

252527
The Shropshire Song Book.

OLD NATIONAL AIRS.

ARRANGED BY

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AND

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COMPILED BY

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V. 2

THESE SONGS
HAVE BEEN COMPILED
BY
W. H. LESLIE,
AND THE COLLECTION IS
DEDICATED TO
THE TEACHERS OF THE SHROPSHIRE
EDUCATION AUTHORITY.

NOTE.

. “It should be left to the discretion of the conductors as to when the melody only should be sung and when to vary it by the addition of the descant as may seem appropriate to an effective rendering free of monotony. On the one hand a new pleasure is derived from singing a tune in the middle of the harmonic setting, and on the other soprano voices are given the delight of embroidering a tune in place of the usual plan of singing it for others to have the fun of embroidering.”

MR. W. H. LESLIE in *Home and Country*,
March, 1922.

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MY LODGING IS ON THE COLD GROUND.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Old English.

Arranged by NICHOLAS GATTY.

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

1. My lodg-ing is on the cold... ground,And hard, ve-ry hard is my

DESCANT.

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

1. My lodg-ing is on the cold ground,And hard, ve-ry hard, is my

Andantino.

p

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

fare, But that which grieves me more ... is..... the cold -ness of ... my

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

fare, But that which grieves me more ... is the cold -ness of my

MY LODGING IS ON THE COLD GROUND—continued.

| d' :- :- | : : s | s : m : d' | d' :- : s | l : f : d' | d' :- : t . l | s :- f : m | r :- d : r |
 dear..... Yet still I cry Oh! turn, love, I... pri - thee, love, turn to

| d' :- :- | : : m' | m' : d' : m' | m' :- : m' | d' : l : f' | m' :- : r' . d' | t :- r' : d' | s :- : f |
 dear..... Yet still I cry Oh! turn, love, I... pri - thee, love, turn to

f *dim.*

| m :- :- | : : m . r | d :- r : d | d : m : s | f : l : d' | d' :- : t . l | s : d' :- | r :- d : r |
 me. For thou art the on - ly one, love, That art... a - dor'd by

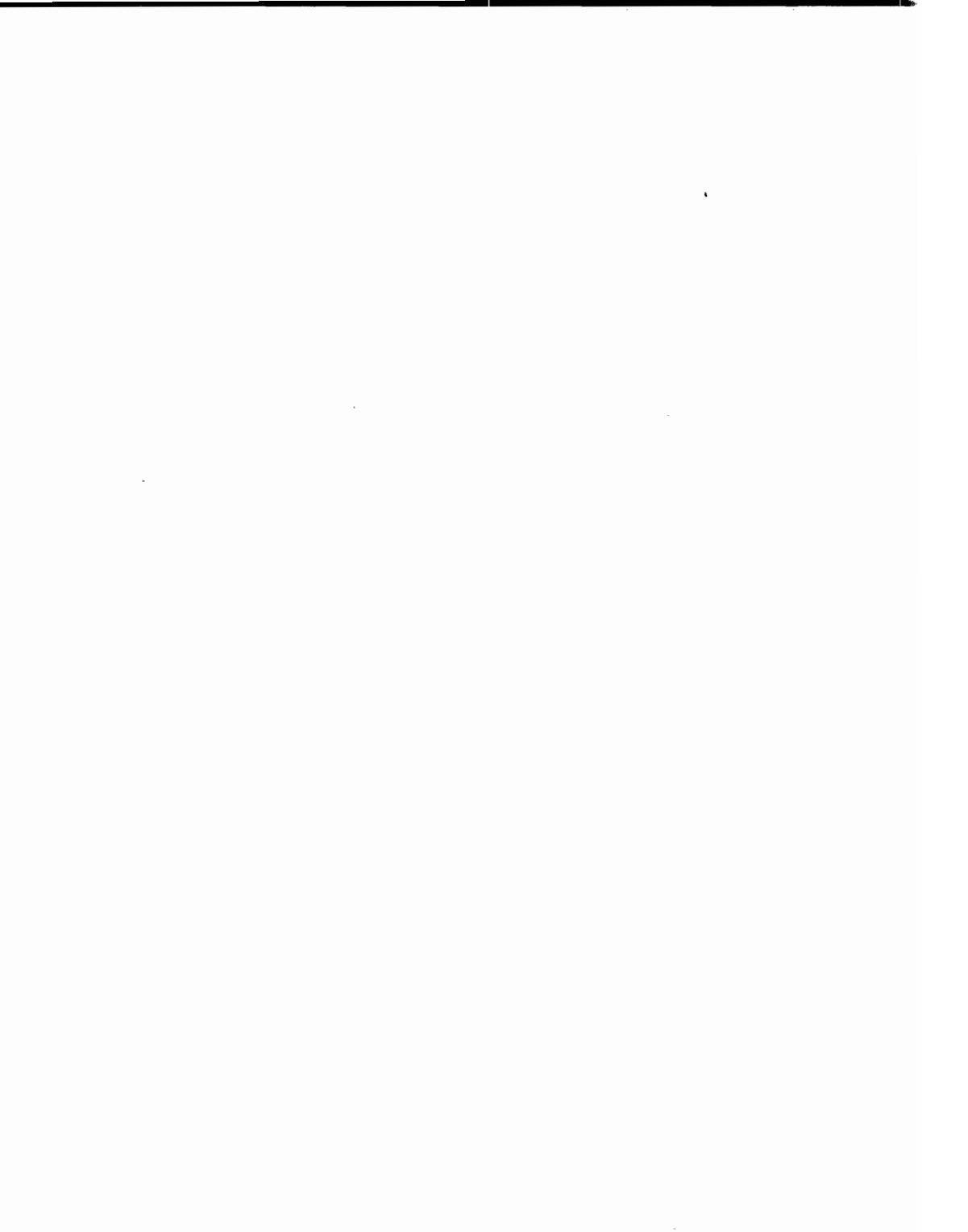
| s :- :- | : : s . f | m :- f : s | l :- : t | r' :- : d' | d' - r' : m' . f' | s' :- : s : d' | l :- : d' : t |
 ma..... For thou art the on - ly one, love, That art... a - dor'd by

