BY

nev-er has ve-ry much patience you see, He hurries me a-long, he can
 { | d . d : r | m . m : r | m . m : b | s e : m | l . l : s . s | f : m . m }

turn me round and round, He snatches off my cap and he
 { | r . r : d . d | t a , : l , | s e , . s e , : f . f | m : r . r }

meno mosso
 throws it to the ground.
 { | m : m | m . m | l , : | : | : | : | : }

p
 When the
 { | : | : | : | : | : | : | : | m , . m , }

WHEN THE WIND SWEEPS BY

wind blows gently, I know he's going to bed, He

{ | l . : t . | d . d : . t . | d . d : r . r . | m . : . r }

sail the little clouds in the sky above my head, He frolics in the tree-tops and

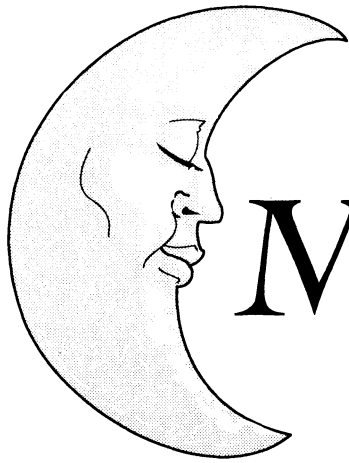
{ | d . d : r . r . | m : r . r . | m . m : b . b | s e : m | l . l : s . s | f : m . m }

softly strokes my hair, And leaves a sudden silence and a

{ | r . r : d . d | t a . : l . | s e . s e . : f . f | m . m : r . r }

stillness in the air.

{ | m : m | : m . m | l : - | - : - | - : - | - : - : || }



Moonsongs

for unison voices and piano

poems by Jean Kenward

music by Betty Roe



For John

Moonsongs

Poems by Jean Kenward

Music by Betty Roe

1. Moon

Allegretto

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, the middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto'. The piano part begins with a mezzo-forte (*mf*) dynamic. The music features a steady eighth-note accompaniment in the left hand and chords and moving lines in the right hand.

4 *mf*

The second system of the musical score continues from the first. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Some - times fat, some - times thin, some - times like a / Some - times faint, some - times lit, who could have sus -". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

7

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "le - mon - skin: some - times pale, some - times bright, / -pen - ded_ it far be - yond our earth and air?". The piano accompaniment maintains the eighth-note accompaniment in the left hand and chords in the right hand.

10

The fourth system of the musical score concludes the piece. The lyrics are: "In the first hour of the night, fol - lowed by a / How was it es - ta - bished there, with a gold and". The piano accompaniment features a final cadence with sustained chords in the right hand and a concluding eighth-note line in the left hand.

13 **rall.** **1. a tempo**

sin - gle star, se - cret as a ja - gu - ar.
 sil - ver skin,

16 **2. mp**

some - times fat, some - times thin?

19 **p**

2. Sharing

Moderato, with a comfy swing **mf**

When did you see the moon, John?
 what did she do there? John?

5

When did you see the moon? I saw her, white as but-ter milk, on
 What did she do there? She whis-pered to the yel-low sun, 'Old

9

Sa-tur-day af-ter-noon. I saw her, gent-ly sha-dowed and
 fel-low, let us share this day-light, sweet day-light, un-

mf *mp*

13

pale as a-any swan, in day-light, sweet day-light when
 -til the dark-ness fall, Then you shall have no-thing, and

rall. *f* *a tempo* *mp*

17

all the stars were gone. And
 I shall have all!

1. 2.

20

— All!'

3. Lullaby

Slowly

p

5

p
Close your eyes — and sleep, now, turn a-way — your face.

9

mp
Curl your-self — and creep, now, in a se - - cret place.

mp

13 *p* *mf*
Soft - ly, soft - ly think — of eve - ry - thing that's good -

17 *p*
Hush now, sleep — now, in the dark wood.

21 *mp*
Gent - - ly let the day go, los - ing all — its light....

25 *mf*
Gent - ly, gent - - ly wel - come crea - tures of — the night.

