

## Music Sales Choral Binder Vol.4: Upper Voices 2-Part – Secular and Pops

Page	Title	Catalogue Code
<b>SECULAR</b>		
3	Peter Aston: Three Shakespeare Songs	NOV160146
11	Edgar Bainton: There is sweet music	JC71398
15	Arthur Bliss: Mountain Plover (Two Ballads No.1)	NOV160105
25	Arthur Bliss: Flowers in the valley (Two Ballads No.2)	NOV160106
43	Frederick Bridge: The Goslings	NOV160095
47	George Dyson: Where lies the land?	NOV530314
53	Edward Elgar: As torrents in summer (SA)	NOV160100
57	Phyllis Harding: The Leafy Lanes of England	EA60390
63	Victor Hely-Hutchinson: Old Mother Hubbard	PAT16140
71	Herbert Howells: A Croon	JC71519
75	Herbert Howells: An Old Man's Lullaby	NOV670647
81	Herbert Howells: A Golden Lullaby	NOV670145
89	Herbert Howells: When cats run home	NOV481089
97	John Ireland: Aubade	NOV160092
101	John Ireland: Evening Song	NOV160091
109	Peter Jenkyns: Old King Cole	EA16181
113	Gareth Malone: A London Medley - Sing London	NOV940676
127	Felix Mendelssohn: I would that my love	NOV160090
131	Robin Milford: The Angler's Song Op.45 No.1	NOV481739
135	W.A. Mozart: When love within the heart awakens	PAT18340
139	Tarik O'Regan: We remember them	NOV161403-01
149	Elizabeth Poston: The Ladybird	JC72390
153	George Rathbone: How sweet the moonlight sleeps	NOV530227
159	Edmund Rubbra: Dear Liza	JC72056
167	Cecil Sharp: Country Gardens	EA17312
173	Eric Thiman: Summer Days	NOV160103
177	Ralph Vaughan Williams: Dirge for Fidele	EA17540
183	W.S. Gwynn Williams: Suo-gan	JC71997
<b>GOSPELS AND POPS</b>		
187	Harold Dexter: Joshua fought the battle of Jericho	EA15449
197	John Farrar: You're the one that I want (Grease)	NOV940742
205	The Beatles: Yellow Submarine	AM12816

*Members of our shop staff are happy to answer any enquiries about these featured titles or any of those listed in the full Music Sales Choral Catalogue.*

*Please take this choral binder to one of our customer tills should you wish to purchase single or multiple copies of any of these featured titles.*



# THREE SHAKESPEARE SONGS

for Soprano Solo and SA Chorus (unaccompanied)

by  
PETER ASTON

NOVELLO & COMPANY LIMITED

## 1 COME AWAY, COME AWAY, DEATH

*Twelfth Night*

Andante commodo *mp*

SOPRANO SOLO  
Come a - way, come a - way, death, And in sad

SOPRANO *p*  
Come a - way, death,

ALTO *p*  
Come a - way, death,

Andante commodo ♩ = 52

ACCOMPY (for rehearsal only)

cy-press let me be laid; Fly a - way, *mp*

Fly a - way, breath; *p*

Fly a - way, breath; *p*

6

fly a - way, breath; — I am slain by a fair cruel maid. —

*mp* I am slain by a maid. —

*mp* I am slain by a maid. —

11

*mp* — My shroud of white, — stuck all with yew, O! pre-

*mp* My shroud, stuck all with yew, stuck all with

*mp* My shroud of white, — stuck all with yew, stuck all with

17

pare it! — My part of death, no - one so true Did

yew. — My part of — death, no -

yew. — My part of death, — no - one so

21



share it. *mp* Not a flower, not a flower sweet,

one Did share it, *p* Not a flower

true Did share it, *p* Not a flower

25

— On my black cof-fin let there be strown;

sweet, *p* Not a friend

sweet, *p* Not a friend

31

*p* Not a friend, not a friend greet My poor corpse, where my

greet. *p* My poor corpse, where my

greet. *p* My poor corpse, where my

36

40

*mp* bones shall be thrown. — A thou-sand thou - - sand sighs to save,

*mp* bones shall be thrown. — A thou - - sand thou-sand

*mp* bones shall be thrown. — A thou-sand thou - - sand sighs

45

Lay me, O! where Sad true lov-er nev-er find my grave, To

*p* sighs — to save, — to save,

*p* to save, — to save, —

49

*ppp* weep, — to weep, — there, to weep. —

*pp* to weep. — *ppp*

*pp* to weep. — *ppp*

## 2 AND WILL HE NOT COME AGAIN?

Hamlet

Moderato, tempo rubato

*mf*

And will he not come a - gain? And will he not come a -

Moderato, tempo rubato  $\text{♩} = 56$

This system contains the first two systems of music. The first system is for the vocal line, starting with a mezzo-forte (*mf*) dynamic. The lyrics are "And will he not come a - gain? And will he not come a -". The piano accompaniment is shown in two staves below the vocal line. The second system is for the piano accompaniment, with a tempo marking of "Moderato, tempo rubato" and a quarter note equal to 56 (♩ = 56). It features sixteenth-note patterns in the right hand and a simple bass line in the left hand.

gain? No, - no, he is dead;

Go - to thy death bed, He nev - er will

Go - to thy death bed, He nev - er will

4

This system contains the third and fourth systems of music. The vocal line begins with the lyrics "gain? No, - no, he is dead;". The piano accompaniment continues with the same rhythmic patterns. The lyrics for the vocal line in the fourth system are "Go - to thy death bed, He nev - er will" and "Go - to thy death bed, He nev - er will". A measure rest is indicated by a '4' below the first measure of the piano accompaniment in the fourth system.

come a - gain. His beard was as white as snow, All flax - en - was his

come a - gain. His beard was as white as snow, All flax - en - was his

8

This system contains the fifth and sixth systems of music. The vocal line continues with the lyrics "come a - gain. His beard was as white as snow, All flax - en - was his" and "come a - gain. His beard was a white as snow, All flax - en - was his". The piano accompaniment features triplet markings (3) over the right hand in the fifth system. A measure rest is indicated by an '8' below the first measure of the piano accompaniment in the sixth system.

He is gone, — he is gone, gone, gone, And we  
 poll,  
 poll,

12

cast a - way moan: God ha' mer - cy on his  
 And we cast a - way moan:  
 And we cast a - way moan:

15

soul!

God ha' mer - cy on his soul!  
 God ha' mer - cy on his soul!

19

### 3 FULL FATHOM FIVE

*The Tempest*

*Andante non troppo* *mp*

Full fa-thom five thy

*p* Ding - dong, ding-dong, ding-dong, bell, *pp*

*p* Ding - dong, ding-dong, ding-dong, bell, *pp*

*Andante non troppo* ♩ = 96

fa - ther lies; Of his bones are co - ral made: — Those are

Ding - dong, bell, Ding - dong, bell, —

Ding - dong, bell, Ding - dong, bell, —

6

pearls that were his eyes: No-thing of him that doth fade, But doth suf-fer a

Ding - dong, bell, doth fade, doth

Ding - dong, bell, doth fade, doth

11

15

sea - change In - to some - thing rich and strange. *sp* Sea - nymphs *mp*  
 fade, — In - to some - thing rich and strange. *sp* Ding - - *pp*  
 fade, — In - to some - thing rich and strange. *sp* Ding - - *pp*

20

hour - ly ring his knell: — Hark! now I hear them,  
 dong, ding - dong, ring his knell:  
 dong, ding - dong, ring his knell:

23

*dim.* ding - dong, — *dim.* ding - dong, — *pp* bell. *a niente*  
 — *p dim.* Ding - dong, ding - dong, ding - dong, ding - dong, bell. *pp* *a niente*  
 — *p dim.* Ding - dong, ding - dong, ding - dong, ding - dong, bell. *pp* *a niente*



## THERE IS SWEET MUSIC.

TENNYSON.

TWO-PART SONG.

EDGAR L. BAINTON.

*Andante con moto.*

Soprano.

Contralto.

*Andante con moto.*

Piano.

*p* *mf* *mp*

*dim.* *p*

There is sweet mu - sic here that soft - er

There is sweet mu - sic here that soft - er

falls Than pet - als from blown ro - ses on the grass, Or

falls Than pet - als from blown ro - ses on the grass, Or

The copying or duplication of any part of this work in any way whatsoever is forbidden as contrary to the Copyright Act of 1956.  
Copyright 1913 by J. Curwen & Sons Ltd.

Roberton Publications, The Windmill, Wendover, Aylesbury, Bucks.  
New York: G. Schirmer Inc., Sole Agents for U.S.A.

night dews on still wa-ters between walls Of shadowy gran-ite

night dews on still wa-ters between walls Of shadowy gran-ite

*mf* *mf* *mp*

*cresc.* *mf* *dim.*

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

in a gleam - ing pass.

*p*

in a gleam - ing pass.

*rit.* *a tempo.*

*p*

*rit.* *a tempo.* *p* *pp*

Mu - sic that gent-lier on the

*p* *pp*

Mu - sic that gent-lier on the

*rit.* *a tempo.*

*pp* *p* *pp*



*p* *dim.*  $E_b$

spir-it lies Than tir-ed eye - lids up-on tir - ed eyes.

spir-it lies Than tir-ed eye - lids up-on tir-ed eyes.

*p* *dim.*

*p* *pp* **A**

Mu - sic that brings sweet sleep down from the bliss - ful skies.

Mu - sic that brings sweet sleep from the bliss - ful

*p* *pp* *dolce*

*rit.* *p* **A minor.** *p* Poco meno mosso.

Here are cool mos-ses deep, And

skies. Here are cool mos-ses deep, And

*rit.* *pp* *dolce espr.*

*p* *dolce espr.*

Tempo I.

through the moss the i - vies creep, And in the stream the

through the moss the i - vies creep, And in the stream the

*pp*

Tempo I.

*rit.* long-leaved flow-ers weep, And from the crag-gy ledge the

long-leaved flow-ers weep, And from the crag-gy ledge the

*rit.* *p* F major. *p*

*rit. dim. pp* pop - py hangs in sleep.

*dim. pp* pop - py hangs in sleep.

*rit. pp* *rit.*

# Two Ballads

for S A and piano

by

**ARTHUR BLISS**

1 The Mountain-Plover

*Ushagreaisht*

ONLINE PERUSAL SCORE ONLY  
NOT FOR USE IN PERFORMANCE

NOVELLO & COMPANY LIMITED

## The Mountain-Plover

*Ushagreaisht*

Little red bird of the black turf ground,  
Where did you sleep last night?  
I slept last night on the top of the briar,  
And oh! What a wretched sleep!

Little red bird of the black turf ground,  
Where did you sleep last night?  
I slept last night on the top of the bush,  
And oh! What a wretched sleep!

Little red bird of the black turf ground,  
Where did you sleep last night?  
I slept last night on the ridge of the roof,  
And oh! What a wretched sleep!

Little red bird of the black turf ground,  
Where did you sleep last night?  
I slept last night between two leaves  
As a babe 'twixt two blankets quite at ease,  
And oh! What a peaceful sleep!

from *The Folk Lore of the Isle of Man* by A.W. Moore

# TWO BALLADS

for SA and Piano\*

by

ARTHUR BLISS

1

## THE MOUNTAIN-PLOVER

*Ushagreaisht*

Andante  $\text{♩} = c. 88$

PIANO *p*

*legato*

VOICES *p*

Little red bird of the black turf ground,  
Where, ——— where, ——— where did you sleep last night? ———

\* Orchestral accompaniment available on hire

// 1 poco più agitato

piccola

piccola *mf*

This system shows the beginning of the piano accompaniment. It features a treble and bass clef with a key signature of one flat. The music includes several triplet patterns in both hands. A 'piccola' marking is present above the treble staff, and another 'piccola' with a dynamic marking of 'mf' is above the bass staff. The tempo instruction '1 poco più agitato' is at the top right.

(ALL) *mf*

I slept last night on the

*mf non legato*

This system contains the first line of the vocal melody. The lyrics are 'I slept last night on the'. The music is marked '(ALL) mf'. The piano accompaniment continues with triplet patterns. A dynamic marking of 'mf non legato' is placed above the bass staff.

top of the briar, top of the briar,

This system contains the second line of the vocal melody. The lyrics are 'top of the briar, top of the briar,'. The piano accompaniment continues with triplet patterns and some chordal textures.

top of the briar,

*f*

15

This system contains the third line of the vocal melody. The lyrics are 'top of the briar,'. The music concludes with a dynamic marking of 'f' and a fermata over the final notes. A measure number '15' is indicated below the piano part. The system ends with a double bar line and a 4/4 time signature.

poco rall. *mf* 2 a tempo primo

And oh!\_ And oh!\_ What a wretch-ed sleep!\_

Lit-tle red bird of the

black turf ground, Where, where,

where did you sleep last night?\_

*piccola*

3 poco più agitato

(ALL) *mf*

Ossia

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest followed by a quarter note G. The piano accompaniment consists of a complex rhythmic pattern with sixteenth and thirty-second notes, including triplets and sixteenth-note runs. The key signature has one flat (B-flat) and the time signature is 3/4. The dynamic marking is *mf*.

slept last night on the top of the bush,

The second system continues the vocal line with the lyrics "slept last night on the top of the bush,". The piano accompaniment features prominent triplet patterns in the right hand and sustained chords in the left hand. The dynamic marking remains *mf*.

top of the bush, top of the bush,

The third system continues the vocal line with the lyrics "top of the bush, top of the bush,". The piano accompaniment maintains the triplet and sixteenth-note patterns. The dynamic marking is *mf*.

And oh!\_ And oh!\_

The fourth system concludes the vocal line with the lyrics "And oh!\_ And oh!\_". The piano accompaniment features a powerful, sustained bass line in the left hand, marked with a forte (*f*) dynamic, and a more active right hand. The dynamic marking for the piano part is *fz*.



*poco rall.*  
*mf*

What a wretch-ed sleep!

*f* *a tempo agitato*

**4** *a tempo primo*

*mf*

*p*

*p*

*mf*

Lit-tle red bird of the black turf ground, Where,

where, where did you sleep last night?

5 poco più agitato

*f* *fz*

(ALL)

*f* *fz*

*fz*

*poco rall.* *mf* *p* *a tempo primo*

*p*

Lit-tle red bird of the black turf ground,

Where, \_\_\_\_\_ where, \_\_\_\_\_ where did you

7 *più animato*

sleep — last night?

*p* *cresc.*

*rall.* (ALL) *a tempo andante*  
*f(joyfully)*

I slept last night be - tween two leaves, be -

*mf*

*Ped.* \* *Ped.* \* *Ped. simile*

tween two leaves \_\_\_\_\_ As a babe 'twixt two blank - ets

*poco a poco dim.* quite at ease, *mp* quite at ease, *poco rall.* quite at ease, — *lunga*

*a little slower* *p* And oh! *mf* And oh! *f* And oh! *tranquillo (beat 6)* What a

*rall.* *mp* peace - ful sleep, a peace - ful, peace - ful sleep, — *pp* sleep!

Duration about 5 minutes

# **Two Ballads**

**for S A and piano**

**by**

**ARTHUR BLISS**

**2 Flowers in the Valley**

ONLINE PERUSAL SCOPE ONLY  
NOT FOR USE IN PERFORMANCE

**NOVELLO & COMPANY LIMITED**

## Flowers in the Valley

O there was a woman, and she was a widow,  
*Fair are the flowers in the valley.*  
With a daughter as fair as a fresh sunny meadow.  
*The Red, the Green and the Yellow.*  
*The Harp, the Lute, the Pipe, the Flute, the Cymbal,*  
*Sweet goes the treble Violin.*  
The maid so rare and the the flowers so fair  
Together they grew in the valley.

There came a Knight all clothed in red,  
*Fair are the flowers in the valley.*  
'I would thou wert my bride', he said.  
*The Red, the Green and the Yellow.*  
*The Harp, the Lute, the Pipe, the Flute, the Cymbal,*  
*Sweet goes the treble Violin.*  
'I would', she sighed, 'never wins a bride!'  
Fair are the flowers in the valley.

There came a Knight all clothed in green,  
*Fair are the flowers in the valley.*  
'This maid so sweet might be my queen'.  
*The Red, the Green and the Yellow.*  
*The Harp, the Lute, the Pipe, the Flute, the Cymbal,*  
*Sweet goes the treble Violin.*  
'Might be', sighed she, 'will never win me!'  
Fair are the flowers in the valley.