p *f*

MY LODGING IS ON THE COLD GROUND—*continued.*

The musical score consists of three systems. The first system has two vocal staves and a piano accompaniment. The vocal staves have lyrics: "me." and "2. I'll". The piano accompaniment starts with a piano (*p*) dynamic and includes a *rall.* marking. The second system continues the vocal and piano parts. The piano accompaniment features a *rall.* marking. The third system concludes the piece with a final cadence.

2 I'll twine thee a garland of straw, love,
 I'll marry thee with a rush ring ;
 My frozen hopes will thaw, love,
 And merrily we will sing.
 Then turn to me, my own love,
 I prithee, love, turn to me ;
 For thou art the only one, love,
 That art ador'd by me.



GAILY THE TROUBADOUR.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Words and Melody by T. H. BAYLY (1798--1829).

Arranged by NICHOLAS GATTY.

Allegretto.

DOH D. | : | : | : || m :s m | d d :d | r :d r |
1. Gai - ly the Trou - ba - dour touch'd his gui -

DESCANT.

Allegretto.

s :m s | l m :m | r :l l |
1. Gai - ly the Trou - ba - dour touch'd his gui -

f *p* *rall.* *a tempo.*

col Ped.

| m :d . | m :s m | d d :d | r :m r | d : | d' :t .l |
- tar,..... When he was has-ten-ing home from the war; Sing - ing "From

| s :- . | s :l .t | d' m :m | l :s f | s : | | d' :d' .d' |
- tar,..... When he was has-ten-ing home from the war; Sing - ing "From

GAILY THE TROUBADOUR—continued.

| s .m :d | l :s f | m : | d .r :m | f .s :l | l .s :- .t |
 Pa - les - tine hi - ther I come, La dye love, la - dye love, wel - come me

| t .t :d' | l :t .d' | l : | s .s :ta | l .t :d' | t .d' :r' |
 Pa - les - tine hi - ther I come, La - dye love, la - dye love, wel - come me

cres.

| d : | d' :t .l | s .m :d | l :s f | m : | d .r :m |
 home." Sing - ing "From Pa - les - tine hi - ther I come, La - dye love,

| s : | d' :d' .d' | r' .d' :d' | d' .t :d' .r' | m' : | m' .r' :d' |
 home." Sing - ing "From Pa - les - tine hi - ther I come, La - dye love,

f *dim.*

GAILY THE TROUBADOUR—continued.

The musical score consists of four staves. The first two staves are vocal lines for a male and female voice, respectively. The third and fourth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves.

Male voice: *f* s : l | l . s : - . t₁ | d̄ : - | : | : | : | : || : |

Female voice: *f* r̄ . d̄ : d̄ | d̄ . t : - . r̄ | d̄ : | : | : | : | : || : |

Lyrics: la-dye love, welcome me home."

Dynamic markings: *p*, *f*, *rit.*

- 2 She for the Troubadour hopelessly wept,
 Sadly she thought of him when others slept ;
 Singing " in search of thee, would I might roam,
 Troubadour, Troubadour, come to thy home."
- 3 Hark ! 'twas the Troubadour breathing her name
 Under the battlement softly he came ;
 Singing " from Palestine hither I come,
 Ladye love, ladye love, welcome me home."



GO WHERE GLORY WAITS THEE.

GO WHERE GLORY WAITS THEE.

FOR TREBLE VOICES AND DESCANT (BASS *ad lib.*), WITH PIANOFORTE ACCOMPANIMENT.

Words by MOORE.

Irish Melody.
Arranged by NICHOLAS GATTY.

Moderato espressivo. f

DOH D. | : : || ḍ .ḍ :ṛ.ṃ.f̣ :ṣ .ṃ | f̣ .ṣ:ḷ .f̣ :ṣ .ṃ | ḍ :ṛ .ṃ.f̣:ṃ .ṛ |

1. Go where glory waits thee, But, while fame e-lates thee, Oh! still..... re-

DESCANT.

| : : || ḍ' .ḍ' :ṣ .ṣ :ḍ .ḍ | ḍ' .ṭ :ḍ' .ḷ :ḍ' .ḍ | ḍ :ḷ :ṣ .f̣ |

1. Go where glory waits thee, But, while fame e-lates thee, Oh! still re-

BASS VOICES. (ad libitum.)

| : : || ṃ .ṃ :ṣ .f̣ :ṃ .ṣ | ḍ .ḍ :ḍ .ṛ :ṃ .ṣ | :f̣ :f̣ .f̣ |

1. Go where glory waits thee, But, while fame e-lates thee, Oh! still re-

Moderato espressivo.