29 *mp* *mf*
Stars are in the sky, now, and the moon's a -



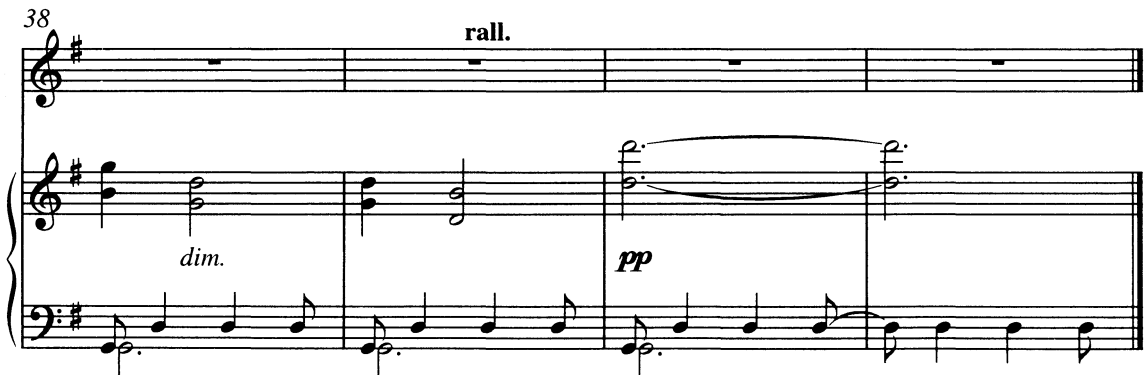
32 *p*
- glow. Hush now, sleep now... sleep



35
comes slow...



38 *rall.*
dim. *pp*



ONLINE PERUSAL SCORE ONLY
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SONG OF THE BLUEBELL WOOD

Words by
Barbara Softly

Music by
Betty Roe

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Song of the Bluebell Wood

Barbara Softly

Betty Roe

Andante *p*

Wher - e - ver I looked in the blue - bell wood

p

R.H. *pp*

4

There was blue like the sum - mer seas,

L.H. *pp*

7

Stretch - ing a - way down the shal - low slopes And spread - ing be - neath the

Detailed description of the musical score: The score is for a song titled 'Song of the Bluebell Wood' by Barbara Softly and Betty Roe. It is written in 4/4 time and the key of B-flat major. The tempo is marked 'Andante'. The piece begins with a vocal line starting on a whole note, followed by a piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand. The dynamics are marked 'p' (piano) and 'pp' (pianissimo). The score is divided into three systems, each with a measure number (1, 4, 7) at the beginning. The lyrics are: 'Wher - e - ver I looked in the blue - bell wood', 'There was blue like the sum - mer seas,', and 'Stretch - ing a - way down the shal - low slopes And spread - ing be - neath the'. A large watermark 'ONLINE PERSO... SCORE ONLY NOT FOR USE IN PERFORMANCE' is overlaid on the page.

10 *mp* *3*
 trees. Wher - e - ver I looked in the

13 *mf* *3*
 blue - bell wood There were sha - dows of ap - ple -

16 *mp* *3*
 - green, Ap - ple - green sha - dows un - der the leaves,

19 *p* *3*
 Where the sun could not be seen. Wher - e - ver I looked in the

22

blue - bell wood, And the gold of the sun broke through,

mp

mf cresc.

25

It seemed that a sea of gold - green light was danc - ing o-ver the

f

f

dim.

28

blue.

mf

mp

sempre diminuendo

30

molto rall.

ppp

For Barbara Mary
The Kangaroo
Y Cangarŵ

A 'Syncopation' for Children
 Words by DORIS ROWLEY
 (Welsh words by Leslie Harries)

MUSIC BY
ALEC ROWLEY

Quick and rhythmically *mf* *cresc.*

VOICE

The Kanga-roo has start-ed on his
 Mae'r Cang-a - rŵ yn cych-wyn ar ei

Doh = Eb
 || r | m m s s | m m s s |

PIANO

mf *cresc.*

f *mf* *cresc.*

Long, long trail, He bounds a - cross the hil-locks on his
 hir hir daith, Fe naid drwynerth ei gyn-ffon drws y

|| d' l | s s | m m s s | m m s s |

f *mf* *cresc.*

Big, fat tail, He thinks, "Oh, good-ness me,
 bryn - iau maith, Fe ddedd, "O'r an - nwyf, wir,"

|| t s | m | s t s | f l f |

cresc. *f*

I can clear - ly see, There's quite a bless - ing in my
 Mae yn eith - af clir, Mae cyn - ffon i mi'n fen - dith

{ | m s m | r n r | m s l | t l s l }

Big, fat tail,"
 ar fy nhaith."