There came a Knight, in yellow was he,  
*Fair are the flowers in the valley.*  
'My bride, my queen, thou must with me!'  
*The Red, the Green and the Yellow.*  
*The Harp, the Lute, the Pipe, the Flute, the Cymbal,*  
*Sweet goes the treble Violin.*  
With blushes red, 'I come', she said;  
'Farewell to the flowers in the valley'.

from *The Atlantic Book of British & American Poetry*, Volume 1,  
edited by Dame Edith Sitwell, published by V. Gollancz Ltd.

Reprinted by permission of the Executors of the late Dame Edith Sitwell.

# TWO BALLADS

for SA and Piano\*

by

ARTHUR BLISS

## 2

### FLOWERS IN THE VALLEY

Gally  $\text{♩} = 112$

PIANO *f*

SOPRANO *f*

ALTO *f*

O there was a wo-man, and

O there was a wo-man, and

she was a wi-dow, Fair,— fair are the flow-ers in the val-ley.

she was a wi-dow, Fair,— fair are the flow-ers in the val-ley.

*mf*

The score consists of three systems. The first system shows the piano introduction in 4/4 time, marked *f*. The second system introduces the vocal parts for Soprano and Alto, both marked *f*, with the lyrics 'O there was a wo-man, and'. The piano accompaniment continues. The third system continues the vocal parts with the lyrics 'she was a wi-dow, Fair,— fair are the flow-ers in the val-ley.' and includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes and ends with a *mf* dynamic marking.

\* Orchestral accompaniment available on hire

19920a

© Novello & Company Limited 1971

MADE IN ENGLAND

1 *mp* With a daugh-ter as fair as a fresh sun-ny mea - dow. *f* The

*mp* With a daugh-ter as fair as a fresh sun-ny mea - dow. *f* The

1 *mp* With a daugh-ter as fair as a fresh sun-ny mea - dow. *f* The

*mp* Red, the Green and the Yel - low. — *The*

*mp* Red, the Green and the Yel - low. — *The*

*cresc.* *f* Harp, the Lute, the Pipe, the Flute, the Cym - bal, —

*cresc.* *f* Harp, the Lute, the Pipe, the Flute, the Cym - bal, —

*fz* *f* *tr*



2

*Sweet goes the tre-ble Vi-o - lin.*

*mp* Sweet goes the tre-ble Vi-o - lin. *mp* Sweet goes the tre-ble Vi-o - lin. *mp* Sweet goes the tre-ble Vi-o -

*mp dolce*

*mf* The maid so rare and the *mf* The maid so rare and the

*lin.*

*mf*

flow'rs so fair To - geth-er they grew in the val - ley. *f*

flow'rs so fair To - geth-er they grew in the val - ley. *f*

3

*p* *cresc.* *f*

*f* *mf*

There came a Knight —  
 There came a Knight all clothed in red, —

4

all clothed in red, —

all clothed in red, —

4

*mp*

Fair are the flow-ers in the val - ley.

*mp*

Fair are the flow-ers in the val - ley.

*mp*

*mf*

'I would - thou - wert my bride, -

*p sempre*

*mf*

*p* *deliberately*

'wert my bride, wert my bride, - I would,' - he

*p*

wert my bride, - I would,' - he

*p* *deliberately*

5

*a tempo primo*

said. — The Red, the Green and the Yel - low. —

said. — The Red, the Green and the Yel - low. —

*a tempo primo*

*mp cresc.* The Harp, the Lute, the Pipe, the Flute, the Cym - bal, —

*mp cresc.* The Harp, the Lute, the Pipe, the Flute, the Cym - bal, —

*fz*

8.....

*mp* Sweet goes the tre - ble Vi - o - lin. —

*mp* Sweet goes the tre - ble Vi - o -

*mf*

*mp dolce*

6

*lin.*  
*mp*

Sweet goes the tre-ble Vi-o - lin.

6

*p* *poco rall.*

'I would',— she sighed, — 'ne-ver wins a

*p*

'I would',— she sighed, — 'ne-ver wins a

*mf* *poco rall.*

*a tempo* *p*

bride!' — Fair are the flow-ers in the val - ley. —

*p*

bride!' — Fair are the flow-ers in the val - ley. —

*a tempo*

*p*

7

*p* *cresc.* *f*

*f* There came a Knight all

*f* There

*f* *mf*

8

clothed in green, — all clothed in green, —

came a Knight — all clothed in green, —

8

*f*

*f* Fair, — fair are the flow-ers in the

*f* Fair, — fair are the flow-ers in the

*p* val - ley. 'This maid so sweet might

*p* val - ley. 'This maid so sweet might

*p*

9 *mf* *f*

be my queen.' *The*

be my queen, might be my queen.' *The*

*mp*

Red, the Green and the Yel - low. — *The*

Red, the Green and the Yel - low. — *The*

*cresc.* *f*

Harp, the Lute, the Pipe, the Flute, the Cym - bal, —

*cresc.* *f*

Harp, the Lute, the Pipe, the Flute, the Cym - bal,

*fz*



10 *mp* Sweet goes the tre-ble Vi - o -

*mp* Sweet goes the tre-ble Vi - o - lin.

10 *dim.* *mp dolce*

*mp* *lin.* Sweet goes the tre-ble Vi - o - lin.

*3*

*f* *p* 'Might be,' sighed she,

*f* *p* 'Might be,' sighed she,

poco rall. **11** a tempo

*mp* *f*

'will — ne-ver win me!' Fair are the flow-ers in the

*mp* *f*

'will — ne-ver win me!' Fair are the flow-ers in the

poco rall. **11** a tempo

*p*

val - ley.

val - ley.

*p* *cresc.*

*f*

There came a Knight, in Yel-low was he, Fair are the flow-ers in the

*f*

There came a Knight, in Yel-low was he, Fair are the flow-ers in the

*f*

12

*val ley.*

*val ley.*

12

*fzp* *poco a poco cresc.*

*f* 'My bride, my queen,

*f* 'My bride, my queen,

*f* *marcato*

thou must with me, thou must with me, thou must with me!

thou must with me, thou must with me, thou must with me!

13

*f*

*The*

*f*

*The*

13

*fz mf*

*p*

*f*

*Red, the Green and the Yel - low, Yel - low.*

*Red, the Green and the Yel - low, Yel - low.*

*p subito*

*mp* *cresc.*

*The Harp, the Lute, the Pipe, the Flute, the*

*mp* *cresc.*

*The Harp, the Lute, the Pipe, the Flute, the*

14

Sweet goes the tre-ble Vi-o-

*f* *Cym - bal,*

*f* *Cym - bal,*

*fz* *tr* *mp*

14

*lin.*

*mp* Sweet goes the tre-ble Vi-o - lin.

*mp* Sweet goes the tre-ble Vi-o - lin.

3

a little more deliberately

*p* With blush-es red, — 'I

*p* With blush-es red, — 'I

*f*

*f*

a little more deliberately

*pp*

15 *a tempo primo*

come,' she said, — 'I come,' she said; — 'Fare - well — to the  
come,' she said, — 'I come,' she said; — 'Fare - well — to the

*mp* *f* *mp* *f*

15 *a tempo primo*

flow-ers in the val - ley, Fare - well — to the flow-ers in the val - ley.'  
flow-ers in the val - ley, Fare - well — to the flow-ers in the val - ley.'

*f* *rall.*  
'I come, — I come, — I come.'  
'I come, — I come, — I come.'

*fz* *fz* *fz*

Duration about 7 minutes

# THE GOSLINGS

HUMOROUS PART-SONG

WORDS BY F. E. WEATHERLEY, M.A.

MUSIC BY

SIR FREDERICK BRIDGE, C.V.O.

ARRANGED FOR S.S. (OR S.A.)

*Allegro con moto*

PIANO

*p* *f*

1st SOPRANO  
*stac.*

She was a pret - ty lit - tle gos - ling,

2nd SOPRANO OR ALTO  
*stac.*

She was a pret - ty lit - tle gos - ling, And a gay young gos - ling

*p* *f*

*dolce e legato* *p* *rit.*

And "I love you," he said, "so dear - ly;" And "I love you too," said

*dolce e legato* *rit.*

he; "so dear - ly;" said

*p* *rit.*

Copyright, 1924, by Novello and Company, Limited  
Copyright renewed, 1952

THE GOSLINGS

*a tempo* *pp* *f* *p*

she. he whis-pered, "I'm off to the world so wide; But

she. But "a-las! we must part," he whis-pered, "I'm off to the world so wide; But

*cres. ed un poco rall.* *tempo alla marcia*

love, don't fear, I'll come next year, And make you, and make you my lit-tle

love, don't fear, I'll come next year, And make you, and make you my lit-tle

*cres. ed un poco rall.* *f* *tr*

*tempo alla marcia*

bride." (To be hummed)

bride." (To be hummed)

*p*

*Tempo 1mo.* *stac.* *dolce e legato*

'Twas Mi-chael-mas day at morn-ing, That he came home once more, He

'Twas Mi-chael-mas day at morn-ing, That he came home once more, He

*Tempo 1mo.* *p* *f* *dolce e legato*

\* This Symphony may be omitted by the voices if preferred.



THE GOSLINGS

met his true love's mo - ther, And oh! she was weep - ing sore. *rall. molto* *a tempo*  
 met his true love's mo - ther, And oh! she was weep - ing sore. *rall. molto* *a tempo con espress. cres.*  
*rall. molto* *a tempo cres.*

she whispered, "They've ta - ken your love a - way, She nev - er will be your  
 late, you have come," she whispered, "They've ta - ken your love a - way, She nev - er will be your  
*pp con espress.* *f* *p rall.* *pp* *f* *p rall.*  
*pp* *f* *p rall.*

**Tempo alla marcia**  
*dolente*  
 bride, ah, me! For she's go - ing, she's go - ing to be cooked . . . to  
 bride, ah, me! For she's go - ing, she's go - ing to be cooked . . . to  
**Tempo alla marcia**  
*p dolente*

- day!" *molto espress.* *rall.*  
 (To be hummed) *rall.*  
 - day!" *molto espress.* *rall.*  
 (To be hummed) *rall.*

\* This Symphony may be omitted by the voices if preferred.

Tempo 1mo  
*stac.*

THE GOSLINGS

*accel. ed agitato*

Then up he went to the farm-house:

But the

Tempo 1mo.

Then up he went to the farm-house: "Where is my love?" he . . said;

But the

*accel. ed agitato*

*accel. ed agitato*

farm - er's wife she seized a knife And cut off his lit - tle . . head.

And she

farm - er's wife she seized a knife And cut off his lit - tle head.

Lento  
*con espress*

served him up with his true love, On a dish so . . deep and wide, So though in

with his true love, On a dish so . . deep and wide, So though in

Grave -

life they were part - ed, In death they were side by side.

life they were part - ed, In death they were side by side.

Maestoso

*rall.*

# Where lies the land?

TWO-PART SONG

Words by A. H. CLOUGH (1819—1861)

MUSIC BY

GEORGE DYSON

London: NOVELLO & COMPANY, Limited

**Energico** *f*

1st VOICE

2nd VOICE

**Energico** ( $\text{♩} = \text{about } 80$ )

PIANO *f e pesante* *sempre simile*

land to which the ship would go? Far, far a-

Where lies the land to which the ship would go?

- head, is all her sea - - - men know.

Far, is all her sea - - - men know.

16704

Copyright, 1939, by Novello & Company, Limited

Also published as a Unison Song in Novello's School Songs, No. 1824

MADE IN ENGLAND

*mf*

And where the land she tra - vels from?

*mf*

A-

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'And where the land she tra - vels from?'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamic markings include *mf* at the beginning and end of the system.

*f*

A - way, — Far, far be - hind,

*f*

— way, — a - way, — Far, — be - hind, —

*cresc.*

*f*

The second system continues the vocal line with the lyrics 'A - way, — Far, far be - hind,' and '— way, — a - way, — Far, — be - hind, —'. The piano accompaniment includes a *cresc.* (crescendo) marking. Dynamic markings include *f* (forte) for both the vocal and piano parts.

Far, far be - hind, is all — that they can

Far — be - hind, — is all — that they can

The third system features the lyrics 'Far, far be - hind, is all — that they can' and 'Far — be - hind, — is all — that they can'. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a double bar line.

say. *p* On

say.

*dim.*

storm-y nights when wild — north - west-ers rave, How

*p* On nights when wild — north - west-ers rave,

*p*

*cresc.* proud a thing to fight — with wind and wave! —

*cresc.* How proud — to fight — with wind — and

*cresc.*

*mf* *sempre cresc.* *f*

The drip - ping sail - or on the reel - ing mast Ex -

*mf* *sempre cresc.* *f*

wave! The sail - or on the reel - ing mast Ex -

*mf* *sempre cresc.*

*più f* *ff*

- ults to bear, ex - ults to bear, and

*più f* *ff*

- ults to bear, ex - ults to bear, and

*f*

scorns to wish it past.

scorns to wish it past.

*ff*

*f*  
Where lies the land to which the ship would go?

*f*  
Where lies the land to which the

*f*  
*simile*

Far, far a-head, is all her sea - - - men

ship would go? Far, is all her sea - - - men

know. *mf* And where the land she

know. *mf*

tra - vels from? A - way, — Far, far be-

A - way, — a - way, — Far — be-

*cresc.* *f*

- hind, Far, far be - hind, is all — that

- hind, — Far — be - hind, — is all — that

*largamente*

— — — — — *molto* *ff*

they can say. — — — — —

they can say. — — — — —

*ff*

— — — — — *molto*



# As Torrents in Summer

from the Cantata "KING OLAF"

Words by LONGFELLOW

MUSIC BY

EDWARD ELGAR

Adapted for Two-part singing from the Composer's arrangement for S.S.A.

**PIANO**

Andantino ♩ = 76

*mf legato*

*dim.*

*P*

*P*

*P*

*P*

**1st Soprano**

**2nd Soprano  
or Alto**

As tor - rents in

As tor - rents in

sum - mer, Half dried in their chan - nels, —

sum - mer, Half dried in their chan - nels, —

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Copyright 1937 by Novello & Company Limited  
© renewed 1965

Also published for Mixed Voices in Novello's Part-Song Book, No. 796, and Tonic Sol-fa Series, No. 1192.  
For Female Voices (S.S.A.) in Novello's Series of Trios, No. 517,  
For T. T. B. B. in The Orpheus, No. 641  
For Unison Voices in the School Song Series, No. 1676.

16406

Cat. No. 16 0100

*cresc.*  
 Sud-den-ly rise, — sud-den-ly rise, tho' the Sky is still

*cresc.*  
 Sud-den-ly rise, sud-den-ly rise, tho' the Sky — is still

*cresc.*

*dim. p* cloud-less, the sky is still cloud-less, *mf* For rain, — for

*dim. p* cloud-less, the sky is still cloud-less, *espress.* For rain, — *cresc.* for rain, —

*dim. p* *cresc.* *mf*

*espress. pp* rain has been fall - ing, fall - ing Far

*mf* rain — has been fall - ing, rain — has been fall-ing Far —

*espress. pp*

*poco rit.* *pp* *a tempo* *mf*

off at their foun - tains;— So hearts — that are

off at their foun - tains;— So hearts — that are

*poco rit.* *a tempo* *mf*

*Ped.* \*

*f ten.*

faint - ing Grow full to o'er - flow - ing, And

faint - ing Grow full to o'er - flow - ing, And

*f*

*Ped.* \*

*cresc.* *f*

they that be-hold it, they that be-hold it Mar - vel, and

they that be-hold it, they that be-hold it — Mar - vel, and

*cresc.* *f* *legato*

*Ped.* \*

*dim.* *p*  
 know not, mar - vel, and know not  
*dim.* *p*  
 know not, mar - vel, and know not That

*dim.* *p*  
 Ped. \* Ped. \*

*pp* *mf* *dim.*  
 That God, that God at their foun-tains, their foun - tains  
*mf* *dim.*  
 God, that God, God at their foun-tains, Far off has been

*pp* *mf* *dim.*

*espress.* *pp* *poco rit.* *dim.*  
 Far off, far off has been rain - ing!  
*pp* *espress.* *dim.*  
 rain - ing, far off, far off has been rain - ing!