f *f* *dim.* *p rit.*

a tempo. *p rit. . .*

| ḍ .ḍ :ḍ :- . | ḍ .ḍ :ṛ.ṃ.f̣ :ṣ .ṃ | f̣ .ṣ:ḷ .f̣ :ṣ .ṃ | ḍ :ṛ .ṃ.f̣:ṃ .ṛ |

- mem-ber me. When the praisethou meetest To thine ear is sweet-est, Oh! then re-

a tempo. *p rit. . .*

| ḍ :- .ṃ :ṣ | ḍ' .ḍ' :ṣ .ṣ :ḍ .ḍ | ḍ' .ṭ :ḍ' .ṛ' :ṃ' .ḍ' | - .ṭ :ḷ :ṣ .f̣ |

- mem - ber me. When the praise thou meetest To thine ear is sweet est, .. Oh! then... re-

a tempo. *p rit. . .*

| ṃ :- .ṣ :ḍ .ṛ | ṃ .ṃ :ṣ .f̣ :ṃ .ṣ | ḍ .ḍ :f̣ .f̣ :ṃ | - .ṃ :f̣ :f̣ .f̣ |

- mem - ber me. When the praise thou meetest To thine ear is sweet - est, Oh! then re-

a tempo. *p rit. . . .*

| ḍ .ḍ :ḍ :- . | ḍ' .ḍ' :ṭ .ḷ :ṭ ḍ' | ṭ .ḍ' :ṭ .ḷ :ṣ .ṣ |
 mem - ber me. Oth - er arms may press thee, Dear - er friends ca - resst thee,
 | ṣ :- .ṃ :f̣ .ṣ | ḷ .ḷ :ṭ .ḍ' :ṛ' .ṃ' | ṃ' .ṃ' ṭ .ṭ :ṃ .ṃ |
 - mem - ber me... Oth - er arms may press thee, Dear - er friends ca - resst thee,
 | ṃ :- .ṣ :ḍ | ḍ .ḍ :ṃ .ṃ :ḷ .ḷ | ṭ .ṭ :rẹ .rẹ :ṃ .ṃ |
 - mem - ber me Oth - er arms may press thee, Dear - er friends ca - resst thee,
a tempo.
poco, f

| ṣ .f̣ :ṃ .ṛ :ṃ .ṣ | ḷ .ṭ :ḍ' .ṛ' :ḍ' | ḍ .ḍ :ṛ .ṃ .f̣ :ṣ .ṃ | f̣ .ṣ :ḷ f̣ :ṣ .ṃ |
 All the joys that bless thee Sweeter far may be ; But when friends are nearest, And when joys are dearest,
 | ḷ .ḷ :ḷ .ṭ :ḍ' .ṭ | ḍ' .ṛ' :ṃ' .ṃ .f̣ .ṣ | ḷ .ḷ :ṣ .ṣ :ḍ .ḍ | ḍ' .ṭ :ḍ' .ṛ' :ṃ' .ḍ' |
 All the joys that bless thee, Sweeter far may be ; But when friends are nearest, And when joys are dearest,
 | ṛ .ṛ :ṃ .f̣ :ṃ .ṃ | ḷ .ḷ :ḷ .sẹ :ḷ | ḷ .ḷ :ṭ .ṣ :ṣ .ḍ | ḍ .ḍ :f̣ .ḷ :ḍ' .ḍ |
 All the joys that bless thee, Sweeter far may be ; But when friends are nearest, And when joys are dearest,
rit.
a tempo.
p

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has three systems of lyrics. The first system is marked '1st & 2nd.' and 'Last.' with a repeat sign. The piano accompaniment includes markings for 'p' (piano), 'p rit. . . .', and 'a tempo.'.

Lyrics for the first system:
 Oh! then... re-mem-ber me. -mem-ber me.

Lyrics for the second system:
 Oh! then... re-mem - ber me..... - mem - ber me.

Lyrics for the third system:
 Oh! then re-mem-ber me. then re-mem - ber me.

2 When, at eve thou rovest)
 By the star thou lovest,
 Oh! then remember me.
 Think, when home returning,
 Bright we've seen it burning,
 Oh! thus remember me.
 Oft as summer closes,
 When thine eye reposes
 On its ling'ring roses
 Once so lov'd by thee,
 Think of her who wove them,
 Her who made thee love them
 Oh! then remember me.

3 When, around thee dying,
 Autumn leaves are lying,
 Oh! then remember me.
 And, at night, when gazing
 On the gay hearth blazing,
 Oh! still remember me.
 Then should music, stealing
 All the soul of feeling,
 To thy heart appealing,
 Draw one tear from thee;
 Then let mem'ry bring thee
 Strains I used to sing thee,—
 Oh! then remember me.

THERE WAS A JOLLY MILLER.

THERE WAS A JOLLY MILLER.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

17th Century.

Arranged by NICHOLAS GATTY.

DOH A2. | : : | : : | : : | : : m₁ | l₁:-:l₁ | se:-:m₁ | d:-:d | t₁:-:r | d:-:l₁ | t₁:-:se₁ |

DESCANT.