{ | m r | d | s }

mf *cresc.* *f*

The rab - bits poked their heads out of their Holes so
 Dau pen - nau bach cwn - ing - od y tu draw i'r

{ | r | m m s s | m m s s | d' l }

mf *cresc.*

small, And wondered at this crea - ture So im - mense - ly
 wal, Gan syn - nu at gre - a - dur mor an - ferth - ol

{ | s s | m m s s | m m s s | t s }

mf *cresc.*

tall;
dal,

Thought they, "Why should it be,
A dweud, "Hyn yw ein cri,

Our legs are
Rhy fyr yo'n

{ | n | s t s | f l f | n s n }

f

made so wee,
coes - au ni,

And in such knob-by tails there's
Ac yn ein pot gyn-ffon - nau

No use at
nid oes dim

{ | r n r | n s l | t l s l | n n r }

f

all."
dal."

The
Mae'r

{ | d | s | r }

f *p*

rain is quick-ly pour-ing in a
glaw yn cyf - lym arll - wys mewn y

Strong, wet gale,
sto - rom gref,

The
A'r

{ | n n s s | n n s s | d' l s s }

Kan - ga - roo is howl - ing with a Dis - mal wail;
 Cang - a - rŵ'n oer - na - du'n llwm â thrist - af lef,
 { m m s s | m m s s | t s | m }

The rab - bits, snug and warm, Find shel - ter from the storm, And are
 A hwy'r cwn - ing - od bach, O'r storm yn glyd ac iach, Ac yn
 { s t s | f l f | m s m | r m r | d m s }

mf *f cresc.*

laugh - ing, laugh - ing, laugh - ing, laugh - ing at the crea - ture with the
 chwerth - in, chwerth - in, chwerth - in, Chwerth - in at gre - a - dur gyd - a'i
 { t l | s fe f | m | r m f l | d' l s f }

ff

Big, fat tail.
 Gyn - ffon gref.
 { m r | d | | }



The Handsome Butcher

UNISON

Words by
A. L. LLOYD
By permission

Hungarian Folk-Song
arranged by
MATYAS SEIBER

Allegretto (♩ = 138)
f marc.

Voice

Sev - en locks up - on the red gate, Sev - en
 † Key Eb | d :m | s :- .s | d' .t :l | s : | d :m }

Piano

f

mf leggiero

gates a - bout the red town. In the town there
 || s :- .s | l .s :f | m : | s .s :m .s }

mf leggiero

lives a butch - er and his name is Hand - some John Brown.
 || f .f :r .f | m .m :d .m | s .s :r | d : }

* May be sung in E major (semitone up)

Duration 55 secs.

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p

In the town there lives a butch-er and his name is Hand-some John

{ s .s :m .s | f .f :r .f | m .m :d .m | s .s :r }

p

f marc.

Brown. John Brown's boots are polish'd so fine, John Brown's

{ d : | d :m | s :- s | d' .t :l | s : | d :m }

f

meno f

spurs, they jin-gle and shine. On his coat a crim-son flow-er,

{ s :- s | l .s :f | m : | s .s :m .s | f .f :r .f }

meno f

p

In his hand a glass of red wine. On his coat a crim-son flow-er,

{ m .m :d .m | s .s :r | d : | s .s :m .s | f .f :r .f }

p

(1) (2) (3)

For E major: (1) read A#. (2) read D#. (3) read C#.

Pesante (♩ = 104)

In his hand a glass of red wine. In the night, the

|| n .m :d .m | s .s :r | d : | d :m | s :- .s | }

The first system of the musical score for 'Pesante' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'In his hand a glass of red wine. In the night, the'. Below the lyrics is a phonetic transcription: '|| n .m :d .m | s .s :r | d : | d :m | s :- .s | }'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

gold-en spurs ring, In the dark, the leather boots shine.

|| d' .t :l | s : | d :m | s :- .s | l .s :f | m : | }

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'gold-en spurs ring, In the dark, the leather boots shine.'. Below the lyrics is a phonetic transcription: '|| d' .t :l | s : | d :m | s :- .s | l .s :f | m : | }'. The piano accompaniment continues with the same rhythmic pattern as the first system.