*pp* *dim.* *poco rit.*

# THE LEAFY LANES OF ENGLAND

Words by  
SHERREN DOUGLAS

Music by  
PHYLLIS HARDING  
Arr. by MARY HICKS

Moderato

Key C: | : | : | : | : | : | : | : | : | *p*:s }

VOICE I

VOICE II

PIANO

*mf* *mp*

leaf - y lanes of Eng - land, That green and plea - sant land; Through

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

sha-dowed grass and hedge-row tall We wan-dered hand in hand. The

ten.

The

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

leaf - y lanes of Eng - land So sweet in sum-mer rain; To

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

leaf - y lanes of Eng - land So sweet in sum-mer rain; To

ten.

|| l : s | f : m | f : l | l : l | t : l | s : fe |

Suf - folk men and Dev - on men, To Es - sex men and

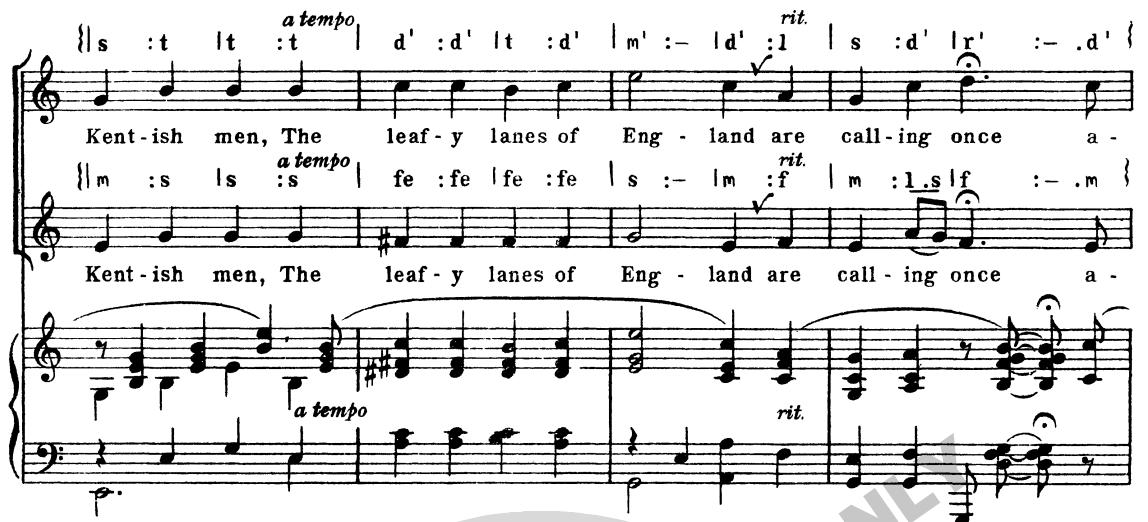
cresc. ed accel.

|| de : de | de : de | r : f | f : r | re : re | re : re |

Suf - folk men and Dev - on men, To Es - sex men and

cresc. ed accel.

*a tempo* *rit.*  
Kent-ish men, The leaf-y lanes of Eng-land are call-ing once a-  
*a tempo* *rit.*  
Kent-ish men, The leaf-y lanes of Eng-land are call-ing once a-



*a tempo* *mf*  
- gain. The  
*a tempo*  
- gain.



*f a tempo* *p* *mp*



*con espress.*  
leaf-y lanes of Eng-land, When A-pril skies are clear; Where  
*pp*  
mm mm



*con espress.*



|| f :l |s :f |m :s |d' :d' | t :l |t :d' | r' :- | - : *mf* }  
 i - vy, oak and chest-nut grew, I court - ed with my dear. The  
 || d' :- |t :- |d' :- |l :- | fe :- | - :- | f :- | - : *mf* }  
 mm The

|| r' :d' |t :l | d' :- |f :r' |d' :t |l :s | m :- | - :m }  
 leaf - y lanes of Eng - land From Buck-ing - ham to Kew, From  
 || m :m |s :m | f :- |r :r | r :r |f :r | de :- | - :de }  
 leaf - y lanes of Eng - land From Buck-ing - ham to Kew, From

|| l :s |f :m |f :l |l :l | *cresc. ed accel.* | t :l |s :fe  
 Som - er - set to Sus - sex Down, From Glouces - ter - shire to  
 || de :de |de :de | r :f |f :r | *cresc. ed accel.* | re :re |re :re }  
 Som - er - set to Sus - sex Down, From Glouces - ter - shire to



*a tempo*

Ply - mouth Town, The leaf - y lanes of Eng - land Will

Ply - mouth Town, The leaf - y lanes of Eng - land Will

*a tempo*

bring me back to you!

bring me back to you! — The leaf - y lanes of Eng - land From

Oh, — From Som - er - set to Sus - sex Down, From

Buck - ing - ham to Kew, From Som - er - set to Sus - sex Down, From

*dim.*

E. A. 37401

*cresc.* t :fe | s :l | t :t | t :t | d' :d' | t :d' }  
 Gloucester - shire to Plymouth Town, The leaf - y lanes of  
*cresc.* re :re | m :fe | s :s | f :f | m :m | re :re }  
 Gloucester - shire to Plymouth Town, The leaf - y lanes of  
*cresc.* broader  
*broadener*

s :- | m f :m | rit. f :s | l :- | - :- | s v :d' }  
 Eng - land will bring me back to  
 m :- | d f :d | rit. r :r | r :- | f :- | t, v :f }  
 Eng - land will bring me back to  
*f* *rit.*

*a tempo*  
 you!  
*a tempo*  
 you!  
*a tempo*

*a tempo* \*  
 Ed. 8 \*

E. A. 37401

# *The Lyric Collection of Choral Music*

SECULAR

Edited by J. Michael Diack

**OLD MOTHER HUBBARD**

(S.A.)



ONLINE PERUSAL CORE ONLY  
NOT FOR USE IN PERFORMANCE

**PATERSON'S PUBLICATIONS**

# Old Mother Hubbard

(S.A.)

Arranged by  
J. Michael Diack

Set in the manner of Handel by  
VICTOR HELY HUTCHINSON

**Allegro spiritoso**

PIANO

The musical score is arranged in three systems. The first system shows the piano introduction in G major, 2/4 time, marked 'Allegro spiritoso' and 'PIANO' with a forte 'f' dynamic. The second system continues the piano accompaniment. The third system introduces the vocal parts, starting with a mezzo-piano 'mp' dynamic. The vocal lines are in treble clef with lyrics: 'Old Mo-therHubbard she went to the cup-board' and 'Old Mo-ther Hub-bard she'. The piano accompaniment in the third system features alternating piano 'p' and forte 'f' dynamics.

© Copyright 1932 in U. S. A. by Paterson's Publications Ltd.

No part of this publication may be copied or reproduced in any form or by any means without the prior permission of Novello & Company Limited.

To fetch her poor dog a bone;

went to the cup-board To fetch her poor dog a bone; to fetch her dog,

*p*

*cresc.*

*cresc.*

to fetch her dog. to fetch her dog. to fetch her poor dog a-

*cresc.*

the cup board, the bone, the cupboard, the bone, to fetch

bone; the cup-board, the bone, the cup-board, the bone, to fetch her

*mf* *mp*

her poor dog a bone.

dog, her poor dog a bone,

*f*

*mp* But when she got

*mp* But when she got

*p*

there. But when she got there the

there. when she got there. when she got there. when she got

*p*

cup - board was bare, the cup - board was  
 there, the cup-board was bare, the cup - board was

bare, but when she got there, the cup board was bare, the  
 bare, but when she got there, when she got there, when she got there, the

*cresc.* cup board was bare. *mp* But  
*cresc.* *f* *mp*  
 cup-board was bare, the cup-board, the cup - board was bare. But  
*cresc.* *f* *p*

when she got there, but when she got  
when she got there, but when she got

*cresc.* there the cup - board was bare, the cup - board, Mother  
*cresc.* there the cup board was bare, the cup-board,

Hub - bard, the dog, the bone, Mo-ther Hub-bard, the  
Mo-ther Hub - bard, the dog, the bone, Mo-ther Hub-bard



Lento

*p*  
cup - board, the cup - board was bare, and so the poor  
*p p*  
the cup - board, the cupboard was bare, and so the poor



The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "cup - board, the cup - board was bare, and so the poor". The second staff is another vocal line in treble clef with lyrics: "the cup - board, the cupboard was bare, and so the poor". The third staff is a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked "Lento" and dynamics include "p" (piano) and "p p" (pianissimo).

dog had none.  
dog, the poor dog had none.

*fa tempo*



The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "dog had none.". The second staff is another vocal line in treble clef with lyrics: "dog, the poor dog had none.". The third staff is a piano accompaniment in grand staff. The tempo is marked "fa tempo" (faster tempo).



The third system of the musical score consists of three staves. The top two staves are empty. The third staff is a piano accompaniment in grand staff, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**



To Pearl

# A CROON

TWO-PART SONG

Old Cradle Song.

HERBERT HOWELLS, Op. 11., No. 3.

*Poco andante, espressivo.*

SOPRANO. *mp*  
Hush-a - ba,

CONTRALTO. *mp*  
Hush-a - ba,

PIANO. *p*

*p* bird - ie, croon, croon, Hush-a - ba, bird - ie, croon,  
*p* bird - ie, croon, croon, Hush-a - ba, bird - ie, croon,

*mp*  
The sheep are gane to the sil - ver wood *mf*  
*mp* The sheep are gane to the sil - ver wood And the

Copyright 1919 by J. Curwen &amp; Sons Ltd.

U.K. Sole Selling Agents:

Made in England

WILLIAM ELKIN MUSIC SERVICES, DEACON HOUSE, BRUNDALL, NORWICH.  
New York: G. Schirmer Inc., Sole Agents for U.S.A.

CURWEN

*dim.* *pp*

And the cows are gane to the broom, — broom.

cows are gane. to the broom, broom.

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*8*

*p* *3*

*mf* *p* *mf*

And it's braw milk - ing the kye, kye, — It's

Milk - ing the

*8*

*cresc.* *mp* *cresc.*

braw milk - ing the kye. The birds are

kye. The birds are

*8*

sing - ing, The bells are ring - ing, And the wild deer Come  
 sing - ing, The bells are ring - ing, And the wild deer Come

gal - lop, gal - lop, gal - lop - ing by, by, by.  
 gal - lop, gal - lop, gal - lop - ing by, by, by.

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

And hush - a - ba, bird - ie, croon, croon,  
 a tempo

Hush-a-ba, bird - ie, croon, *p* The gaits are gane to the moun-tains  
*p* The gaits are gane to the moun-tains

hie, *rit.* And they'll no be hame till  
 hie, And they'll no be hame till *rit.*

*a tempo* noon, *pp* noon.  
 noon, *ppp* noon.  
*a tempo* noon, noon.

*pp*

2<sup>nd</sup> Ed.

*estinto*

Ed.

No. 647

SINGING CLASS MUSIC – EDWARD ARNOLD & Co's. SERIFS

EDITED BY  
HERBERT HOWELLS

Published by Edward Arnold & Co., 41 & 43, Maddox Street, London, W.1.

# AN OLD MAN'S LULLABY

TWO-PART SONG

MUSIC BY

HERBERT HOWELLS

Words by

THOMAS DEKKER

*Tranquillo, ma un poco con moto*

PIANO

*pp*

*col. Div.*

The piano introduction consists of two staves. The right hand plays a simple melody of eighth notes in a 2/4 time signature, while the left hand provides a harmonic accompaniment with chords. The tempo is marked 'Tranquillo, ma un poco con moto' and the dynamics are 'pp'.

VOICES IN UNISON

KEY Bb

*p*

Gol - den slum - bers kiss your eyes, Smiles a -

The vocal line is written in a single staff with a treble clef. It begins with a piano (*p*) dynamic. The lyrics are: "Gol - den slum - bers kiss your eyes, Smiles a -".

The piano accompaniment for the first vocal line consists of two staves. The right hand continues the melody from the introduction, and the left hand provides a harmonic accompaniment with chords. The dynamics are consistent with the introduction.

*mp*

- wake you when you rise Sleep, pret - ty wan - ton,

The vocal line continues with the lyrics: "- wake you when you rise Sleep, pret - ty wan - ton,". The dynamics are marked 'mp'.

The piano accompaniment for the second vocal line consists of two staves. The right hand continues the melody, and the left hand provides a harmonic accompaniment with chords. The dynamics are consistent with the previous section.

|| .d :- .l<sub>1</sub> | s<sub>1</sub> :- , .s<sub>1</sub> | m :- .m | s :- | - :l .s }

do not cry, And I will sing

|| r :d .r | m :- .t<sub>1</sub> | t<sub>1</sub> :- | - :- . | d :l<sub>1</sub> }

**poco meno mosso**  
*p dim.*

a lul - la - by. Rock them,

*rit.* *L.H. colla parte*

|| r - e :t<sub>1</sub> *rit.* - - - - | m :- .d | d :- | - :- | - :- }

*pp*

rock them, lul - la - by.

*pp*

*rit.*

**Tempo primo**

(*poco rit.* - - - - -)

*L.H. p 3 3*

\* *col rit.*



1st TREBLES

*mp* Care is hea - vy, there - fore  
*pp* Lul - la - by

sleep you, You are care, and care must -  
 lul - la - by.

keep you. Sleep, pret - ty wan - tons, do not  
*pp* Rock them,

|| s<sub>1</sub> : .s<sub>1</sub> | r : ta<sub>1</sub> .r | f :- | - : l }

cry, And I will sing

|| :s<sub>1</sub> | - :r | - :d | f :- }

Rock them, rock

|| s :- | - :l .s | r :d .r | m :- .t<sub>1</sub> }

a lul - la -

|| - : .m | r :- .t<sub>1</sub> | l<sub>1</sub> :- .s<sub>1</sub> | m<sub>1</sub> ..m<sub>1</sub> :m<sub>1</sub> }

them, lul - la - by,

*rit.*

|| t<sub>1</sub> :- | - :- | - . : | d :- .l<sub>1</sub> }

- by, Rock them, -

|| - :- | - :- | - . : | :

- : - | - : | r : t<sub>1</sub> | m :- .d }  
 rock them, lul - la -  
 : : p d : l<sub>1</sub> - : s<sub>1</sub> | r : d }  
 rock them, lul - -

rit. al fine

- by, lul -  
 - la - by, lul -

- - - - - la - by. ppp  
 - - - - - la - by. ppp

- - - - - la - by. ppp

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**

SINGING CLASS MUSIC - EDWARD ARNOLD'S SERIES

EDITED BY  
THOMAS F. DUNHILL

Published by Edward Arnold, 41 & 43, Maddox Street, London, W.1.

# A GOLDEN LULLABY

TWO-PART SONG

MUSIC BY

## HERBERT HOWELLS

WORDS BY

## THOMAS DEKKER

Gently, but moving.

Key B $\flat$

1st TREBLES.

2nd TREBLES.

Gently, but moving.

PIANO.

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

|| : : | : : | : : | : : }

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

Smiles \_\_\_\_\_ a - wake \_\_\_\_\_ you when you \_\_\_\_\_ rise \_\_\_\_\_

|| : : | : : | : : | : : }

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

Sleep, \_\_\_\_\_ Sleep, \_\_\_\_\_ pret-ty maid - ens sleep. \_\_\_\_\_

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

Sleep, \_\_\_\_\_ sleep, \_\_\_\_\_ sleep, \_\_\_\_\_ pret- ty maid - ens

d.f.Ab.

|| : : | : : | : : | : : }

|| <sup>ta,</sup> <sub>mp</sub> d :l, | d :r :f | m :d :- r | s, :- :- . }

Gold - en slum - bers kiss \_\_\_\_\_ your eyes \_\_\_\_\_

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

Smiles a - wake you when you rise

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

Sleep, sleep, pret - ty maid - ens

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

Sleep, sleep, sleep, pret - ty maid - ens

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

do not cry, And I will sing a

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

do not cry, And I will

A Golden Lullaby.

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

*p*

lul - la - by — Rock them, rock them,

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

sing — a lul - la - by, — Rock them

|| l, :s, :l, | s, :ta, :l, | s, :- :- | - :- :- }

*pp rit.* *a tempo*

lul - la - by.

|| f, :m, :f, | - :m, :f, | m, :- :- | - :- :- }

*pp*

lul - la - by.