1. There was a jol - ly mil - ler once Liv'd on the riv - er

1. There was a jol - ly mil - ler once Liv'd on the riv - er

Allegro.

f

| l₁:-:|-:m₁ | l₁:-:l₁ | se:-:m₁ | d:-:d | t₁:-:r | d:-:l₁ | t₁:-:se₁ | l₁:-:|-:d.r |

Dee ;..... He work'd and sang from morn till night, No lark more blithe than he ;..... And

| d:-:|-:m₁ | d:-:m₁ | m:-:m₁ | d:-:m₁ | m:-:ba:se | l:-:l | m:m₁ | l₁:-:|-:m.f |

Dee ;..... He work'd and sang from morn till night, No lark more blithe than he ;..... And

p

THERE WAS A JOLLY MILLER—continued.

| m :- m | m :- r : d | r :- : r | r :- : t, | d :- : l, | r :- : d | d :- : - | t, : (m) : m, |
 this the bur - den of his song For ev - er used to be,..... "I

| s :- : s | s :- : s : l | f :- : f | f :- : s | m :- : f | s :- : f : m | m :- : - | r : (r) : m |
 this the bur - den of his song For ev - er used to be,..... "I

f

| l, :- : l, | se, :- : ba : m, | d :- : d | t, :- : r | d :- : t, : l, | t, :- : se, | l, :- : - | - : : ||
 care for no - bo - dy, no, not I, If no - bo - dy cares for me.....

| d :- : m | m :- : m : m | d :- : m | m :- : ba : se | l :- : l : l | m :- : m | l, :- : - | - : : ||
 care for no - bo - dy, no, not I,..... If no - bo - dy cares for me.....

2 " I live by my mill, she is to me
 Like parent, child and wife,
 I would not change my station
 For any other in life
 No lawyer, surgeon or doctor,
 E'er had a groat for me,
 And I care for nobody, no, not I,
 If nobody cares for me."

BEGONE ! DULL CARE.

BEGONE! DULL CARE.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

17th Century.

Arranged by NICHOLAS GATTY.

Poco Allegro.

DOH F. : | : : | : :s | d :-: | r :-: | m :-: | -: -: f | s :l :s | f :m f |

1. Be - gone! dull care,..... I pri - thee be - gone from
 2. Too much care..... will make a young man turn

DESCANT.

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

1. Be - gone! dull care,..... I... pri thee be-gone from
 2. Too much care..... will make a young man turn

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

me !..... Be - gone! dull care, you and I..... will ne - ver a -
 grey,..... And too much care..... will turn an old man to

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

me !..... Be - gone! dull care, you and I..... will ne - ver a -
 grey,..... And too much care..... will turn an old man to

BEGONE! DULL CARE—continued.

d : - : - | - : : m f | s : - : s | s : - : m | f : f : f | f : - : r | m : f : s | s : f : m |
 - gree..... Long time hast thou been tar-ry-ing here, And fain thou wouldst me
 clay..... My wife shall dance and I will sing, So mer-ri-ly pass the

d : - : - | - : : d | d' : - : t | d' : - : l | l : s : f | s : - : s | s : f : m | l : - : l |
 - gree..... Long time hast thou been tar-ry-ing here, And fain thou wouldst me
 clay..... My wife shall dance and I will sing, So mer-ri-ly pass the

m : - : - | r : - : s, s, | d : - : d | r : r : r | m : - : m | m : - : f | m : f : m | r : d : r | d : - : - | - : : ||
 kill,..... But i' faith, dull care,..... Thou never shall have thy will.....
 day,..... For I hold it one of the wis-est things To drive dull care a - way.....

s : - : - | - : : l t | d' : - : d | t : t : t | { d' : - : - | - : - } : l | s : l : s | s : - : s | d : - : - | - : : ||
 kill,..... But i' faith dull care,..... Thou never shall have thy will.....
 day,..... For I hold it one of the wis-est things To drive dull care a - way.....

THE BAILIFF'S DAUGHTER
OF ISLINGTON.

THE BAILIFF'S DAUGHTER OF ISLINGTON.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Traditional.

Arranged by NICHOLAS GATTY.

Moderato espressivo.

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

1. There was a youth, and a well-be-lov-ed youth, And

DESCANT.

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

1. There was a youth, and a well-be-lov-ed youth, And

p

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

he was a squire's son, He lov'd the bai-liff's daugh-ter dear, That

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

he was a squire's son,.... He lov'd the bai-liff's daugh-ter dear That

|| *Last.*

lived in Is - ling ton. 2. But bride !"

lived in Is - ling - ton. 2. But bride !"

rall.

2.
But she was coy and never would
On him her heart bestow
Till he was sent to London town
Because he lov'd her so.

3.
When seven years had pass'd away
She put on mean attire,
And straight to London she would go
About him to enquire.

4.
And as she went along the road,
Through weather hot and dry,
She rested on a grassy load
And her love came riding by

8.
" O stay, O stay, thou goodly youth,
She standeth by thy side!
Shè's here, alive, she is not dead,
But ready to be thy bride!"

5.
" Give me a penny, thou `prentice good,
Relieve a maid forlorn !"
" Before I give *you a penny, sweetheart,
Pray tell me where you were born.

6.
" Oh! I was born at Islington,"
" Then tell me if you know
The bailiff's daughter of that place."
" She died, sir, long ago."

7.
" If she be dead, then take my horse,
** My saddle and bridle also,
For I will to some distant land
Where no man shall me know."

*:t .l | s .s :- .f |m

you a pen-ny, sweetheart,
:r' .d' | t .t | - .r' |d'

you a pen ny, sweetheart,

** :m .f | s .s :s |d' .d' :d' | s :-

My sad-dle and bri-dle al - so,
:d' .r' | m' .m' :r' .d' | m' .m' :d' | d' :t

My sad dle and bri dle al - so,.....