Presto (♩ = 104)

pp rapido

Don't come tap-ping at my win-dow, Now your heart no long-er is mine.

|| s .s :m .s | f .f :r .f | m .m :d .m | s .s :r | d : | }

The first system of the musical score for 'Presto' features a vocal line and piano accompaniment. The tempo is marked 'Presto' with a quarter note equal to 104 beats per minute. The dynamics are 'pp' (pianissimo) and the performance style is 'rapido'. The lyrics are 'Don't come tap-ping at my win-dow, Now your heart no long-er is mine.'. Below the lyrics is a phonetic transcription: '|| s .s :m .s | f .f :r .f | m .m :d .m | s .s :r | d : | }'. The piano accompaniment is in a grand staff with a key signature of two flats, featuring a rapid eighth-note accompaniment in the right hand and a bass line in the left hand.

Allegretto moderato (♩ = 112)

rit.

Don't come tap-ping at my win-dow, Now your heart no long-er is mine.

|| s .s :m .s | f .f :r .f | m .m :d .m | s .s :r | d : | }

The second system of the musical score for 'Allegretto moderato' continues the vocal line and piano accompaniment. The tempo is marked 'Allegretto moderato' with a quarter note equal to 112 beats per minute. The dynamics are 'mf' (mezzo-forte). The lyrics are 'Don't come tap-ping at my win-dow, Now your heart no long-er is mine.'. Below the lyrics is a phonetic transcription: '|| s .s :m .s | f .f :r .f | m .m :d .m | s .s :r | d : | }'. The piano accompaniment is in a grand staff with a key signature of two flats, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The system concludes with a 'rit.' (ritardando) marking.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



THE COW.

Unison Song.

WORDS BY
R. L. STEVENSON.

MUSIC BY
GEOFFREY SHAW.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

The Cow.


UNISON SONG.

R. L. STEVENSON.


From "A Child's Garden of Verses"
by permission of Longmans, Green & Co.

GEOFFREY SHAW.

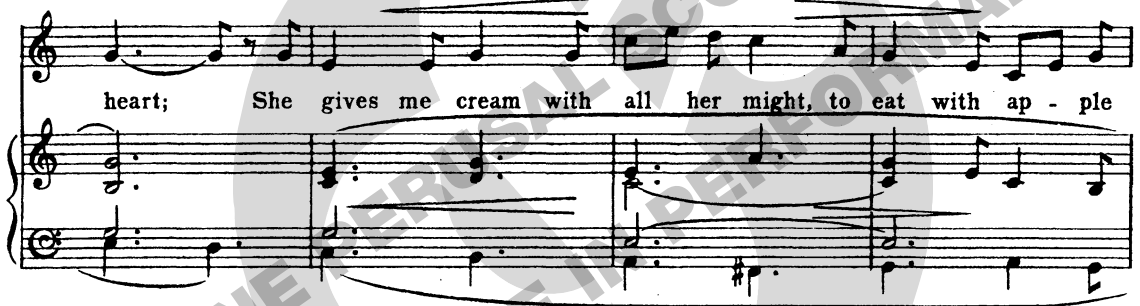
Allegretto. *mp*

VOICES. 

The friend-ly cow all red and white, I love with all my

PIANO. *mp* 

heart; She gives me cream with all her might, to eat with ap - ple



tart, To eat with ap - ple tart.



mf

She wan - ders low - ing here and there, and yet she can - not

marcato



stray All in the plea - sant o - pen air, the plea - sant light of

day, the plea - sant light of day.

mp And blown by all the winds that pass, and wet with all the

showers, She walks a - mong the mea - dow grass, and eats the mea - dow

flowers, and eats the mea-dow flowers.

p *pp*
un poco rall.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

In Ju - ly A - way I fly, In

Au - gust A - way I must.

mp Cuck - oo, Cuck - oo, Pray

where do you go? Up high In-to the sky,

Far a-way Ov-er the sea To Spain— I fly a-gain;

Day and night I take my flight.

Cuck - oo Good - bye — to

you. poco rit.

pp

ONLINE PERUSAL SCORE ONLY
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Windy Nights.

UNISON SONG.

R. L. STEVENSON.

By permission.

C. V. STANFORD.

Op. 80. No. 4.

Allegro molto.