*smorz.*

*Red.* \*

|| - : : | : : | d :- :l, | d :- .r :f }

*mp*

Care is hea - vy

*p*



|| m : d : r | s, :- : f, | s, :- : l, | - :- :- }  
 there - fore sleep you.

|| : : | : : | d :- : l, | d : r : f }  
 You are care and

|| : : | : : | m : s : d | t, : r : s, }  
 Sleep, sleep,

|| m : d : r | s, :- : s, ., | d : t, : l, | s, : f, : m, }  
 care must keep you. Sleep, sleep,

|| l, . d : s, : s, | f, : m, :- | : : | : : }  
 pret - ty maid - ens sleep

|| d : t, :- | l, . d : s, : s, | ta, : d : l, | d : r : f }  
 Sleep, pret - ty maid - ens You are care, and

d.f. Ab.

|| : : | : : | (ta.)  
mp d :- :l, | d :r :f }

Care is hea - vy,

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

care — must keep you —

there - fore — sleep — you; do not

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

Sleep — you, do not

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

cry, And I will sing — a lul - la -

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

cry, — And I will sing — a

A Golden Lullaby.

|| ḍ :t, :- | l, :s, :- | l, :s, :- }

- by, ——— Rock them, rock them,

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

lul - la - - by, ——— Rock them,

|| l, :s, :l, | s, :l, :s, | ta, :- :- | - :l, :- }

lul - la - by, ——— lul - la -

|| f, :m, :f, | f, :- :m, | r, :m, :r, | f, :- :- }

lul - la - by, ——— lul - la - - -

*rit.*

|| s, :- :- | - :- : | : : | : : | : : |

- by. ———

|| m, :- :- | - :- : | : : | : : | : : |

- by. ———

*ppp*

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**

SS 1089

SCHOOL SONGS

NOVELLO UNIPRINT SERVICE

TO THE OWL

(a) "WHEN CATS RUN HOME"

TWO-PART SONG

WORDS BY ALFRED LORD TENNYSON

COMPOSED BY

HERBERT HOWELLS

NOVELLO & COMPANY LIMITED

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**

# To the Owl.—(a) "When cats run home."

TWO-PART SONG.

Words by ALFRED Lord TENNYSON.

Composed by HERBERT HOWELLS.

LONDON: NOVELLO AND COMPANY, LIMITED

*Allegretto.*

*pp* *ppp* *p* *pp*

1st SOPRANOS. *p*  
*Doh = G.* : : : When cats run  
 { | : | : | : .m :m .r }  
 2nd SOPRANOS. *p*  
 : : : When cats run  
 { | : | : | : .m :b<sub>1</sub> .se<sub>1</sub> }

*pp*

home and light is come, And dew . . . is cold up - on the  
 { | d .l :l .s | f .m :f | - .m :r .l<sub>1</sub> | r :f }  
 home and light is come, And dew is cold up - on the  
 { | l<sub>1</sub> .,l<sub>1</sub> :t<sub>1</sub> .de | r : .l<sub>1</sub> | r .,l<sub>1</sub> :f<sub>1</sub> .m<sub>1</sub> | f<sub>1</sub> :l<sub>1</sub> }

*p*

Copyright, 1911, by Novello and Company, Limited.

TO THE OWL.

ground, And the far - off stream is dumb, And the whir-ring  
 { | ṃ .r, r : ḍ .f̣ | ṃ :- .ṛ | ḍ : | .ḍ ṣ , ṣ : ḍ' .ṃ' }  
 ground, And the far - off stream is dumb, And the whir-ring  
 { | se, se, se : ḷ .ḷ | ṣ :- .f̣ | ṃ : | .ḷ' ṃ' : ṣ .ḍ' }

*pp* *molto.* *f*

sail goes round, And the whir-ring sail goes round ;  
 { | ṃ' :- .ṛ' | ḍ' .ṣ , ṣ : ḍ' ṃ' { | ṣ' : f̣' | ṃ' : ḍ' } : }  
 sail goes round, And the whir-ring sail goes round ;  
 { | ṣ :- .f̣ | ṃ .ṃ .ṃ : ṣ .ḍ' | ṣ : ṣ | ṣ : }

*f* *ff* *p*

*sonore.*  
*p*  
 A - lone and warm - ing his five wits, The  
 { | ṃ : ṃ ṃ | ḷ : ḷ | ṛ : ṛ | ṃ :- ṃ }  
 A - lone and warm - ing his five wits, The  
 { | ṃ : ṃ ṃ | ḷ : ḷ | ṛ : ṛ | ṃ :- ṃ }  
*pp misterioso.*



TO THE OWL.

*poco allarg.* *a tempo.*

white owl . . in the bel - fry sits.

*G.t.*  
 { | n : m 1, | - , t, d : r n | l, : - | : } }

*poco allarg.* *a tempo.*

white owl . . in the bel - fry sits.

{ | n : m 1, | - , t, d : r n | l, : - | : } }

*poco allarg.* *a tempo.*

*pp* *ppp*

*p*

*p dolce.*

*Doh = C.* *E. 4.*

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

When mer - ry milk - maids click the

*p*

When mer - ry milk - maids click the

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

*dolce.*

*pp* *pp*

TO THE OWL.

*Animato.*

latch, And rare - ly smells the new - mown hay, And the cock hath sung beneath the

{ | l .l :l .s | f .,m :f .s | m .<sup>4.C.</sup>d,n,b :se .l .t | d' .,t :d' .t }

latch, And rare - ly smells the new - mown hay, And the cock hath sung beneath the

{ | f .d :d .de | r .,de :r .t, | d .<sup>4.C.</sup>d,m,m :m .m | l .,m :l .m }

*p poco stac.*

*pp*

thatch Twice or thrice his round - e - lay, Twice or thrice his round - e -

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

thatch Twice or thrice his round - e - lay, Twice or thrice his round - e -

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

*mf cres.*

*f rit.*

*ff*

*mf cres.*

*f rit.*

*ff*

- lay; . . A - lone and warm - ing his five

{ | m' : : : } | m :m .m | l :l | r :r }

- lay; . . A - lone and warm - ing his five,

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

*Più lento.*

*Più lento.*

*Più lento.*

*pp*

TO THE OWL.

Wits, The white owl in the bel-fry sits.

G.t. |m :- .m |, |, :l, | - t, d :r .n |m :- }

*p* *pp* *Tempo lmo.*

The second system of the first section is identical to the first, with the same lyrics and musical notation.

*rit.* *al.* *Lento.*

*rit.* *al.* *Lento.*

*perpendosi.* *ppp*

The second system of the score features vocal lines with dynamic markings *rit.*, *al.*, and *Lento.* The piano accompaniment includes the marking *perpendosi.* and *ppp*.

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**

# AUBADE

TWO-PART SONG FOR FEMALE VOICES

THE WORDS WRITTEN BY SYDNEY DOBELL (FROM "BALDER")

THE MUSIC COMPOSED BY  
JOHN IRELAND.

*Con moto e grazioso.* *mf dolce.*

1st VOICE. It is

2nd VOICE.

PIANO. *mf dolce.*

*col Ped.*

*Con moto e grazioso. ♩. = 63.*

time, . . . . . O ye leaves, . . . . . O ye leaves, On the tree-tops of

*mf dolce.*

It is time, . . . . . O ye leaves, On . . . the tree-tops of

*p*

*Ped. \* Ped. \* simile*

morn - - ing! Laugh down the trees, That the pas-tures may

*cres.*

morn - - ing! Laugh down the trees, That the pas-tures may wake!

*cres.*

*mf* *cres.*

*Ped. \* \**

AUBADE

wake! . . . Laugh . . . . down the trees, That the pas-tures may wake! .

Laugh, laugh down the trees, laugh down the trees, That the pas-tures may

*f* *dim.*

*Ped.* \*

.. It is

wake!

*p*

*f* *p leggiero.*

time, . . . . O ye streams, . . . . O ye streams, On the hill tops of

It is time, . . . . O ye streams, On . . the hill tops of

AUBADE.

morn - - ing! Run down the hills, That the val - leys may  
morn - - ing! Run down the hills, That the val - leys may wake!

*cres.*

*cres.*

*cres.*

wake! . . . Run . . . . down the hills, That the val - leys may wake! . . .  
Run, run down the hills, run down the hills, That the val - leys may

*dim.*

*dim.*

*dim.*

. . . It is time, . . . . O ye  
wake! It is time, . . .

*p*

*p*

*f*

*p*

AUBADE.

bells, . . . . O ye bells, In the grey spire of morn - - ing!

. . . O ye bells, In . . the grey spire of morn - - ing!

*f*

*f* Ring down the spire, That the ham - let may waken! . . . Ring . . .

*f* Ring down the spire, That the ham - let may wake! Ring, ring down the

*mf* . . . down the spire, That the ham - let may wake, may wake! . . .

*mf* spire, That the ham - let may wake, . . . may wake! . . .

*f* *ff*

*Sva.*

Detailed description: This is a musical score for a piece titled 'AUBADE'. It consists of vocal parts and piano accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts are written in treble clef, and the piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are: 'bells, . . . . O ye bells, In the grey spire of morn - - ing! . . . O ye bells, In . . the grey spire of morn - - ing! Ring down the spire, That the ham - let may waken! . . . Ring . . . Ring down the spire, That the ham - let may wake! Ring, ring down the . . . down the spire, That the ham - let may wake, may wake! . . . spire, That the ham - let may wake, . . . may wake! . . .'. The score includes various musical notations such as dynamics (*f*, *mf*, *ff*), crescendos (*cres.*), and accents (*>*). The piano part features a prominent bass line with chords and moving lines. The vocal lines are melodic and expressive. The score is divided into several systems, with the piano part continuing throughout. A watermark 'MUSIC FOR PIANO' is visible across the page.



# Evening Song

BY

JOHN IRELAND

ONLINE PERUSAL SCORE ONLY  
NOT FOR USE IN PERFORMANCE

**NOVELLO**

Order No. NOV160091

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**

# EVENING SONG

TWO-PART SONG FOR FEMALE VOICES

THE WORDS BY J. VILA BLAKE (FROM RÜCKERT)

THE MUSIC COMPOSED BY

JOHN IRELAND.

*Allegretto pastorale.* ♩ = 58.

*p* L.H. —

Ped. — \* Ped. \*

1st VOICE. —

I stood on the moun - tain side, . . . While the sun was set - ting;

2nd VOICE. —

I stood on the moun - tain side, . . . While the sun was set - ting;

L.H. —

Ped. \*

*p* —

Thrown o'er all the woods I saw . . . Eve - ning's gold - en net - ting.

*p* —

Thrown o'er all the woods I saw . . . Eve - ning's gold - en net - ting.

L.H. —

*p* —

Ped. \*

EVENING SONG.

Clouds of heav'n a - bove the field Dew - y hung, and weep - ing ;  
 Clouds of heav'n a - bove the field Dew - y hung, and weep - ing ;

*mf* Lull'd by eve - ning - toll - ing bells *p* Gen - tle earth lay sleep - ing, lay  
*mf* Lull'd by eve - ning - toll - ing bells *p* Gen - tle earth . . . lay

sleep - ing.  
 sleep - ing.  
 L.H.  
 Ped. \* Ped. \*

*p* Said I, "O my heart, be still, . . . Still with si - lent Na - ture,  
*p* Said I, "O my heart, be still, . . . Still with si - lent Na ture,  
 L.H.  
 Ped. \*

EVENING SONG.

And pre - pare thy - self to rest . . With each earth - born crea - ture."

And pre - pare thy - self to rest . . With each earth - born crea - ture."

*p* L.H. *Ped.* \*

All the lit - tle blos - soms then Closed their eyes in slum - ber,

All the lit - tle blos - soms then Closed their eyes in slum - ber,

*mf* And the still brook sang to sleep *p* Wave - lets, wavelets with - out . . . .

*mf* And the still brook sang to sleep *p* Wave - lets, wave-lets with-out

EVENING SONG.

num - ber.

num - ber.

L.H.

Ped. \* Ped. \*

This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in a soprano and alto register, both in a B-flat major key with a 3/4 time signature. The piano accompaniment features a flowing eighth-note melody in the left hand and a harmonic accompaniment in the right hand. Pedal points are indicated at the end of the system.

*p* Dew - y larks sought joy - ful - ly, joy - ful - ly Low nests in the clo - ver,

*p* Dew - y larks sought joy - ful - ly, joy - ful - ly Low nests in the clo - ver,

*mp* *pp*

Ped. \*

This system contains the second two vocal staves and the piano accompaniment. The vocal parts continue with the lyrics. The piano accompaniment includes dynamic markings of *mp* and *pp*. Pedal points are indicated at the end of the system.

And in glens the stag and doe . . . Slept, for day was o - ver.

And in glens the stag and doe . . . Slept, for day was o - ver.

*p* *pp*

This system contains the final two vocal staves and the piano accompaniment. The vocal parts conclude the phrase. The piano accompaniment features a *pp* dynamic marking. Pedal points are indicated at the end of the system.

EVENING SONG.

*mf espress.*

Bless - ed he who owns his roof!— There sweet sleep comes o'er . . . him ;

*mf espress.*

Bless - ed he who owns his roof!— There sweet sleep comes o'er him ;

*mf dolce.*

*rit.* *a tempo. dolciss.*

And if far from home he roam,— Kind - ly dreams re - store him, re -

*rit.* *a tempo. p dolciss.*

And if far from home he roam,— Kind - ly, kind - ly dreams re -

*espress.* *rit.* *p a tempo.*

- store him.

- store him.

L.H. *pp* *rit. e smorz.*

*Ped.* \*

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**



# OLD KING COLE

Two Part Canon for Equal Voices

Duration:- 1min.

PETER JENKYNs

Allegretto (♩=92)

1st VOICE

2nd VOICE

PIANO

*mp*

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

Old King Cole was a mer-ry old soul, And a mer-ry old soul was he, He

*mf* d' .d' :t .s ,s | l ,l .l :m .m ,m }

Old King Cole was a mer-ry old soul, And a

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

called for his pipe, And he called for his bowl, And he called for his fid - dlers

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

mer-ry old soul was he, He called for his pipe, And he

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

three; He called for his pipe, And he called for his bowl, And he

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

called for his bowl, And he called for his fid - dlers three; He

|| l .t ,d' :f .r | m : | : | : |

called for his fid - dlers three.

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

called for his pipe, And he called for his bowl, And he called for his fid - dlers three.

*pp*

|| : | : | : | *f* .s | d ,r .m ,f :s .m }

Now ev - 'ry fid - dler

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

Now ev - 'ry fid - dler had a fine fid - dle, And a ve - ry fine fid - dle had

*mf*

E.A. 37040

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

had a fine fid-dle, And a ve-ry fine fid-dle had he, O there's

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

he, O there's none so fair, As can com- pare, With King

||m .m :s .m | f ,m .r ,d :t, .t, ,t, | d .m ,s :d' .d' | d' :s' ||

none so fair as can com- pare, With King Cole and his fid- dlers three.

||d .m ,s :d' .d' | d' :s' ||

Cole and his fid- dlers three. —

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

Old King Cole was a mer-ry old soul, And a mer-ry old soul was he, He

|| : | : | *mp* ||d' .d' :t .s ,s | l ,l .l :m .m ,m }

Old King Cole was a mer-ry old soul, And a

||s .s ,s :se .t ,t | l .l ,l :m .m ,m | d .r ,m :r .r }  
 called for his pipe, And he called for his bowl, And he called for his fid - dlers  
 ||f ,f .m :r .r | d :- .s | s .s ,s :se .t ,t }  
 mer-ry old soul was he, He called for his pipe, And he

||d :- .s | l .s ,s :t. .t. ,t. | d .d ,d :d' .t ,t }  
 three; He called for his pipe, And he called for his bowl, And he  
 ||l .l ,l :m .m ,m | d .r ,m :r .r | d :- .s }  
 called for his bowl, And he called for his fid - dlers three; He

||l .t ,d' :f .r | m : | : | : ||  
 called for his fid - dlers three.  
 ||l .s ,s :t. .t. ,t. | d .d ,d :d' .t ,t | l .t ,d' :f .r | m :- ||  
 called for his pipe, And he called for his bowl, And he called for his fid - dlers three.