ON THE BANKS OF ALLAN WATER.

ON THE BANKS OF ALLAN WATER.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Words by M. G. LEWES.

Arranged by NICHOLAS GATTY.

Moderato espressivo.

DoH G. | : :m, s1 || d :- m :r .t1 | d :s1 :s1 ,s1 | l1 :- t1 :d .r |
 1. On the banks of Al-lan Wa-ter, When the sweet spring-time did

DESCANT.
 | : :d ,r || m :- m :f .s | m :m :r ,m | f :- r :m .sf |
 1. On the banks of Al-lan Wa-ter, When the sweet spring-time did

| d :t1 :s1 ,d | m :- d :r .t1 'd :se1 :- | l1 ,l1 :r :t1 | d :- t1 ,d |
 fall,.... Was the mil-ler's love-ly daugh-ter, Fair-est of them all. For his

| m :r :m ,s | s :- s :f .s | m :m :- | m .d :f :r | d :- r ,m |
 fall,.... Was the mil-ler's love-ly daugh-ter, Fair-est of them all. For his

| r : - r : t, s, | d : r : m, m | f : - r : m, d | m : r : s, f | m : - f : r, m, - | d : s, : - |
 bride a soldier sought her, And a winning tongue had he; On the banks of Al-lan Wa - ter,
 | f : - f : r, r | m : f : s, s | l : - s : s, l | s : - l, t | d : - f : s, s, - | s : d : t, |
 bride a soldier sought her, And a winning tongue had he; On the banks of Al-lan Wa - ter,

cres. *poco f dim.*

| l, l, r : t, | d : - . : | : : m, s, || d : - . : | : : : : ||
 None so gay as she. 2. On the she. 3. On the
 | l, d : f : r | d : - . : | : : d, r || d : - . : | : : : : ||
 None so gay as she. 2. On the she. 3. On the

dim. *pp*

2 On the banks of Allan water,
 When brown autumn spread its store,
 There I saw the miller's daughter,
 But she smil'd no more;
 For the summer, grief had brought her,
 And the soldier false was he;
 On the banks of Allan water,
 None so sad as she.

3 On the banks of Allan water,
 When the winter snow fell fast,
 Still was seen the miller's daughter,—
 Chilling blew the blast;
 But the miller's lovely daughter,
 Both from cold and care was free;
 On the banks of Allan water,
 There a corpse lay she.

OH! DEAR! WHAT CAN THE MATTER BE.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Old English.

Arranged by ALAN GRAY, Mus. Doc. (Cantab.).

Lively.

DOH E2. | : : | : : | : : | : : | s :- :- | s :- :- | s :m :d' | s :m :d |
Oh! dear! what can the mat-ter be,

DESCANT.

| : : | : : | : : | : : | : : | : : | : : | s :- :- | s :- :- |
Oh! dear!

The first system consists of three staves. The top staff is a treble clef with a 6/8 time signature and a key signature of two flats (B-flat and E-flat). It contains a vocal line with lyrics and a descant section. The middle staff is a descant section for a treble voice, also in 6/8 time and two flats. The bottom staff is a piano accompaniment consisting of two staves: a right-hand treble clef and a left-hand bass clef.

| f :- :- | f :- :- | f :r :m | f :m :r | s :- :- | s :- :- | s :m :d' | s :m :d |
Dear! dear! what can the matter be, Oh! dear! what can the matter be,

| t :s :r' | d' :t :l | s :- :- | s :- :- | s :m :d' | t :l :s | s :- :- | s :- :- |
what can the matter be, Dear! dear! what can the matter be, Oh, dear,

The second system continues the musical score with three staves. The top staff is a treble clef with a 6/8 time signature and a key signature of two flats. It contains a vocal line with lyrics. The middle staff is a descant section for a treble voice, also in 6/8 time and two flats. The bottom staff is a piano accompaniment consisting of two staves: a right-hand treble clef and a left-hand bass clef.

OH! DEAR! WHAT CAN THE MATTER BE—continued.



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

 John-ny's so long at the fair..... He promised he'd buy me a fairing should please me, And



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

 John-ny's so long at the fair..... He promised he'd buy me a fair-ing, And

mf



 | f : r : m | f : r : m | f : r : m | f : m : r | s : m : f | s : m : f | s : m : d' | s : m : d |

 then for a kiss, Oh ! he vowed he would tease me. He promised he'd buy me a bunch of blue ribbons To



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

 then for a kiss he would tease me. He promised he'd buy me blue ribbons To



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

 tie up my bon-nie brown hair. And it's Oh! dear! what can the mat-ter be,



 | l : l : l | s : l : f | m : - : - : - : : : | : : | : : | s : - : - : s : - : - : |

 tie up my bon-nie brown hair. Oh! dear!