VOICE. *mf*

PIANO. *p staccato*

When - ev - er the moon and the
stars are set, When - ev - er the wind is high,
All night long in the dark and wet, A
man goes ri - ding by.

The musical score is written for voice and piano. The voice part is in a single line with lyrics. The piano part consists of two staves (treble and bass clef). The tempo is marked 'Allegro molto'. The key signature has one flat (B-flat). The time signature is 2/2. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piano part features a *staccato* texture. The lyrics are: 'When - ev - er the moon and the stars are set, When - ev - er the wind is high, All night long in the dark and wet, A man goes ri - ding by.'

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p

Late in the night when the fires are out, Why does he gal-lop and

|| d : d . d | d : d . d | d . f : l | l : - | d' : l . l | s . m : . f }

gal-lop and gal-lop and gal-lop a - bout?

|| s . m : . f | s . m : . f | s . m : . l | m : - | : - | - : }

p

When - ev - er the trees are cry - ing a - loud, And

|| : | : . m | m : . m | m | - . m | m . l | s . f | m : m }

cresc.

cresc.

ships are toss'd at sea,

|| m : m | m | : f e | s : - | : | : | : | : }

By on the high - way low and loud, By at the gallop goes

he. By at the gallop he goes, and then

p

By he comes back at the gallop, the gallop, the gallop, the gallop, a -

gain.

f *dim* *pp*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

TWO SONGS

for Unison voices and Piano

Words by William Blake

Music by

CHRISTOPHER STEEL

NOVELLO & COMPANY LIMITED

1 SPRING

Allegro $\text{♩} = 126-132$

PIANO

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegro' with a metronome marking of 126-132. The dynamics are marked 'mp' (mezzo-piano).

The vocal line begins with a treble clef and a key signature of one flat. It starts with a forte 'p' dynamic. The melody is simple and rhythmic, following the lyrics.

1 Sound the flute! Now it's mute. Birds de-light Day and night;
2 Lit-tle boy, Full of joy; Lit-tle girl, Sweet and small;
3 Lit-tle lamb, Here I am; Come and lick, My whiteneck;

Doh = F s m s s m s f m r n f s

The piano accompaniment for the first part of the song consists of two staves. The right hand plays chords and single notes, while the left hand plays a simple accompaniment. The dynamics are marked 'p' (piano) and 'simile'.

The vocal line continues with a treble clef and a key signature of one flat. It starts with a 'poco rall.' (poco rallentando) dynamic. The melody is simple and rhythmic, following the lyrics.

Night-in-gale In the dale, Lark in sky,
Cock does crow, So do you; Mer-ry voice,
Let me pull Your soft wool; Let me kiss

s d d r m f s l s

The piano accompaniment for the second part of the song consists of two staves. The right hand plays chords and single notes, while the left hand plays a simple accompaniment. The dynamics are marked 'p' (piano).

7

a tempo

mf (v. 3 *f*)

Mer-ri-ly, Mer-ri-ly, mer-ri-ly, to wel-come in the
In-fant noise, Mer-ri-ly, mer-ri-ly, to wel-come in the
Your soft face; Mer-ri-ly, mer-ri-ly, to wel-come in the
s d d r m f s m d l, d d d r

9

1, 2
year. —
year. —
d

11

3
year. —
d

14

2 LAUGHING SONG

Allegro vivace ♩ = 126-182

p

When the green woods laugh with the voice of joy, And the
Doh = F s, s, d d d d r r m m m

p *sempre staccato*

dimpling stream runs laughing by; When the air does laugh with our mer-ry wit, And the
d d d d l, s, s, s, s, d d d d d r m f f f

green hill laughs with the noise of it; When the
s s s s s m d d G2 1, s, s,

meadows laugh with live-ly green, And the grasshopper laughs in the mer-ry scene, When
d d d d r r m m m d d d d d d l, s, s, s,

3
5
7

3

Ma-ry and Su-san and Em-i-ly With their sweet round mouths sing 'Ha, Ha, He!'

d d d d d d r m f f f s s s f m d d

9

mp

When the paint-ed birds laugh in the shade, Where our ta-bles with cher-ries and

2F¹² d d f f f f s s l l l f f f f f

11

f

nuts is spread, Come live, and be mer-ry, and

r d d d f r r s f m m

13

join with me, To sing the sweet cho-rus of 'Ha, Ha, He!'

l l s d m m m f f f s s d'

15

Ped. *

CURWEN



EDITION

THE POOR SNAIL

UNISON SONG

Words by
J. M. WESTRUP

Music by
HAROLD H. SYKES

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

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

go in and out, Why must mine al-ways Be car-ried a-bout?