E.A. 37040

# A LONDON MEDLEY

arranged by Gareth Malone

for two-part choir with piano accompaniment and guitar chord boxes



Supporting the **Sing London!** Festival

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**

# A LONDON MEDLEY

Arranged by Gareth Malone

Andantino  $\text{♩} = 85$

Choir I

Choir II

D Em/D Dmaj7 D Em/D G/D Dmaj7 Em/D A/D

*mp*

D Gmaj7/B G F#7 Bm F#7/A#

5 *mf* *f*

10

Asus4 D Bm F#m D7 Gmaj7

Ah ma - gic

Choir II *mp*

That cer - tain night, the night we met, there was ma - gic a -

*mp* *p*

© Copyright 2007 Novello & Company Limited.

16

F#7 Bm F#7/A# D/A F#m G A/G D

*mf*

in the air. There were an - gels danc - ing at the

*mf*

broad in the air. There were an - gels danc - ing at the

*pp* *mf*

22

Em7b5 Dmaj7/A Gmaj7/B Em7 G/A

*p*

Ritz! Night - in - gale sang

*p*

Ritz! And a Night - in - gale sang in Berk' - ley

*p dolce*

27

D Dmaj7 D6 Em7

*f*

A - ny time you're Lam - beth way, - A - ny eve - ning, a - ny day, - You'll find us

Square. A - ny eve - ning, a - ny day, - You'll find us

*f*

20.



32

A7 D A7 D

all Do - in' the Lam - beth Walk. HEY! Ev' - ry lit - tle

all Do - in' the Lam - beth Walk. HEY! Ev' - ry lit - tle

*p*

36

D/C# Bm B7 Em7

Lam - beth gal, — With her lit - tle Lam - beth pal, — You'll find 'em

Lam - beth gal, — With her lit - tle Lam - beth pal, — You'll find 'em

40

A7

all Do - in' the Lam - beth

all Do - in' the Lam - beth Do - in' the Lam - beth

*mf*

Allegro moderato (In 4 with a slower pulse) ♩ = 120

44

D Baug<sup>7</sup> Em A D Baug<sup>7</sup>

*mp*

May-be it's be-cause I'm a Lon-don-er that I love Lon-don so, may-be it's be-cause I'm a

walk! *mp* may-be it's be-cause I'm a

49

Em A D Baug<sup>7</sup>

Lon-don-er that I think of her wher-ev-er I go I get a fun-ny feel-ing in

Lon-don-er that I think of her wher-ev-er I go I get a fun-ny feel-ing in

53

Em A F#7 A/B B7

-side of me just walk-ing up and down, may-be it's be-cause I'm a

-side of me just walk-ing up and down, I love

*f*

57

G G#dim D/A B7 E9 A7 D A/D

Lon - don - er that I love Lon - don Town.  
 Lon - don, Yes I love Lon - don Town.

61

D F#/C# Bm7

Lon - don's burn - ing Lon - don's burn - ing fetch the en - gine fetch the  
 Lon - don's burn - ing Lon - don's burn - ing fetch the en - gine fetch the

65

Dmaj7/A Gmaj7 D/F# Em

en - gine Fire! Fire! Fire! Fire! Pour on wa - ter, pour on  
 en - gine Fire! Fire! Fire! Fire! Pour on wa - ter,

2ed.

69

A<sup>6</sup> F<sup>♯</sup>/C<sup>♯</sup> Bm<sup>7</sup>

wa - ter. Lon - don's burn - ning Lon - don's burn - ning fetch the en - gine fetch the

Dir - ty old ri - ver... must you keep roll - ing... roll - ing in - to... the night

*P*

73

Dmaj<sup>7</sup>/A Gmaj<sup>7</sup> D/F<sup>♯</sup> Em

en - gine Fire! Fire! Fire! Fire! Pour on wa - ter, pour on

Peo - ple so bu - sy make me feel diz - zy, ta - xi lights shine... so bright...

77

A Em<sup>7</sup> B<sup>7</sup>/D<sup>♯</sup> Em/D A<sup>7</sup>

wa - ter. but I don't... need no friends...

but I don't... need no friends... as long as I gaze...

82

D A7/C# G A A7

*Optional Choir III*

Tutti

Lon - don's

I am in pa - ra - dise

— on Wa - ter - loo sun - set I am in pa - ra - dise — Dir - ty old ri -

*mp*

86

D Dmaj7/C# Bm7 D/A

With a strong rhythmic pulse

burn - ing Lon - don's burn - ing fetch the en - gine fetch the en - gine Fire!

Have you seen — the old man in the closed down mar - ket,

- ver — must you keep roll - ing, roll - ing in - to — the night Peo - ple so bu -

*Red.*

90

G D/F# Em A6

Fire! Fire! Fire! Pour on wa - ter, pour on wa - ter. Lon - don's

Kick - ing up — the pa - pers with his worn out shoes? —

- sy — make me feel diz - zy, ta - xi lights shine — so bright. — but I don't —

94

Bm D/A Em<sup>7</sup> D

burn - ing Lon don's burn - ing fetch the en - gine fetch the en - gine Fire!

*Bring out melody*

In his eyes\_ you see no pride, Hands held loose - ly by his side,\_

\_ need no friends\_ as long as I gaze\_

*f*

98

G D/F# A<sup>7</sup> D G D

Fire! Fire! Fire! Pour on wa - ter, pour on wa - ter.

Yes - ter - day's\_ pa - pers tell - ing yes - ter - day's\_ news. So how can you tell\_

\_ on Wa - ter - loo sun - set I am in pa - ra - dise. So how can you tell\_

*f*

103

D/F# A Bm Bm/A E/G#

*p* me you're lone - ly

*p* me you're lone - ly And say for you\_ that the sun don't\_

*subito p*

108

A A/G A/F# A/E D A/C#

*f*

Shine oh shine on the Streets of Lon - don\_ Let me take\_ you\_ by the hand\_ And

shine? Let me take\_ you\_ by the hand\_ And

*mp* *f*

112

Bm D/A G D/F#

lead you through\_ the streets of Lon - don, I'll show you some - thing\_ to

lead you through\_ the streets of Lon - don, I'll show you some - thing\_ to

116

A7 D A E/G# F# F#7

make you change\_ your mind.

make you change\_ your mind. Ev-'ry day I look at the world\_ from my

*ff*

120

B A E/G# F# F#7

Lon - don Bridge is fall - ing down! Lon - don Bridge is fall - ing down!

win - dow. The chil - ly, chil - li - est eve - ning time.

124

B B/A G#m7 B/F# B/E B/D# B/C#

Wat - er - loo sun - set's fine. Lon - don Bridge is fall - ing down!

Wat - er - loo sun - set's fine. Lon - don Bridge is fall - ing down!

rit.

128

E G#m/D# C#m7 G#m7/B F#m7 A/B B7

Lon - don is sing - ing, yes and Lon - don is win - ning, now

Now the whole of Lon - don sings! Lon - don sings! Lon - don sings!

*mf*



132

E G#m/D# C#m7 E/B A6 A/B E C7

Lon - don start run - ning the O - lym - pics are com - ing!

What's the song that they all sing? They sing "Lon - don!"

**Maestoso** ♩ = 110

F Am/E Dm7 F/C Bb6 Gm7 B7/C

Optional descant

136

Ah Ah Ah

Lon - don is sing - ing, yes and Lon - don is win - ning, now

Optional descant

Ah Ah Ah

Now the whole of Lon - don sings! Lon - don sings! Lon - don sings!

140

F Am/E Dm7 F/C Bb6 F/C F

Lon - don start run - ning the O - lym - pics are com - ing!

What's the song that they all sing? They sing "Lon - don!"

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**

# I WOULD THAT MY LOVE.

(Op. 63, No. 1.)

MENDELSSOHN.

*Allegro con moto.*

1st SOPRANO.  
I would . . . that my love could si - lent - ly

2nd SOPRANO.  
I would . . . that my love could si - lent - ly

PIANO.  
*p*

Flow . . . in a sin - gle word, I'd . . . give it the mer - ry breez - es, They'd

Flow . . . in a sin - gle word, I'd give it the mer - ry breez - es, They'd

*cres. cres. f*

waft it a - way in sport, I'd give it the mer - ry breez - es, They'd

*cres. cres. f*

waft it a - way in sport, I'd give it the mer - ry breez - es, They'd

*cres. sf cres. f*

I WOULD THAT MY LOVE.

waft it a-way in sport, a-way in sport, . . . they'd  
waft it a-way in sport, a-way in sport, . . . they'd

*p* *sf*

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and sforzando (*sf*).

waft it a-way in sport.  
waft it a-way in sport.

*sf* *sf* *p*

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano accompaniment continues with the eighth-note pattern. Dynamics include sforzando (*sf*) and piano (*p*).

To thee . . . on their wings, my fair - est, That  
To thee . . . on their wings, my fair - est, That

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The piano accompaniment continues with the eighth-note pattern. Dynamics include piano (*p*).

soul - felt word they would bear, Shouldst hear it at ev - 'ry mo - ment, And . . .  
soul - felt word they would bear, Shouldst hear it at ev - 'ry mo - ment And

This system contains the seventh and eighth systems of music. The seventh system has two vocal staves and a piano accompaniment. The eighth system has two vocal staves and a piano accompaniment. The piano accompaniment continues with the eighth-note pattern. Dynamics include piano (*p*).

I WOULD THAT MY LOVE.

hear . . it ev - 'ry - where, Shouldst hear it at ev - 'ry mo - ment, And . .

hear . . it ev - 'ry - where, Shouldst hear it at ev - 'ry mo - ment, And . .

*cres.* *cres.* *f*

*cres.* *sf cres.* *f*

hear . . it ev - 'ry - where, and ev - 'ry - where, . . and . .

hear . . it ev - 'ry - where, and ev - 'ry - where, . . and . .

*p* *sf*

hear . . it ev - 'ry - where.

hear . . it ev - 'ry - where.

*sf* *sf* *p*

*pp* At night, . . when thine eye-lids in slum - ber Have

*pp* At night, . . when thine eye-lids in Jun - ber Have

*pp*

*Ped.* \*

I WOULD THAT MY LOVE.

*sempre pp* *cres.*

clos'd those bright heav'nly beams, Still there my love . . it will haunt thee,

*sempre pp* *cres.*

clos'd those bright heav'nly beams, Still there my love . . it will haunt thee,

*cres.* *f*

E'en in thy deep-est dreams, Still there my love . . it will haunt thee, E'en . .

*cres.* *f*

E'en in thy deep-est dreams, Still there my love it will haunt thee, E'en . .

*dim.*

*p* *sf*

in . . thy deep-est dreams, e'en in thy deep - - est, e'en . .

*p* *sf*

in . . thy deep-est dreams, thy deep-est dreams, e'en . .

in . . . thy deep - est, deep - - est dreams.

in . . . thy deep - est, deep - - est dreams. (Translated from H. HEINE.)

*p*

*Ped.* *Ped.*

# SONGS OF THE OPEN

FOUR SONGS FOR CHILDREN'S VOICES

## No. 1. The Angler's Song

TWO-PART SONG

Words by IZAAC WALTON

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.

**Allegro moderato**

1st VOICE

2nd VOICE

PIANO

*Lah = C Doh = Eb*

*Allegro moderato* ♩ = 84 - 88

*mp*

*mp leggiero*

1. As in-ward love breeds out-ward talk, The  
3. I care not, I, to fish in seas - Fresh

*mp leggiero*

1. As in-ward love breeds out-ward talk, The  
3. I care not, I, to fish in seas - Fresh

*dim.* *stacc.*

Copyright, 1936, by Novello & Company, Limited

MADE IN ENGLAND.

16326

THE ANGLER'S SONG

hound some praise, and some the hawk; Some, bet - ter - pleased with  
 riv - ers - best my mind do - please, Whose sweet calm course I

{ | d . t<sub>1</sub> , l<sub>1</sub> : r . r | m . r , d : fe . m , r | se . b , m : b . m , r }

hound some praise, and some the hawk; Some, bet - ter - pleased with  
 riv - ers - best my mind do - please, Whose sweet calm course I

{ | d . t<sub>1</sub> , l<sub>1</sub> : l<sub>1</sub> . l<sub>1</sub> | l<sub>1</sub> . t<sub>1</sub> , d : r . d , t | m . r , d : r . d }

*cresc. poco a poco*

pri - vate sport, Use ten - nis; some a mis - tress court; But  
 con - tem - plate, And seek in life to im - i - tate: In

{ | se . b , m : l . se , fe | t . m , b : se . b , se | l . se , l : t . m }

*cresc. poco a poco*

pri - vate sport, Use ten - nis; some a mis - tress court;  
 con - tem - plate, And seek in life to im - i - tate:

{ | t<sub>1</sub> . t<sub>1</sub> , r : d . d , m | r . d , r : m . r , m | fe . m , b : se . }

*cresc. poco a poco*

*poco dim.*

these de - lights I nei - ther wish Nor en - vy -  
 civ - il bounds I fain would keep, And for my -

{ | d<sup>1</sup> . , d<sup>1</sup> : t . d<sup>1</sup> , t | l . t , l : s . l , s | m : r . m , r }

*f*

But these I nei - ther wish Nor en - vy -  
 In bounds I fain would keep, And for my -

{ | d : s . , s | r . d , r : m . d | l<sub>1</sub> . s<sub>1</sub> , l<sub>1</sub> : r . l<sub>1</sub> , t<sub>1</sub> }

*mf*

*poco dim.*



THE ANGLER'S SONG

*mp*

while I free-ly fish.  
past of-fen-ces weep.

*mp*

while I free-ly fish.  
past of-fen-ces weep.

*p*

*mf*

*mp* *leggiero*

2. Of re-cre-a-tion there is none So-  
4. As well con-tent no prize to take, As-

*mp* *leggiero*

2. Of re-cre-a-tion there is none So-  
4. As well con-tent no prize to take, As-

*dim.*

*stacc.*

free as fish-ing is a-lone; All o-ther pas-times  
use of tak-en prize to make: For so our Lord was

free as fish-ing is a-lone; All o-ther pas-times.  
use of tak-en prize to make: For so our Lord was

THE ANGLER'S SONG

*cresc. poco a poco* *f*

do no\_ less Than mind and bo - dy\_ both pos - sess; My hand a - lone my\_ pleas - ed, when He\_ fish - ers made fish - ers of\_ men: Where (which is in no\_

{ se . b , m : l . se , fe | t . m , b : se . b , se | l . se , l : t . m | d' . , d' : t . d' , t }

*cresc. poco a poco* *f*

do no\_ less Than mind and bo - dy\_ both pos - sess; My hand my pleas - ed, when He\_ fish - ers made fish - ers of\_ men: Where (which is

{ t , . t , r : d . d , m | r . d , r : m . r , m | fe . m , b : se . | . d : s . , s }

*cresc. poco a poco* *mf*

*poco dim.* *mp*

work can do So\_ I can fish and stu - dy too. o - ther game) A\_ man may fish and praise His name.

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

*poco dim.* *mp*

work can do So\_ I can fish and stu - dy too. in no game) A\_ man may fish and praise His name.

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

*poco dim.* *p* *mf*

*D.S.* *After last verse*

*poco rit.*

*D.S.* *dim.* *p*

# The Lyric Collection of Choral Music



Staff

## SECULAR

Edited by J. MICHAEL DIACK

No. 1834. WHEN LOVE WITHIN THE HEART AWAKENS.  
(Duet)

ONLINE PERUSAL SCORE ONLY  
NOT FOR USE IN PERFORMANCE

# Duet. — When love within the heart awakens.

Words by  
J. MICHAEL DIACK.

(Papagena and Papageno.)

MOZART  
from The Magic Flute.

Andantino.  $\text{♩} = 104$

PAPAGENA.

When love with - in the heart a - wakens All na - ture

The first system of the musical score for Papagena's part. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

PAPAGENO.

glows with bright - er hue, The birds a sweet - er song are singing, The sky ap -

The second system of the musical score. Papageno's vocal line starts with a quarter note, followed by eighth and quarter notes. The piano accompaniment continues with the same eighth-note pattern as in the first system.

PAPAGENA.

In love our hopes and long - ings meet, Love makes our  
pears a rich - er blue.