f

OH! DEAR! WHAT CAN THE MATTER BE—*continued.*

f :- :- f :- :- f :r :m | f :m :r | s :- :- | s :- :- | s :m :d' | s :m :d' |
 Dear! dear! what can the matter be, Oh! dear! what can the matter be,

t :s :r' | d' :t :l | s :- :- | s :- :- | s :m :d' | t :l :s | s :- :- | s :- :- |
 what can the matter be, Dear! dear! what can the matter be, Oh, dear,

l :d :f | m :f :r | d :- :- | :- :s || s :m :f | s :m :f | s :m :d' | s :m :d' |
 John-ny's so long at the fair. He promised he'd bring me a bas-ket of pos-ies, A

l :l :l | s :l :f | m :- :- | :- :s || s :m :f | s :d' :r' | m :d' :d' | m :d' :d' : |
 John ny's so long at the fair. He promised he'd bring me a bas-ket of pos ies,

f :r :m | f :r :m | f :r :m | f :m :r | s :m :f | s :m :f | s :m :d' | s :m :d' |
 garland of lil-ies, a gar-land of ros-es, A lit-tle straw hat, to set off the blue ribbons That

: : | r :t : | : : | r :s : | :d' :d' | s :- : | : :d' | m :d' :d' |
 lil-ies, ros-es, A straw hat blue ribbons that

OH! DEAR! WHAT CAN THE MATTER BE—*continud.*

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line includes lyrics and dynamic markings such as *sf* (sforzando) and *f* (forte). The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are: "tie up my bonnie brown hair..... And it's Oh! dear! what can the matter be, Dear! Dear! what can the mat-ter be, Oh! Dear! Dear! Dear! what can the mat-ter be, John-ny's so long at the fair.....".

sf sf
 | l : d : f | m : f : r | d : - : - | - : m : f | s : - : | s : - : | s : m : d' | s : m : d' |
 tie up my bonnie brown hair..... And it's Oh! dear! what can the matter be,

sf sf sf
 | d' : l : r' | d' : r' : t | d' : - : - | - : : | m' : - : | r' : - : | d' : - : - | : : |
 tie up my bonnie brown hair..... Oh! Oh! Oh!

f sf sf sf sf
 | f : - : | f : - : | f : r : m | f : m : r | s : - : | s : - : |
 Dear! Dear! what can the mat-ter be, Oh! Dear!

sf sf
 | r' : - : | d' : - : | t : - : | : : | m' : r' : d' | t : l : s |
 Dear! Dear! Dear! what can the mat-ter be,

| s : m : d' | s : m : d' | l : f : m | r : d : t, | d : - : - | - : : ||
 what can the mat-ter be, John-ny's so long at the fair.....

| m' : r' : d' | t : l : s | l : r' : d' | t : d' : r' | d' : - : - | - : : ||
 what can the mat-ter be, John-ny's so long at the fair.....

'TIS THE LAST ROSE OF SUMMER.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad. lib.*)

Arranged by ALAN GRAY, MUS. DOC. (Cantab.).

DOH E 2 : || : :d' .,r | m :d' .,t :l .,s | s :m :d' .,r | m :s .m :r .,d |

1. 'Tis the last rose of Sum - mer Left bloom - ing a -
 2. I'll not leave thee, thou lone one, To pine..... on the

DESCANT. *p*

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

1. 'Tis the last rose of Sum - mer Left bloom - ing a -
 2. I'll not leave thee, thou lone one, To pine on the

Tenderly.

p

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

- lone; All her love - ly com - pan - ions, Are fa - ded and gone... No
 stem: Since the love - ly are sleep - ing, Go sleep.....thou with them... Thus

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

- lone; All her love - ly com - pan - ions, Are fa - ded and gone... No
 stem: Since the love - ly are sleep - ing, Go sleep... thou with them... Thus

cres.

cres.

'TIS THE LAST ROSE OF SUMMER—continued.

| d' :- ,t:l ,s | s :m :s.,m | d' :-t :l .s | l :- :d ,r | m :d',t:l ,s |
 flower of her kin-dred, No rose-bud is nigh, To re-flect back her
 kind-ly I scat-ter Thy leaves..... o'er the bed, Where thy mates of the

| m :f ,s:l ,t | d' :s :s | m' :-r' :d' .t | l :- :m ,f | s :f :f |
 flower of her kin-dred, No rose-bud is nigh, To re-flect back her
 kind-ly I scat-ter Thy leaves... ..o'er the bed, Where thy mates of the

dim.

| s :m :d ,r | m :s .m :r ,d | d :- : | : : ||
 blush-es, To give sigh..... for sigh.
 gar-den Lie scent-less..... and dead.

| m :m :d' | d' :m'.d' :t ,d' | d' :- : | : : ||
 blush-es, To give sigh..... for sigh.
 gar-den Lie scent-less..... and dead.

'TIS THE LAST ROSE OF SUMMER—continued.

mf

3. So... soon may I... fol - low when friend - ships de - cay, And from

mf

3. So... soon may I fol - low when friend - ships de - cay, And from

cres.

Love's shin - ing... cir - cle The... gems drop a - way. When

cres.

Love's shin - ing cir - cle The... gems drop a - way. When

'TIS THE LAST ROSE OF SUMMER—continued.

dim. a tempo.

| d' :d' .t :l .,s | s :m :s | d' :d' .t :l .,s | l :— :d .,r |
 true hearts lie... with - er'd And fond ones are... flown, Oh!

dim. a tempo.

| m :d' :d' .,t | t .,l :s :m | m :m .r :d .,t | d :— :d' .,t |
 true hearts lie... with - er'd And fond ones are... flown, Oh!

rall. a tempo.

p rall.

| m :d' .,t :l .,s | s :m :d .,r | m :s .m :r .,d | d :— :— ||
 who would in - ha - bit This bleak world..... a - lone.

| l .,s :m :d' .,t | m' .r' :d' .t :l | l .s :s .d' :— .t | d' :— :— ||
 who... would in - ha - bit... This bleak world..... a - lone.

rall.