{ d : d : r lt, :- : | m : f : m lr : m : r d : t, : l, l m :- : }

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

cresc.

Not an-y ta-bles,

{ : : | : : | : : | d : d : r ld : t, :- }

cresc.

Not an-y chairs, Not an-y win-dows, Not an-y stairs, — Pi-ty my

{ r : r : m ld :- :- | *Nine-pulse meas.* m : m : f l m : r :- lt, : d : r | m :- :- l :- : : l m : l, : l, }

f *dim.* *rit.*

mis-er-y, Pi-ty my wail — For I must al-ways be Just a poor

{ f :- m : r | : : lr : s, : s, | m :- :- l :- : : ld : t, : d | r :- d : t, l : : ld : t, : l, | *rit.*

f *dim.*

p snail. *mp*
Six-pulse meas. But he's
a tempo *rit.*

poco più lento *cresc.* *mf*
 ter - ri - bly slow, So per - haps it's as well That his
poco più lento *cresc.* *mf*

mp *mf rit.*
 shell is his home, And his home is his
rit.

p shell. *a tempo* *rit.*
p *mf* *pp*
rit.

THE SKYLARK

Unison Song

Words by
MARJORIE E. KIRTLEY
(from "Twelve Happy Months",
by permission of Frederick Warne & Co. Ltd.)

Music by
ERIC THIMAN

Moderato KEY D $\parallel m . f : s \quad | - : l . s \quad | d' : l \quad | s : m \quad |$

VOICE \parallel

PIANO *p*

Have you heard the sky-lark sing-ing,

$\parallel d : m \quad | - : r . d \quad | l : s \quad | - : \quad | s : l . s \quad | d' : s \quad | m : f . m \quad | : r \quad |$

Sing-ing in the Spring? All the air with mu-sic-ring-ing,

$\parallel d' : - . l \quad | s : m . r \quad | m : d \quad | - : \quad | : \quad | : \quad | m . f : s \quad | - : l . s \quad |$

Glad-ness on the wing. Have you watched the

$\parallel d' : l \quad | s : m \quad | d : m \quad | m : r . d \quad | l : s \quad | - : \quad | s : l . s \quad | d : s \quad |$

leaves un-fur-ling, Ten-der leaves of green? Ev-'ry-tree to

||m :f .m il, :r ^A :m :r :d .r m :s, | d :- | - : }

beau - ty - wa - king, Love - ly, love - ly - as a queen.

mf

|| : | : ||m .f :s | - : l .s | d : l | s : m | d : m | m : r . d }

poco rall. Have you wan - ted - half the flow'rs Spring - ing round your

f *p a tempo*

||l :s | - : | s : l .s | d' : s | m : f .m il : r | d' :- | - : l }

feet? Each one bring - ing God's good wish - es, You, his

mf *f allargando*

||s :- | - : m .r | m : d | - : | : | : | : | : | : ||

child, to - greet. -

mf a tempo *p* *pp*

pp



The song of the tub

UNISON SONG

Words from
'KATAWAMPUS AND KRAB' by
JUDGE PARRY
By permission of Sir Edward Parry
and Messrs. Christie & Moore Ltd.

Music by
JOHN TOBIN

As a hornpipe

Voice

Piano

Key C

You can
: .s ,s }

take a tub With a rub and a scrub In a two-foot tank of tin, You can
|| d' .d' :s .s ,s | l .l ,l :m .m ,m | f .r :s .s | d :- ^{Gt E minor} 5d ,d }

stand and look At the whirl-ing brook And think a-bout jump-ing in, You can
|| l .l :m .m ,m | f .f :d .d | r ,r .t. :m .m | ^{fC} :- .m ,m }

chat-ter and shake In the cold, black lake, But the kind of bath for

f f f :fe .fe ,fe | s .s :la .la ,la | l .l :t .d' }

sensa Ped.