The third system of the musical score. Papagena's vocal line has a more melodic contour with some slurs. The piano accompaniment includes some longer notes and rests, with a *pp* dynamic marking in the right hand.

hap - pi - ness com - plete, Love makes our hap - pi - ness com - plete. A

The fourth system of the musical score. Papageno's vocal line features a melodic phrase that ends with a fermata. The piano accompaniment concludes with a *p* dynamic marking. A section marker 'A' is placed above the final measure of the vocal line.

PAPAGENA.

O light of life! mys-ter - ious power! The great-est

PAPAGENO.

gift — the gods — be - stow, On cot and pal - ace thou — canst shower A pur - er

PAPAGENA.

Thy glad'ning ray on all — may shine, Filling our  
joy — than wealth can know.

hearts with bliss di - vine, fill - ing our hearts with bliss di - vine. **B**

Fill — our hearts with bliss di - vine, fill our

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats. The lyrics are "Fill — our hearts with bliss di - vine, fill our". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

hearts with bliss di - vine, Ev - er on our path - way shine, Fill our

C

The second system continues the vocal and piano parts. The lyrics are "hearts with bliss di - vine, Ev - er on our path - way shine, Fill our". A common time signature change (C) is indicated above the vocal staff. The piano accompaniment includes a piano (*p*) dynamic marking and a fermata over the final chord.

hearts with bliss di - vine, Ev - er on our path - way shine, Ev - er

The third system continues the vocal and piano parts. The lyrics are "hearts with bliss di - vine, Ev - er on our path - way shine, Ev - er". The piano accompaniment features a piano (*p*) dynamic marking and a fermata over the final chord.

on our pathway shine, ev - er on our pathway shine.

The fourth system concludes the vocal and piano parts. The lyrics are "on our pathway shine, ev - er on our pathway shine.". The piano accompaniment includes a piano (*p*) dynamic marking and a *cresc.* (crescendo) marking.

# Tarik O'Regan

WE REMEMBER THEM

From *Triptych*

(2006)

for SA chorus (soprano solo)

ONLINE PERUSAL SCORE ONLY  
NOT FOR USE IN PERFORMANCE

NOVELLO

# We Remember Them

## Duration

5'

## Instrumentation

SA chorus (soprano solo)  
organ

## Notes

*We Remember Them* is an arrangement of the central section of the three-movement work, *Triptych*, which itself represents the concatenation of two commissions.

Movement I (*Threnody*) was commissioned with funds from The RVW Trust for the inaugural concert of the Choir of London conducted by Jeremy Summerly in Christ Church, Spitalfields on 18<sup>th</sup> December, 2004; the work was subsequently toured by the Choir to Jerusalem and the West Bank from 19<sup>th</sup> December to 26<sup>th</sup> December, 2004.

Movements II (*As We Remember Them*) and III (*From Heaven Distilled a Clemency*), commissioned by Portsmouth Grammar School with financial support from the PRS Foundation, were premiered as *And There Was a Great Calm* in a contiguous version for lower strings and upper voices by the Portsmouth Grammar School Chamber Choir and the London Mozart Players in a concert at Portsmouth Anglican Cathedral on 13<sup>th</sup> November, 2005 conducted by Nicolae Moldoveanu.

## Text

*In the rising of the sun and at its going down, we remember them.*  
*In the blowing of the wind and in the chill of winter, we remember them.*  
*In the opening buds and in the rebirth of spring, we remember them.*  
*In the blueness of the sky and in the warmth of summer, we remember them.*  
*In the rustling of the leaves and in the beauty of autumn, we remember them.*  
*When [we're] weary and in need of strength, we remember them.*  
*When [we're] lost and sick at heart, we remember them.*  
*So long as we live, they too shall live, for they are part of us,*  
*As we remember them.*

Roland B. Gittelsohn (1910 – 1995) [adapted],  
from 'The Gates of Repentance' (1978)

Tarik O'Regan  
New York, November 2006



This arrangement of 'We Remember Them' is taken from 'Triptych', a work for strings and chorus commissioned in two parts:  
Movement I by the Choir of London with the generous support of the RVW Trust; Movements II & III by Portsmouth Grammar School  
for the London Mozart Players and Portsmouth Grammar School Chamber Choir  
with financial support from the PRS Foundation

# We Remember Them

from *Triptych*

Tarik O'Regan  
(b. 1978)

**Moderato**  
♩ = 88

SOPRANO SOLO

SOPRANO

ALTO

Gt

Organ *ppp* Sw. *pp*

Pedals *ppp* *pp*

9

Org. *mp* *p subito* **A**

Ped. *p* *mp* Sw. to Ped 16'

18

Org. *p* *mp* *mf* Sw. *pp subito*

Ped. *mf*

27 B *p*

S. Solo

In the

Org.

Gt *p*

*ppp sempre*

Ped.

34

S. Solo

ris - ing of the sun and at its go - ing down, \_\_\_\_\_

S. *p*

we re - mem - ber them. \_\_\_\_\_

A. *p*

we re - mem - ber them. \_\_\_\_\_

Org.

*p*

40

S. Solo

In the blow-ing of the wind and in the chill of win-ter, \_\_\_\_\_

S. *p* we\_

A. *p* we\_

Org.

Gt to Ped 16'

Ped. *p*

46

S. Solo

In the o - pen - ing buds and

S. re-mem - ber them. \_\_\_\_\_

A. re-mem - ber them. \_\_\_\_\_

Org.

Ped. *p*

**C**

*mp*

52

S. Solo *mp*  
in the re-birth of spring, In the blue-ness of the sky and

S. *p*  
we re - mem - ber,

A. *p*  
we re - mem - ber,

Org. *p*

Ped.

57

S. Solo *mf* **D**  
in the warmth of sum - mer,

S. *mp* *mf*  
re - mem - ber, we re - mem - ber

A. *mp* *mf*  
re - mem - ber, we re - mem - ber

Org. *mp* *mf*  
Sw. *mp* *mf*

Ped. *mp* *mf*  
Sw. to Ped 8'

61 E

S. *p*  
them. In

A. *p*  
them. In

Org. *p* Gt *mf subito* *p*

Ped. *p* (*p*)

66

S. the rust-ling of the leaves and in the beau-ty of au-tumn,

A. the rust-ling of the leaves and in the beau-ty of au-tumn,

Org. Sw.

Ped.

72

S. *mp* F *p*  
 — we re-mem-ber them. When we're

A. *mp* *p*  
 — we re-mem-ber them. When,

Org. *mp* *pp*

Ped. Sw. to Ped. 16'

77

S. wea-ry and in need of strength, we re-mem-ber them.

A. when we're wea-ry and in need of strength, we re-mem-ber them.

Org. *p*

Ped.

82 **G** *mp*

S. When we're lost and sick at heart,

A. When, when we're lost and sick at heart,

Org. *mp*

Ped.

87 **H**

S. *mf* we re-mem-ber them. *f* So long as we live, *ff*

A. *mf* we re-mem-ber them. *f* So long as we *ff*

Org. *mf* *f* *ff*

Ped. *f*

Gt to Ped. 16'

91

S. *ff*  
 — they too shall live, for they are part of us, As we re-mem-ber

A. *ff*  
 live, they too shall live, for they are part of us, As we re-mem-ber

Org.

Ped.

96

S. them.

A. them.

Org. *p subito*  
 Sw.

Ped.

99

Org. *pp*

Ped. Sw. to Ped. 16'





# The Ladybird

TWO-PART SONG FOR EQUAL VOICES  
(S. S.)

Words traditional  
Tune by HILDA GREIG

arr. by ELIZABETH POSTON

Andante sostenuto piacevole  $\text{♩} = 48$

Key G.  $\{ : : | : : | : : | : : | : : | : : \}$

Piano *mf espr.*

*mp*

1. Bless - ed\* Bis - hop Bar - na-bee, Tell me when my wed - ding be?  
 $\{ s, : - id | d : - t, d | r : - m | f : - : - m : - f | s : - l, s | f : - m | r : - : - \}$

*mp*

If it be to - mor - row day Spread your wings and fly a - way.  
 $\{ m : - f | s : - l, s | f : - m | r : - : - m : - r | d : - r, d | l, : - t, d : - : - \}$

\*Suffolk name for Ladybird.

The copying or duplication of any part of this work in any way whatsoever, is forbidden as contrary to the Copyright Act of 1911.

Duration 1 min. 40 secs.

© Copyright 1956 by J. Curwen & Sons Ltd. ®

*mm (hum gently)*

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

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

*mp*

2. On my left hand fin - ger third Sits a bright red la - dy-bird:

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

*mp*

2. On my left hand fin - ger third Sits a bright red la - dy-bird:

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

*mp*

*mf*

Bar - na-bee! - my wed - ding day You can tell - now fly a - way.

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

*mf*

Bar - na-bee! - my wed - ding day You can tell - now fly a - way.

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

*mf*

*poco dim.*

*poco mf* *meno f*

*mm* *mm*

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

*poco mf* *meno f*

*mm* *mm*

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

*poco mf sonore* *poco mp*

*mf* *mf*

3. In the salt - ings by the sea Now is on - ly left to me

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

3. In the salt - ings by the sea Now is on - ly left to me

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

*mf*

*poco rit.* *meno f*

Mem - ries of a sum - mer day When I gave my heart a - way.

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

*meno f*

Mem - ries of a sum - mer day When I gave my heart a - way.

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

*poco rit.* *meno f*

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**

# HOW SWEET THE MOONLIGHT SLEEPS

TWO-PART SONG

WORDS BY SHAKESPEARE

MUSIC BY

## GEORGE RATHBONE

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante moderato. ♩ = about 104*

PIANO *mf Calmly*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Calmly*

How sweet the moon - light sleeps up - on this bank!

*pp Calmly*

How sweet the moon - light sleeps up - on this bank!

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

*poco cres.*

Here will we sit, . . . and let the sounds of mu - sic, . . . and let the

*poco cres.*

Here will we sit, . . . and let the sounds, . . .

*poco cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

HOW SWEET THE MOONLIGHT SLEEPS

sounds of mu - sic Creep . . . in our  
 and let the sounds . . . Creep . . . in our

*poco rit.* *pp* ears: soft still - ness, and the  
 ears: *poco rit.* *pp* soft still - ness,  
*p* *poco rit.*

*Ped.* \*

*poco cres.* *mf* night, soft still - ness, and the night, Be -  
 and the night, *poco cres.* *mf* soft still - ness, and the night, Be -  
*pp* *poco cres.*

*Ped.* \* *Ped.* \* *Ped.* \*

*a tempo* *p* - come . . . the .. touch - es, the touch - es of sweet  
*a tempo* *p* - come the .. touch - es, the touch - es of sweet  
*mf a tempo* *p*

*Ped.* \* *simile*

HOW SWEET THE MOONLIGHT SLEEPS

*cres.* of sweet  
 har - mon-y, . . . be - come . . . the touch - es, the . . .  
*cres.* of sweet  
 har - mon-y, . . . be - come . . . the touch - es, the . . .

har . . . mon - y. . . . . *poco rit.*  
 touch - es of sweet har - mon - y.  
 har - mon - y.  
 touch - es of sweet har - mon - y. . . . . *poco rit.*  
 touch - es of sweet har - mon - y. . . . . *poco rit.*

*p* *poco rit.*

*Ped.* \* *Ped.* \*

**Più mosso**  
 There's not the small - est orb which thou be - hold'st . . . But in his

**Più mosso**  
*f*

*Ped.* \*

HOW SWEET THE MOONLIGHT SLEEPS

mo - tion like an an - - - gel sings,  
There's not the small - est orb which thou be -

The first system of the musical score for 'How Sweet the Moonlight Sleeps'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are 'mo - tion like an an - - - gel sings,' followed by 'There's not the small - est orb which thou be -'. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with various musical notations including slurs, accents, and dynamic markings like 'f'.

But in his mo - tion like an an - - - gel  
- - hold'st . . . But in his mo - tion like an an - - - gel

The second system of the musical score. The vocal line continues with the lyrics 'But in his mo - tion like an an - - - gel' and '- - hold'st . . . But in his mo - tion like an an - - - gel'. The piano accompaniment continues with similar musical notations as the first system.

**Meno mosso**  
sings, Still quir - ing to the  
sings, Still quir - ing, quir - ing to the  
**Meno mosso**

The third system of the musical score, marked 'Meno mosso'. The vocal line has the lyrics 'sings, Still quir - ing to the' and 'sings, Still quir - ing, quir - ing to the'. The piano accompaniment includes the 'Meno mosso' marking and continues with musical notation.



HOW SWEET THE MOONLIGHT SLEEPS

*p*

young - eyed, the young - eyed che - ru - bins; . . . Such

young - eyed, the young - eyed che - ru - bins; . . . Such

*p*

*cres.* im - mor - tal

har - mon - y, such har - mon - y is in, is in im - mor - tal

im - mor - tal ..

*cres.* har - mon - y, such har - mon - y is in, is in im - mor - tal

*cres.*

*Ped.* \*

*p* souls. . . . .

*p* souls. . . . .

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**



# Dear Liza

TWO-PART SONG

Arranged by  
EDMUND RUBBRA

Op. 27

Words and Tune collected by  
HUGH MACKAY

**Vivace**

1st Voice

Key G. ♯:

2nd Voice

(GEORGE)

There's a

**Vivace**

Piano

*mf* *mp*

(LIZA)

Then mend it, dear

hole in the buck-et, dear Li-za, dear Li-za, There's a hole in the buck-et, dear Li-za, a

Copyright, U.S.A., 1939, by Edmund Rubbra

U.K. Sole Selling Agents:

WILLIAM ELKIN MUSIC SERVICES, DEACON HOUSE, BRUNDALL, NORWICH.

New York: G. Schirmer Inc., Sole Agents for U.S.A.

Made in England

CURWEN

Geor-gie, dear Geor-gie, dear Geor-gie, then mend it, dear Geor-gie, dear Geor-gie, mend  
 (l, :d :s, | l, :d :s, | l, :d :d .r | m :s, :s, | l, :d :s, | l, :d :t, )

hole. With what shall I  
 (d :- : | : : | : : | : : | : : | : d .r | m :s, :s, )

it. A straw will  
 (d :- : | : : | : : | : : | : : | : d .r | m :s, :s, )

mend it, dear Li - za, dear Li - za, with what shall I mend it, dear Li - za, mend  
 (l, :d :s, | l, :d :s, | l, :d :d .r | m :s, :s, | l, :d :s, | l, :d :t, )

mend it, dear Geor-gie, dear Geor-gie, A straw will mend it, dear Geor-gie, a  
 (l, :d :s, | l, :d :s, | l, :d :d .r | m :s, :s, | l, :d :s, | l, :d :t, )

it. If the straw be too  
 (d :- : | : : | : : | : : | : : | : d .r | m :s, :s, )

straw. Then cut it, dear Geor-gie, dear

long, dear Li - za, dear Li - za, If the straw be too long, dear Li - za, too long?

*p* *f* *p* *mp*

Geor-gie, dear Geor-gie, then cut it, dear Geor-gie, dear Geor-gie, cut it.

*pp*

With what shall I cut it, dear Li - za, dear Li - za, with

With a knife, dear Geor-gie, dear Geor-gie, dear Geor-gie, with a  
 what shall I cut it, dear Li-za, cut it?

knife, dear Geor-gie, dear Geor-gie, with a knife.  
 If the knife be too blunt, dear Li-za, dear Li-za, If the

*cresc.* *mf pesante*

Then sharpen it, dear  
 knife be too blunt, dear Li-za, too blunt?