BEGONE, DULL CARE.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

The Queen's Jig (1700).

Arranged by ALAN GRAY, Mus. Doc. (Cantab.)

The first system of the musical score consists of three staves. The top staff is for the Treble Voice, starting with a whole rest followed by a melodic phrase in G major, 6/8 time, marked *f*. Below it are two lines of lyrics: "Doh G.:" followed by rhythmic notation and "Be -". The middle staff is labeled "DESCANT." and contains a melodic line in G major, 6/8 time, marked *f*, with rhythmic notation below it. The bottom staff is for the Pianoforte accompaniment, marked "Lively." and *f*, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system of the musical score consists of three staves. The top staff is for the Treble Voice, with lyrics: "gone, dull care,..... I pri-thee be-gone from me,..... Be-gone, dull". The middle staff continues the lyrics: "gone, dull care,..... I pri-thee be-gone from me,..... Be-". The bottom staff is for the Pianoforte accompaniment, continuing the rhythmic pattern from the first system.

BEGONE, DULL CARE—*continued.*

care, you and I... shall never a - gree..... Long time thou hast been tarry ing here, And

- gone, you and I shall never a - gree..... Long time thou hast been tarry-ing here, And

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

fain thou wouldst me kill,..... But i faith dull care,..... Thou ne-ver shalt have thy

fain thou wouldst me kill,..... But i' faith dull care, Thou ne - ver shalt have thy

The second system of the musical score also consists of four staves, following the same layout as the first system. It continues the vocal and piano parts. The lyrics are written below the vocal staves, with a dynamic marking 'f' (forte) appearing below the piano accompaniment in the third staff.

BEGONE, DULL CARE—*continuei.*

mf <

will..... Too much care..... will make a young man turn

will..... Too much care..... will make a young man turn

p

cres.

grey,..... And too much care..... will turn an old man to clay..... My

grey,..... And too much care..... will turn an old man to clay..... My

cres.

BEGONE, DULL CARE—*continued*.

| s :- :s | s :- :m | f :- :f | f :- :r | m : f : s | s : f : m | m :- : | r : : s , s , |
 wife shall dance and I will sing, So mer - ri - ly pass the day, For I

| s :- :s | l : t : l | l :- :l | s : l : s | d' :- :m : m | l :- :l | s :- : | : : s . s |
 wife shall dance and I will sing, So mer - ri - ly pass the day, For I

f

| d :- :d | r : r : r | m :- :m | m :- :f | m : f : m | r : d : r | d :- : | : : | : : | : : | : : | : : ||
 hold it one of the wis - est things To drive dull care a - way.

| m :- :m | l : l : l | se :- :se | l :- :l | d' :- :s | t :- :s | d' :- : | : : | : : | : : | : : | : : ||
 hold it one of the wis - est things To drive dull care a - way.

THE OAK AND THE ASH.

THE OAK AND THE ASH.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

TRADITIONAL.

“The Oak and the Ash” (before 1650).
Arranged by ALAN GRAY, MUs. Doc. (Cantab.).

POH A 2 : || : | :m | l | :l .t | d :t .l | t | :t .d | r :d .t |

1. A north coun-try maid up to Lon - don had stray'd, Al -
2. I like not the court, nor the ci - ty re - sort, Since
3. How oft have I been on the West - morland green, Where the
4. Then fare - well my fa - ther, and fare - well my mo - ther, Un -

DESCANT for verses 2 and 4.

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

2. I like not the court, nor the ci - ty re - sort, Since
4. Then fare - well my fa - ther, and fare - well my mo - ther. Un -

With moderate motion.

mf

| l | :l .t | d :t .l | se | :m .re | m :m .f | s :m .r | d :t .d |

- though with her na - ture it did not a - gree, She wept, and she cried, and she
there is no fan - cy for maids such as me, Their pomp and their pride I can
young men and maid - ens re - sort for to play, Where we with de - light from
- til I do see you I no - thing but mourn, Re - mem - b'ring my bro - thers and

| d :l .l | ba :se .l | se :m .ba | se :s .f | m :s .f | m :s .s |

there is no fan - cy for maids such as me, Their pomp and their pride I can
- til I do see you, I no - thing but mourn, Re - mem - b'ring my bro - thers and

THE OAK AND THE ASH—continued.

cres.

| r : t₁ . l₁ | s₁ : l₁ . t₁ | d : t₁ . l₁ | s₁ : l₁ . t₁ | l₁ : m₁ . r₁ | m₁ : m₁ . f₁ |

bit - ter - ly e - ried, Still wish - ing a - gain in the north for to be.
 ne - ver a - bide Be - cause with my hu - mour it does not a - gree. } Oh the
 morn - ing till night Could feast it and fro - lic on each hol - i - day.
 sis - ters and others In.... less than a year I..... hope to re - turn. }

cres.

| s : t₁ . d | r : f . f | f . m : r . d | m . r : d . t₁ | d : d . t₁ | d : s . s |

ne - ver a - bide Be - cause with my hu - mour it does not a - gree. } Oh the
 sis - ters and others In.... less than a year I..... hope to re - turn. }

dim.