me, Is to take a dip from the side of a ship In the

t :- .s ,s | d' .d' :s .s ,s | l .l ,l :m .m ,m }

trough of the roll - ing sea. Yes, a dip from a ship, from the

f .r ,r :s .s | m :- .s ,s | m' .m' ,m' :t .t ,t }

cresc.

side of a ship In the trough of the roll - ing sea.

d' .d' ,d' :se .se ,se | l .f ,f :s .s | d :- . | :

You may lie and dream in the

mp *pp* *legato*

bed of a stream When an Aug - ust day is dawn - ing, Or be -

f *Gt E minor*

lieve its nice to break the ice On your tub of a win - ter's morn - ing, You may

ff *ff*

sit and shi-ver be - side the ri-ver, But the kind of bath for me Is to

p

take a dip from the side of a ship In the trough of the roll - ing

{ d' .d' :s .s ,s | l .l l :m .m ,m | f .r ,r :s .s }

sea, Yes, a dip from a ship, from the side of a ship In the

{ m :- .s ,s | n' .n' ,n' :t .t ,t | d' .d' ,d' :se .se ,se }

trough of the roll ing,

{ l .f ,f :s .r | m .s :f .l | s .t :l .d' | t .r' :d' .f' }

p cresc.

roll - ing sea.

{ r' :d' d' :- | : | : | : || }

p *pp*

Sve bassa
a "Pop-eye" tone



THE MOUSE IN THE WAINSCOT

UNISON SONG

Words by
IAN SERRAILLIER

Music by
CYRIL WINN

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

THE MOUSE IN THE WAINSCOT

Words by
IAN SERRAILLIER
*By permission

Music by
CYRIL WINN

Gently moving

p

Hush, Su-zanne! don't

Key G. || f : | : : | : : | : : | d :- :l, lr :m :r }

lift your cup, That breath you heard is a mouse get-ting up. As the

{ d :- :m ls :- :s, | d :- :l, lr :-:m:r | d :d :m ls :- :s s }

pp

mist that steams from your milk as you sup, So soft is the sound of a

{ l :f :m lr :m :f s :m :r ld :- :d | f :s :m lr :m :d }

pp

poco rit. *mp Lightly - a little faster*

mouse get-ting up. There! did you hear his feet pit-ter pat-ter

Key B₇ || t, :d :r | s, m, :- : || s, : :s, s, l, :- :d | r :f :m lr :s, : }

poco rit. *mp*

*By permission of the Oxford University Press.

Duration 1 min.

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Light - er than tip - ping of beads on a plat - ter, And then like a show'r on the

||s₁ :-s₁:s₁ |l₁ :l₁ :d |r :-f :m |r :s₁ :s₁ |m :r :d |^{Key D.} m^d :s :l ||

win - dow pane The lit - tle feet scam - per - ing back a - gain? O

||m :- :r |s :- :s |l :r' :t |s :d' :l |f :r :m |d :- :s, } ||

poco rit. *p*

poco rit.

Tempo I.
smoothly and very quietly

fall - ing of fea - ther! O drift of a leaf! The mouse in the wain - scot is

||d :d :l, |r :m :r |d :- :d :m |s :- :d |l :s :f |s :m :d }

Tempo I.

p

drop - - ping ——— to sleep.

||f :- :- |l :- :- |m :- :- |r |d :- :- | : : | : : | : : ||

pp *poco rit.*

pp *poco rit.*

ONLINE PERUSAL SCORE ONLY
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The Lyric Collection of Choral Music

SECULAR

Edited by J. MICHAEL DIACK

THE WATCHMAKER'S SHOP

(Unison)

No. 1758



ONLINE PERUSAL SCORE ONLY
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PATERSON'S PUBLICATIONS

For Jennifer Edmonds

The Watchmaker's Shop

ELIZABETH FLEMING

LESLIE WOODGATE

Ad Lib

VOICE

PIANO

mp

p

Allegretto

A

street in our town Has a queer lit-tle shop, With tumble-down walls And a thatch on the top; And

all the wee windows With crooked-y panes, Are shining and winking With watches and chains.