*v* *dim*

Geor-gie, dear Geor-gie, dear Geor-gie, then sharpen it, dear Geor-gie, dear Geor-gie, sharpen  
 (1, :d :s, | 1, :d :s, | 1, :d :d .r | m .,s, :s, :s, | 1, :d :s, | 1, :d :t, .t, )

With what shall I  
 ( : : | : : | : : | : : | : :d .r | m :s, :s, )

it?  
 (d :- : | : : | : : | : : | : :d .r | m :s, :s, )

sharpen it, dear Li - za, dear Li - za, With what shall I sharpen it, dear Li - za, sharpen  
 (1, .,d :d :s, | 1, :d :s, | 1, :d :d .r | m :s, :s, | 1, .,d :d :s, | 1, :d :t, .t, )

With a stone, dear  
 ( : :d .r | m :s, :s, )

Geor-gie, dear Geor-gie, dear Geor-gie, with a stone, dear Geor-gie, dear Geor-gie, a stone.  
 (1, :d :s, | 1, :d :s, | 1, :d :d .r | m :s, :s, | 1, :d :s, | 1, :d :t, | d :- : )

it.  
 (d :- : | : : | : : | : : | : : | : : | : : | : : )

*resano*

|| : : | : : | : : | : : | : : |

If the stone be too rough, dear

|| : : | : : | : : | : : | : : |

*mp*

|| : : | : : | : : | : : | : : |

Then smooth it, dear Geor-gie, dear

|| : : | : : | : : | : : | : : |

Li-za, dear Li-za, If the stone be too rough, dear Li-za, too rough?

|| : : | : : | : : | : : | : : |

*p*

Geor-gie, dear Geor-gie, then smooth it, dear Geor-gie, dear Geor-gie, smooth it.

|| : : | : : | : : | : : | : : |

With what shall I smooth it, dear

|| : : | : : | : : | : : | : : |

*mf*



With wa - ter, dear  
 Li - za, dear Li - za, with what shall I smooth it, dear Li - za, smooth

Geor - gie, dear Geor - gie, dear Geor - gie, With wa - ter dear Geor - gie, dear  
 it. With

Geor - gie, with wa - ter. In a  
 what shall I get it, dear Li - za, dear Li - za, With what shall I get it, dear

buck-et, dear Geor-gie, dear Geor-gie, dear Geor-gie, in a buck-et, dear Geor-gie, dear  
 (|| m : s, : s, | l, : d : s, | l, : d : s, | l, : d : d . r | m : s, : s, | l, : d : s, )

Li - za, get it? There's a  
 (|| l, : d : t, | d :- : | : : | : : | : : | : d . r )

Geor-gie, in a bucket.  
 (|| l, : d : t, t, | d . d : : | : : | : : | : : | : : )

hole in the buck-et, dear Li - za, dear Li - za, there's a hole in the buck-et, dear  
 (|| m : s, : s, | l, : d : s, | l, : d : s, | l, : d : d . r | m : s, : s, | l, : d : s, )

Li - za, a hole.  
 (|| l, : d : t, | d :- : | : : | : : | : : | : : )

# COUNTRY GARDENS

Words by  
DORIS ROWLEY

CECIL SHARP  
Arr. by HENRY GEEHL

In a light and jovial manner

Key Eb

1st. VOICE

2nd. VOICE

PIANO

*f* lightly

Rose-bud and Li - ly, Pinks and sweet Wil - ly, The Coun - try Gar - dens

Rose - bud and Li - ly, Pinks and sweet Wil - ly, The Coun - try Gar - dens

{ m : - r l d :- | d' : d' ., t | l : l | s s ., f | m : m ., f }  
 come to Town, Sing them a di - ty, Fresh and so pret - ty, And  
 { d : t, l d :- | m : d ., m | f : f | r t ., r l d : d ., r }  
 come to Town, Sing them a di - ty, Fresh and so pret - ty, And

{ s : d l r : f | m : - r l d :- | d' ., r' : d' ., l l t : s }  
 take some for your La - dy's gown. Buy a bunch of Ros - es,  
 { m : d l d : l, | d : t, l d :- | m : f e | s :- }  
 take some for your La - dy's gown. Buy a bunch,

{ d' ., r' : d' ., l l t : s | d' ., r' : d' ., t | l : r' | t :- . l | s : m ., f }  
 Buy the la - zy Dais - ies Give a hum - ble coin and lose a frown, for to  
 { s : f e | f :- | m : s | f e : r | m : r . d | t, : d ., r }  
 Buy a bunch Give a coin and lose a frown, for to

*cresc.*

|| s :d' .,t ll :l | s .,l :s .,f lm :m .,f }  
 day ve - ry ear - ly wak - ened from their dream - ing, the  
 || m :m .,m lf :r | s .,f :m .,r ld :d .,r }  
 day ve - ry ear - ly wak - ened from their dream - ing, the

|| s :d lr :f | m :- .r ld :- |d' .,r' :d' .,l lt :s }  
 Coun - try Gar - dens came to Town. I must go a - danc - ing  
 || d :ta. ll. :r | d :t. .t ld :- | s :fe lf : }  
 Coun - try Gar - dens came to Town. *mf* *closed lips*

2nd. Solo voice..... 3rd. Solo voice.....  
 || d' .,r' :d' .,l lt :s |d' .,r' :d' .,t ll :r' | t :- .l ls :- }  
 Something sounds en - tranc - ing 'Tis a fid - dler play - ing tunes so sweet  
 || s :fe lf :- | m :s lfc :- | s :fe ls :- }

ALL

||s :d' .,t ll :l |s .,l :s .,f |m :m .,f |s :d lr :i }

Green fields before us, Birdsthat sing a chor - us, As we go danc - ing

||m :d .,m lf :f |r .,t :m .,r ld :d .,d ld :ta, ll, :r }

Green fields before us, Birdsthat sing a chor - us, As we go danc - ing

||m :r ld : | : | : | : | : }

down the street.

||d :t, ld : |d :f |f :l |s .,l :s .,f |m :m .,f }

down the street. We'll go danc - ing mer - ry, mer - ry danc - ing, Oh!

|| : | : | : | : |d :f |f :l |s .,l :s .,f |m : }

All the Coun - try flow'rs have come to Town

||s :d lr :f |m :-r ld :- | : | : | : | : |m .,f }

We'll go danc - ing down the street

Oh! Well

*plightly*

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

Rose-bud and li - ly, Pinks and sweet Wil-ly, The

{ s :d lr :f lm :.rld :- || d' :- lr :d |t, :- ld :- }

go a-danc-ing down the street. Ah!

{ s :d lr :f lm :- .rld :- | d' :- | :- }

Coun-try Gar-dens come to Town Ah!

{ ta :- ll :la |s :f lm :- | d' :d' .,t ll :l }

Ah! Sing them a dit - ty

{ r' :- ld' :- | :ta ll :la |s :f lm : }

Ah!

{ s :s .,f lm :m .,f |s :d lr :f lm :.rld : }

fresh and so pret - ty, and take some for your La - dy's gown.

*mf* { d' .,r' :d' .,l t :s | d' .,r' :d' .,l t :s | d' :d' .,t lI :r' } *poco rall.*

Take the crimson ro - ses, make them in to pos - ies, Dance till the sun is

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

Ah! Ah! Dance till the sun is

*poco rall.*

**Maestoso**

{ t :.t is :- | d' :d' .,t lI :l | s :s .,f lm :- } *rall.*

go - ing down. Peo - ple may stare, but what do we care

{ d :.d lt. :- | d :m .,m lf :m | de :r .,r lt. :d }

go - ing down. Peo - ple may stare, but what do we care

*ff* *rall.*

*a tempo vivo*

{ s :.d . lr .:f . | s : lr :- | d' :- | :- | :- | :- | :- | :- | :- | :- | :- | :- | :- } ||

Coun - try Gar - dens come to Town.

{ m :.d . ld .:r . | m : | f :- | m :- | :- | :- | :- | :- | :- | :- | :- | :- } ||

Coun - try Gar - dens come to Town.

*a tempo vivo*

*Coda*



# SUMMER DAYS

for SA and Piano

Words by S. Longfellow, 1819-1892

Music by

ERIC H. THIMAN

Moderato, ma con anima

*mf*

SOPRANO

The sum-mer days are come a-gain, Once

*mf*

ALTO

The sum-mer days are come a - gain,

Moderato, ma con anima  $\text{♩} = c. 104$

PIANO

*mf*

more the glad earth yields Her gol-den wealth of

Once more the glad earth yields Her

5

rip'ning grain, And breath of clo-ver fields: *mf* And

gol-den wealth of rip'ning grain, And breath of clo-ver fields:

9

deep'ning shade of sum-mer woods, And glow of sum-mer air; And

And deep'ning shade of sum - mer woods, And glow of sum - mer air; And

13

wing-ing thoughts, and hap-py moods Of love and joy— and

wing-ing thoughts, and hap-py moods Of love and joy— and

17

pray'r. *mf* The sum-mer days are come a-gain, The  
 pray'r. *mf* The sum-mer days are come a-gain,-

21

birds are on the wing: God's prais-es, in their  
 The birds are on the wing: God's

26

lov-ing strain Un-con - scious - ly they sing. *mf* We  
 prais-es, in — their lov-ing strain Un-con - scious - ly they sing. *mf*

30

know who giv - eth all the good That doth our cup o'er-brim, For

*mf* We know who giv-eth all the good That doth our cup o'er - brim, For\_

34

sum-mer joy in field and wood We lift our song.

sum-mer joy\_ in\_ field and wood We lift\_ our\_ song, we

38

*allarg.* we lift our song to him. *rall.*

lift, we lift our song to him.

*allarg.* *rall.*

42

\* divisi ad lib.

EDWIN ASHDOWN'S SERIES OF  
VOCAL DUETS FOR CLASS SINGING NO 90

# Dirge for Fidele

Two-Part Song

SHAKESPEARE

R. VAUGHAN WILLIAMS

*Andante tranquillo*

Doh is E { | : : | : : | : : | : : | m :- : r }

1st Voice

Fear no

2nd Voice

*Andante tranquillo*

Accomp<sup>t</sup>

*p dolce*

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

more the heat o' the sun, Nor the fu - rious win - ters

{ l :- : - | s :- : | s :- : l | s :- : fe | m :- : r | f :- : - }

rag - es; Thou thy world - ly task hast done,

|| : : | : : | : : | : : | : : | : : }

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

Home art gone and ta'en thy wag - es.

|| : : | : : | : : | : : | : : | : : }

{ : s :- : s | s :- : l | ta : l . s : f | s :- : s | l : s : m | d :- : d }

Gold - en lads and girls all — must, As chim - ney sweep - ers,

*mf* *p* *cantabile*

{ | : : | f :- :- | - : m : r | d :- :- | : : | : : }  
*pp smorzando* *a tempo*  
 come \_\_\_\_\_ to dust.  
*colla voce* *dolce* *a tempo*

{ | : : | d' :- :- | - :- :- | - : t : l | s : : }  
*pp*  
 Fear \_\_\_\_\_ no more,  
*p dolce*  
 Fear no more the light - ning flash Nor th'all

{ | d' :- :- | - :- :- | - : t : l | s : : | t :- :- }  
 Fear \_\_\_\_\_ no more, Fear  
 { | d' :- : t | l : s : l | s :- :- | s :- : l | s :- : fe }  
 dread - ed thun - der - stone; Fear not slan - der,

no more, Thou hast finish'd  
 cen - sure rash, Thou hast finish'd

joy and moan;  
 joy and moan;

All lov - ers young, all lov - ers must Con -  
 All lov - ers young, all lov - ers must Con - sign - to



sign to thee, and come to dust.  
 thee, and come to dust.

*pp quasi recit.*  
 No ex-or-cis-er harm thee!  
*pp quasi recit.*  
 Nor no witch-craft charm thee!

*pp colla voce*

Ghost un-laid for - bear thee!  
 Nothing ill come near thee!

Tempo I

Qui - et con - sum - ma - tion have;

Qui - et con - sum - ma - tion have;

Tempo I

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a high register, with lyrics 'Qui - et con - sum - ma - tion have;'. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The tempo is marked 'Tempo I'.

And re - nown - - - ed be - thy

And re - nown - - - ed be - thy

*pp smorzando*

*pp smorzando*

*cantabile*

*pp colla parte*

The second system continues the vocal lines with lyrics 'And re - nown - - - ed be - thy'. The piano accompaniment includes markings for 'cantabile' and 'pp colla parte'. The dynamics are marked 'pp smorzando'.

gravel

gravel

*pp*

The third system shows the vocal lines with the marking 'gravel' and the piano accompaniment with the marking 'pp'. The system concludes with a double bar line.



# SUO-GÂN

## LULLABY

FOR TWO-PART CHORUS (S.C.) OR UNISON  
WITH PIANOFORTE ACCOMPANIMENT

Y Geiriau Cymraeg gan  
ROBERT BRYAN  
The English words by  
H. IDRIS BELL

Old Welsh Slumber Song  
Arranged by  
W. S. GWYNN WILLIAMS

Duration under 3 mins.

Con tenerezza (♩=about 76)

1st Voice

2nd Voice

Piano

*pp sostenuto* *p*

*ped.*

1. Sleep, my ba-by,  
1. Hun - a blen-ty'n  
Key F || d : - r | m . s : - }  
*p*

1. Sleep, my ba-by,  
1. Hun - a blen-ty'n  
Key F || d : s, | d . m : - }  
*p*

on my bo-som, Close - ly nes-tle, safe and warm;  
*ar fy myn-wes, Clyd a chynnes yd - yw hon;*  
|| r : - d | m . r : - | d : - r | m . s : - | r : m | d : - }

on my bo - som, Close - ly nes-tle, safe and warm;  
*ar fy myn - wes, Clyd a chynnes yd - yw hon;*  
|| l, : - l, | s, : f, | m, : s, | d . m : - | l, : s, | d : - }

The copying or duplication of any part of this work in any way whatsoever, is forbidden as contrary to the Copyright Act of 1911.  
Copyright, U.S.A., 1938, by W. S. Gwynn Williams

Roberton Publications, The Windmill, Wendover, Aylesbury, Bucks.  
New York: G. Schirmer Inc., Sole Agents for U.S.A.

Made in England

CURWEN

Mo - ther, wakeful, watch - es o'er you, Round you fold-ed  
*Breich - iau mam sy'n dyn am dan-at, Car - iad mam sy*  
 { d : - .r | m .s : - .s | r : - .d | m .r : - | d : - .r | m .s : - .s }

Mo - ther, wakeful, watch - es o'er you, Round you fold-ed  
*Breich - iau mam sy'n dyn am dan - at, Car - iad mam sy*  
 { d : s, | d .m : - .m | l, : - .l, | s, : f, | m, : s, | d .m : - .m }

mo - ther's arm. Sweet, there's no-thing near can hurt you,  
*dan fy mron, Ni chaff dim am-har - u'rh gyn-tun*  
 { r : m | d : - | m : - .f | s .m : - | l : - .f | s .m : - }

mo - ther's arm. Sweet, there's no-thing near can hurt you,  
*dan fy mron, Ni chaff dim am-har - u'rh gyn-tun*  
 { l, : s, | d : - | d : - .r | m .d : - | f : - .r | m .d : - }

*cresc.* *rall. e dim.* *p a tempo*  
 No - thing threatens here your rest; Sleep, my ba-by,  
*Ni wna un-dyn â thi gam; Hun - a'n dawel,*  
 { m : - .f | s .m : - | d' : - .l | s : - | d : - .r | m .s : - }

*cresc.* *p*  
 No - thing threatens here your rest; Sleep, my ba-by,  
*Ni wna un-dyn â thi gam; Hun - a'n dawel,*  
 { d : - .r | m .d : - | l : - .f | m .s, : l, .t, | d : s, | d .m : - }

*rall. e dim.* *a tempo*

sleep and fear not, Sleep you sweet - ly.  
*an - nwyd blen - tyn, Hun - a'n fwoyn ar*  
 || r :- .d | m .r :- | d :- .r | m .s :- .s }

sleep and fear not, Sleep you sweet - ly  
*an - nwyd blen - tyn, Hun - a'n fwoyn ar*  
 || l, :- .l, | s, :f, | m, :s, | d .m :- .m }

on my breast.  
*fron dy fam.*  
 || r :m | d :- | : | : | : || : | : | : ||

on my breast.  
*fron dy fam.*  
 || l, :s, | d :- | : | : | : || : | : | : ||

1 & 2 D.S. 3

2  
 Lulla, lulla, sweetly slumber,  
 Mother's treasure, slumber deep;  
 Lulla, lulla, now you're smiling,  
 Smiling, dear one, through your sleep.  
 Say, are angels bending o'er you,  
 Smiling down from heaven above?  
 Is that heavenly smile your answer,  
 Love from dreamland answering love?

2  
*Huna'n dawel heno, huna,  
 Huna'n fwoyn, y tlws ei lun;  
 Pam yr wyt yn awr yn gwenu,  
 Gwenu'n dirion yn dy hân?  
 Ai angylion fry sy'n gwenu  
 Arnat ti yn gwenu'n llon,  
 Tithau'n gwenu'n ôl dan huno,  
 Huna'n dawel ar fy mron?*

3  
 Hush, my treasure, 'tis a leaflet  
 Beating, beating on the door;  
 Hush, my pretty, 'tis the ripple  
 Lapping, lapping on the shore.  
 Mother watches, nought can harm you,  
 Angel warders gather nigh;  
 Blessed angels, bending o'er you,  
 Sing your lulla, lullaby.

3  
*Paid ag ofni, dim ond deilen,  
 Gura, gura ar y ddôr;  
 Paid ag ofni ton fach unig  
 Sua, sua ar lan y môr;  
 Huna blentyn, nid oes yma  
 Ddim i roddi i ti fraw;  
 Gwena'n dawel yn fy mynwoes  
 Ar yr engyl gwynion draw.*

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**

# Joshua Fought The Battle Of Jericho

Arranged for two part singing  
with Piano accompaniment  
by HARRY DEXTER

DURATION: 3 mins.

Negro Spiritual

Allegro moderato

Piano introduction in 4/4 time, marked *f*. The right hand plays a rhythmic melody of eighth notes, and the left hand plays a steady bass line of eighth notes.

FIRST VOICES *p*  
Jo - shua fought the bat-tle of \_\_\_

SECOND VOICES *p*  
Jo - shua fought the bat-tle of \_\_\_

Vocal and piano accompaniment for the first line. The vocal parts enter with a melody in the right hand and a bass line in the left hand. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, marked *p*.

Je - ri - cho, - Je - ri - cho, - Je - ri - cho, - Jo-shua fought the battle of \_\_\_

Je - ri - cho, - Je - ri - cho, - Je - ri - cho, - Jo-shua fought the battle of \_\_\_

Vocal and piano accompaniment for the second line. The vocal parts repeat the melody from the first line. The piano accompaniment continues with the same rhythmic pattern, marked *p*.

*div.* *f*

Je - ri - cho, — And the walls came tum - bling down. Jo - shua

Je - ri - cho, — And the walls came tum - bling down. Jo-shua fought the bat-tle of —

Jo - shua, Jo - shua, Jo - shua, Jo - shua,

Je - ri - cho, — Je - ri - cho, — Je - ri - cho, — Jo-shua fought the bat-tle of —

*unis.* *mf*

Jo - shua! And the walls came tum - bling down. — You may talk a - bout your king of

Je - ri - cho, And the walls came tum - bling down. — You may talk a - bout your king of



Gi - de - on, You may talk a - bout your man of Saul, There's  
 Gi - de - on, You may talk a - bout your man of Saul, There's

none like good old Jo - shua, At the bat - tle of Je - ri - cho.  
 none like good old Jo - shua, At the bat - tle of Je - ri - cho.

*p* Jo-shua fought the bat-tle of Je-ri - cho, Je-ri - cho, Je-ri - cho,  
*p* Jo-shua fought the bat-tle of Je-ri - cho, Je-ri - cho, Je-ri - cho,

Jo - shua fought the bat - tle of\_\_ Je - ri - cho,\_\_ And the walls came tum - bling

Jo - shua fought the bat - tle of\_\_ Je - ri - cho,\_\_ And the walls came tum - bling

*div.*  
down. Jo - shua, Jo - shua, Jo - shua,

down. Jo-shua fought the bat-tle of\_\_ Je-ri - cho,\_\_ Je-ri - cho,--

Jo - shua, Jo - shua, Jo - shua! And the walls came tum - bling

Je - ri - cho,-- Jo-shua fought the bat-tle of\_\_ Je-ri - cho,-- And the walls came tum - bling

*unis.*

down. \_\_\_\_\_ Up to the walls of Je - ri - cho He marched with spear in

down. \_\_\_\_\_ Up to the walls of Je - ri - cho He marched with spear in

hand, \_\_\_\_\_ "Go blow those rams' horns", Jo - shu - a cried, - "Cause the bat - tle is in my

hand, \_\_\_\_\_ "Go blow those rams' horns", Jo - shu - a cried, - "Cause the bat - tle is in my

hand." \_\_\_\_\_ Jo - shua fought the bat - tle of \_\_\_\_\_ Je - ri - cho, \_\_\_\_\_

hand." \_\_\_\_\_ Jo - shua fought the bat - tle of \_\_\_\_\_ Je - ri - cho, \_\_\_\_\_

Je - ri - cho, Je - ri - cho, Jo-shua fought the bat-tle of

Je - ri - cho, And the walls came tum - bling down. *div.* Jo - shua,  
 Je - ri - cho, And the walls came tum - bling down. Jo-shua fought the battle of

Jo - shua, Jo - shua, Jo - shua, Jo - shua,  
 Je - ri - cho, Je - ri - cho, Je - ri - cho, Jo-shua fought the bat-tle of

*unis.*  
 Jo - shua! And the walls came tum - bling down. \_\_\_\_\_  
 Je - ri - cho, And the walls came tum - bling down. \_\_\_\_\_

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Jo - shua! And the walls came tum - bling down. \_\_\_\_\_". The second staff is another vocal line in treble clef with lyrics: "Je - ri - cho, And the walls came tum - bling down. \_\_\_\_\_". The third staff is a piano accompaniment in grand staff (treble and bass clefs) with a dynamic marking of *mf*.

*mf*  
 Then the lambs, rams, sheep horns be -  
*mf*  
 Then the lambs, rams, sheep horns be -

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Then the lambs, rams, sheep horns be -". The second staff is another vocal line in treble clef with lyrics: "Then the lambs, rams, sheep horns be -". The third staff is a piano accompaniment in grand staff (treble and bass clefs) with a dynamic marking of *mf*.

- gan to blow, Trum - pets be - gan to sound; Joshu - a com - man - ded the  
 - gan to blow, Trum - pets be - gan to sound; Jo - shu - a com - man - ded the

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- gan to blow, Trum - pets be - gan to sound; Joshu - a com - man - ded the". The second staff is another vocal line in treble clef with lyrics: "- gan to blow, Trum - pets be - gan to sound; Jo - shu - a com - man - ded the". The third staff is a piano accompaniment in grand staff (treble and bass clefs).

child-ren to shout, And the walls came tum - bling down, The

child-ren to shout, And the walls came tum - bling down, And the walls came tum - bling

walls came tum - bling, tum - bling, tum - bling, tum - bling down.

down. The walls came tum - bling down.

*f* Jo - shua fought the bat - tle of Je - ri - cho, — Je - ri - cho, —

*f* Jo - shua fought the bat - tle of — Je - ri - cho, — Je - ri - cho, —

Jer - i - cho — Josh - ua fought the bat - tle of — Jer - i - cho, — And the

Jer - i - cho — Josh - ua fought the bat - tle of — Jer - i - cho, — And the

walls came tumb - ling down. Josh - ua, Josh - ua,

walls came tumb - ling down. Josh - ua fought the bat - tle of — Jer - i - cho, —

*div.* **ff**

Josh - ua, Josh - ua, Josh - ua,

Jer - i - cho, — Jer - i - cho, — Josh - ua fought the bat - tle of —

Josh - ua! And the walls came tumb - ling down.

Je - ri - co, And the walls came tumb - ling down.

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "Josh - ua! And the walls came tumb - ling down." and "Je - ri - co, And the walls came tumb - ling down." The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

*mf* Josh-ua fought the bat-tle of Jer - i - cho, And the walls came

*mf* Josh-ua fought the bat-tle of Jer - i - cho, And the walls came

*mf* *unis.* **Meno mosso**

The second system contains three staves. The top two staves are vocal lines with lyrics: "Josh-ua fought the bat-tle of Jer - i - cho, And the walls came" and "Josh-ua fought the bat-tle of Jer - i - cho, And the walls came". The bottom staff is piano accompaniment. Dynamic markings include *mf* and *unis.*. A tempo change to **Meno mosso** is indicated at the end of the system.

tumb - ling down.

tumb - ling down.

The third system consists of three staves. The top two staves are vocal lines with lyrics: "tumb - ling down." and "tumb - ling down.". The bottom staff is piano accompaniment, concluding with triplet figures in both hands. The piece ends with a double bar line.



You're The One That I Want



Grease

ONLINE PERSOAL SCORE ONLY  
NOT FOR USE IN PERFORMANCE

Easy arrangement for upper voices (SS)  
and piano accompaniment.

Published by  
Novello Publishing Limited  
14-15 Berners Street, London, W1T 3LJ, UK.

Exclusive distributors:  
Music Sales Limited  
Distribution Centre, Newmarket Road,  
Bury St Edmunds, Suffolk, IP33 3YB, UK.

Music Sales Pty Limited  
120 Rothschild Avenue, Rosebery,  
NSW 2018, Australia.

Order No. NOV940742  
ISBN: 978-1-84772-263-8  
This book © Copyright 2007 Novello & Company Limited.

Unauthorised reproduction of any part of  
this publication by any means including photocopying  
is an infringement of copyright.

Edited by Sam Harrop.

Printed in the EU.

[www.musicsales.com](http://www.musicsales.com)

Your Guarantee of Quality:  
As publishers, we strive to produce every book  
to the highest commercial standards.

The book has been carefully designed to minimise awkward  
page turns and to make playing from it a real pleasure.  
Particular care has been given to specifying acid-free, neutral-sized paper  
made from pulps which have not been elemental chlorine bleached.

This pulp is from farmed sustainable forests  
and was produced with special regard for the environment.

Throughout, the printing and binding have been planned to ensure  
a sturdy, attractive publication which should give years of enjoyment.

If your copy fails to meet our high standards,  
please inform us and we will gladly replace it.

# You're The One That I Want

Words & Music by John Farrar  
Arranged by Barrie Carson Turner

Moderately

*mp*

1. I got

5

chills, they're mul - ti - ply - in', and I'm  
filled with af - fec - tion, you're too

*mp*

1. I got chills, they're mul - ti - ply - in', mul - ti - ply - in',  
2. If you're filled with af - fec - tion, with af - fec - tion,

*Am*

9

los in' con - trol. 'Cause the  
shy to con - vey. Me - di -

and I'm los in' con - trol.  
you're too shy to con - vey.

*F* *C*

pow - er you're sup - ply - in', it's e - lec - tri - fy - in'!  
 Me - di - tate in my di - rec - tion, feel your way.

'Cause the pow - er you're sup - ply - in',  
 Me - di - tate in my di - rec - tion,

E Am N.C.

*mf*  
 You bet - ter shape  
 I bet - ter shape

Do - de - do - do, do - de - do - do, do - de - do - do - do.

Am F

up 'cos I need a man,  
 up 'cos I need a man,

*mf*  
 Bet - ter shape up need a man, I need a man,  
 Bet - ter shape up need a man, I need a man,

C Em

*mf*

and my heart is set on you. You bet - ter shape  
 who can keep me sa - tis - fied. I bet - ter shape

and my heart is set on you, set on you.  
 who can keep me sa - tis - fied, sa - tis - fied.

Am F

up, you bet - ter un - der - stand  
 up, if I'm gon - na prove,

Bet - ter shape up, un - der - stand, yes, un - der - stand,  
 Bet - ter shape up, gon - na prove, I'm gon - na prove,

C Em

to my heart I must be true.  
 that my faith is jus - ti - fied.

to my heart I must be true. No - thin' left, no - thin'  
 that my faith is jus - ti - fied. Are you sure? Yes I'm

Am F

*cresc.*

*cresc.*

37



*f*

Staff 1: Treble clef, vocal line. Lyrics: You're the one that I want,

*f*

Staff 2: Treble clef, vocal line. Lyrics: left for me to do. — You're the one that I want, one that I want, sure deep down in - side. —

Staff 3: Piano accompaniment. Chords: G11, C. Dynamics: *f*

41

Staff 1: Treble clef, vocal line. Lyrics: you, oo, oo, hon-ey. The one that I want,

Staff 2: Treble clef, vocal line. Lyrics: you, oo, oo. The one that I want, one that I want,

Staff 3: Piano accompaniment. Chords: C9/E, F, C

45

Staff 1: Treble clef, vocal line. Lyrics: you, oo, oo, hon-ey. The one that I want,

Staff 2: Treble clef, vocal line. Lyrics: you, oo, oo, The one that I want, one that I want,

Staff 3: Piano accompaniment. Chords: C9/E, F, C

you, oo, oo are what I need, oh yes in -

you, oo, oo are what I need, oh yes in -

C9/E F G

1.

*mp*

2.

*D.S. al Coda*

- deed. 2. If you're You're the

- deed. You're the

G ||

◊ Coda

- deed, oh yes in - deed!

- deed, oh yes in - deed!

G F Dm7 C

**ONLINE PERUSAL SCORE ONLY**  
**NOT FOR USE IN PERFORMANCE**



# Yellow Submarine

TWO PART



# YELLOW SUBMARINE

For Two-part Chorus and Piano

Words and Music by  
JOHN LENNON and PAUL McCARTNEY

March Tempo

Voice 1

Voice 2

March Tempo

Piano

*f*

*mf*

In the town ——— where I was born lived a

*mf*

C Bb F Dm

Copyright © 1966 & 1972 for the World by Northern Songs Ltd., 12 Bruton Street, London W1X 7AH.  
International Copyright Secured. All Rights Reserved.

man \_\_\_\_\_ who sailed the sea. *mf*

And he told \_\_\_\_\_ us of his

Gm Bbmaj7 C F C Bb

life \_\_\_\_\_ in the land \_\_\_\_\_ of sub - ma -

F Dm Gm Bbmaj7

So we sailed \_\_\_\_\_ up to the sun \_\_\_\_\_ till we

rines. So we sailed \_\_\_\_\_ up to the sun \_\_\_\_\_ till we

C F C Bb F Dm

found \_\_\_\_\_ the sea of green. And we lived \_\_\_\_\_ be - neath the

found \_\_\_\_\_ the sea of green. And we lived \_\_\_\_\_ be - neath the

Gm Bbmaj7 C F C Bb

waves in our yel - low sub - ma - rine.

waves in our yel - low sub - ma - rine.

F Dm Gm Bbmaj7 C

*f* We all live in a yel - low sub - ma - rine, yel - low sub - ma - rine,

*f* We all live in a yel - low sub - ma - rine, yel - low sub - ma - rine,

*f* F C

yel - low sub - ma - rine, We all live in a yel - low sub - ma - rine,  
 yel - low sub - ma - rine. We all live in a yel - low sub - ma - rine,

F C

yel-low sub-ma-rine, yel-low sub-ma-rine {And our friends \_\_\_\_\_ are all on  
 As we live \_\_\_\_\_ a life of  
 yel-low sub-ma-rine, yel-low sub-ma-rine. {And our friends are all on  
 As we live a life of

F C Bb

board, Man - y more of them \_\_\_\_\_ live next door And the  
 ease, Ev - 'ry one of us \_\_\_\_\_ has all we need Sky of  
 board, \_\_\_\_\_ Man - y more of them \_\_\_\_\_ live next door  
 ease, \_\_\_\_\_ Ev - 'ry one of us \_\_\_\_\_ has all we need

F Dm Gm Bb maj7 C F



1.

band \_\_\_\_\_ be - gins to play.  
blue \_\_\_\_\_ and sea of

And the band be - gins to play.  
Sky of blue and sea of

C Bb F Gm7 Bb C7

2.

green in our yel - low sub - ma -

green in our yel - low ( sub - ma -

2.

F C C7 F Dm Gm Bbmaj7

rine. In our yel low sub - ma - rine.

rine. In our yel - low sub - ma - rine.

3

C F C Bb F



AM12816



EA15449



EA16181



EA17312



EA17540



EA60390



JC71398



JC71519



JC71997



JC72056



JC72390



NOV160090



NOV160091



NOV160092



NOV160095



NOV160100



NOV160103



NOV160105



NOV160106



NOV160146

ONLINE PERUSAL SCORE ONLY  
NOT FOR USE IN PERFORMANCE



NOV161403-01



NOV481089



NOV481739



NOV530227



NOV530314



NOV670145



NOV670647



NOV940676



NOV940742



PAT16140



PAT18340

ONLINE PERUSAL SCORE ONLY  
NOT FOR USE IN PERFORMANCE