All sorts and all siz-es In sil-ver and gold, And

pp

Detailed description: This is a musical score for a song. It features a voice line and a piano accompaniment. The score is in 4/4 time and has a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The piece begins with an 'Ad Lib' section for the voice, followed by the main melody. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and later moves to piano (*p*) and pianissimo (*pp*). The lyrics describe a watchmaker's shop in a town, mentioning 'tumble-down walls', 'a thatch on the top', 'crooked-y panes', and 'watches and chains'. The score is divided into four systems, each with a voice line and a piano accompaniment. A large watermark 'NOT FOR PUBLICATION IN PIANO' is visible across the page.

brass ones and tin ones, And new ones and old; And clocks for the kit-chen, And

clocks for the hall, High ones and low ones, And wag-at-the-wall.

The watchmaker sits On a long-legged seat, And bids you the time Of the

day, when you meet; And round and a-bout him There's tic-ket-ting-tock, From the

ti - ni - est watch To the grand-father's clock. I wonder he doesn't Get

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

tired of the chime, And all the clocks tick-ing And tell-ing the time; But

there he goes winding Lest an - y should stop, This queer lit-tle man In the

watch - ma - ker's shop.

The Sailor and young Nancy

Folk-song from Norfolk

Collected by
E. J. MOERAN

Arranged by
PHYLLIS TATE

Briskly

SOPRANO I *mp*

SOPRANO II*
(Optional) *mp*

PIANO *mf* *mp*

1st verse unison (1) It was
(2) Said the

2nd verse only (2) Said the

hap - py and de - light - ful one_ mid - sum - mer's morn, When the
sail - or to his true love, I am bound far a - way, I am

sail - or to his true love, I am bound far_ a - way, I am

*Note: The whole song may be sung in unison. The optional 2nd part is for verses 2 & 4 only

fields_ and the mea-dows they were cov - ered in corn, And the
 bound for the East Ind - ies I no long - er can stay, I am

bound for the East_ Ind - ies_ I no long - er can stay, I am

black - birds_ and thrush - es sang on ev - er - y_ green
 bound for the East Ind - ies where the loud can - nons

bound for the East Ind - ies where the loud can - nons

cresc.

tree, And the larks they sang me - lo - di - ous, at the
 roar, I am going to leave my Nan - cy, she's the

roar, I am going to leave my Nan - cy, she's the

dawn of the day. And the larks they sang me -
 girl I adore. I am going to leave my

girl I adore. I am going to leave my

p

- lo - di - ous, And the larks they sang me - lo - di - ous, And the
 Nan - cy, I am going to leave my Nan - cy, I am

Nan - cy, I am going to leave my Nan - cy, - I am

mf larks they sang me - lo - di - bus at the dawn of the day. —
 going to leave my Nan - cy, she's the girl I a - dore. —
dim.

mf going to leave my Nan - cy, she's the girl I a - dore. —
dim.

mf *dim.* *p* *mf*

mf

3rd verse unison (3) A
 (4) Said the *mf*

4th verse only (4) Said the

ring from his fin - ger he then in - stant - ly
 sail - or to his true love, I no long - er can

sail - or to his true love, I no long - er can

drew, Say - ing, Take this, dear - est Nan - cy, and my
 stay, For our top - sails are hois - ted and our

stay, For our top - sails are hois - ted and our

heart shall go too. And while he em -
 an - chor is weighed, Our ship she lays a -

an - chor is weighed, Our ship she lays a -

3

braced her tears from her eyes fell, Say - ing,
 - wait - ing for the next flow - ing tide, And if

- wait - ing for the next flow - ing tide, And if

May I go a - long with you? Oh, no my love, - fare you
 ev - er I re - turn a - gain I will make you - my

ev - er I re - turn a - gain I will make you my

p

well. Say - ing, May I go a - long with you? Say - ing,
 bride. And if ev - er I re - turn a - gain, And if

p

bride. And if ev - er I re - turn a - gain, And if

p *cresc.*

mf

May I go a - long with you? Say - ing, May I go a -
 ev - er I re - turn a - gain, And if ev - er I re -

mf

ev - er I re - turn a - gain, And if ev - er I re -

mf

1st time 2nd time

- long with you? Oh, no, my love, fare you well. —

- turn a - gain, I will make you my —

bride. 2nd time

- turn a - gain I will make you my —

bride. 2nd time



BP078



BP082



EA14533



EA14657



EA14749



EA14806



JC71420



JC71431



JC71464



JC72008



JC72092



JC72280



JC72303



JC72317



JC72389



JC72414



JC72527



JC72528



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JC72636

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NOV160110



NOV160112



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NOV160123



NOV160126



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