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

Oak, and the Ash and the bon - nie i - vy tree, They flou - rish at home in my
dim.

| ta : - | l : l . l | s : - | - : f . f | m : - | - : - |

Oak, and the Ash, in my own.....

THE OAK AND THE ASH—continued.

rall.

| 1, : 1, se 1 | 1, : | : | : | : | : | : | : | : | : | : ||

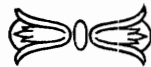
own coun-try.

rall.

... coun - try.

Last verse.

rall. *a tempo.* *pp*



GOLDEN SLUMBERS.

FOR TREBLE VOICES AND DESCANT. WITH PIANOFORTE ACCOMPANIMENT (*ad lib.*).

Arranged by ALAN GRAY, Mus. Doc. (Cantab.)

DOH A2. | s₁:m₁:f₁ | s₁:-:m | r:-:d | l₁:-:-- | s₁:m₁:f₁ | s₁:-:m | r:-:d | r:-:-- |

1. Gold - en slum - bers kiss your eyes, Smiles a-wake you when you rise, }
 2. Care you know not, there - fore sleep, While I o'er you watch do keep, }

DESCANT.

| s₁:-:f₁ | m₁:-:d | t₁:-:l₁ | d:-:-- | m:d:r | m:-:m | fe:-:s:l | t₁:-:-- |

1. Gold - en slum - bers kiss your eyes, Smiles a-wake you when you rise, }
 2. Care you know not, there - fore sleep, While I o'er you watch do keep, }

With gentle motion.

p

| r:m:f:s:f m | f:m:r | d:t:s₁ | d:m:- | l₁:-:r | s:t₁:-:d:-: | s₁:r:-:s₁:-: |

Sleep, pretty dar-ling, Do not cry, And I will sing a lul-la - by, lul-la - by, *p*

| t₁:d:r | m:f:s | l:s:f | m:r:s | s:-:s | f:-:f | m:r:-:m:-: | : : | m:s:-: |

Sleep, pretty dar-ling, Do not cry, And I will sing a lul-la - by, lul-la -

mf

p

GOLDEN SLUMBERS—continued.

p *rall.* *D.C.*

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

lul la - by, lul - la - by.

pp *rall.*

| s : - : | s : m : - | f : - : - | - : - : f | m : - : - | : : : : : || : : : : : : : : : : : ||

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

dim. *rall.* *a tempo.* *2nd time.* *pp* **FINE.**



DESCANTS TO HYMN TUNES

BY
ALAN GRAY



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from the University Press, Cambridge.

DESCANTS TO HYMN TUNES

By ALAN GRAY.

Aberystwyth.

A. & M. 193.

1 oh G. m :m | l :m | m :-r | d :- || l :se | l :m | ba.se:l | se :- ||

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

Thou of Life the Foun - tain art; Free - ly let me take of Thee;

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

Spring Thou up with - in my heart, Rise to... all e - ter - ni - ty.

| l } | l .t | d' :s | d' :t .l } | se :- || l } :m | l | d' .t } | l :se | l :- ||

Culbach.

A. & M. 297—E. H.—481

Doh D. s :d' | r' :t | d' :t .l | s :- || d' :r' | r' :t | }ⁿ :r' .d' | t :- ||

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

Hanover (a)

A. & M. 431—E. H. 466.

Musical notation for Hanover (a) in G major, 4/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single line. Below the first staff is the following text: Doh G.:s₁ | s :s :f | m :- :r | d :l :s f | m :- || ^{D.1.} s^d | d' :d' :r' |

The second staff continues the melody. Below it is the text: { ^m | :- } :d' | ^m :r'.d':t | ^{1.G.} d'^s :- || se | l :l :se | l :m :s.f | m.f:s :l |

The third staff concludes the piece. Below it is the text: { ^t | :- } || ^{d'.t} | l s :f :m.f | s :s :m | l :f .m :r | d :- ||

Hanover (b)

Last verse only. Slow.

Musical notation for Hanover (b) in G major, 4/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single line. Below the first staff is the following text: Doh G.:s | d' :t.l:s.f | m :- :f:r | d.l:s.f:m.r | m :- || ^{D.1.} s^d | l t:d't:d'.r' |

The second staff continues the melody. Below it is the text: | ^m :- :r'.d' | ^{d'.m} :r'.d':t | ^{1.G.} d'^s :- || se | l :l .t :l .se | l .t :d' :s .f |

The third staff concludes the piece. Below it is the text: | m .f :s .l :t .d' | t :- || d'.t | l s :f :m.f | s :s :d'.t | l s :f .m :r | d :- ||

St Columba.

A. & M. 17—E. H. 280.

Musical notation for St Columba in F major, 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (F). The melody is written on a single line. Below the first staff is the following text: Doh F.:m | f :s | l :s | m :- || s | s :- { ^{d'} | :- } | ^t | :- } ||

The second staff continues the melody. Below it is the text: :t | t :ta | ta :l .s | f :- || l :- | s :m | s :- :f | m :- ||

IRONS.

Old 104th.

A. & M. 167—E. H. 178.

Doh F. m | m :m :l | se:—|| l | t :l .t :d' | t:—|| t | d' :s :l | t:—||

:d' | s :l .s :f | m:—|| m | l :s .l:s :f | m.s:f || m.f | s :l.t:d' | t:—||

I. A. & M. Version.

:d' | t :l .t :l .s | f :m || f .s | m :l :se | l :—||

II. E. H. Version.

:d' | t :l :t .l | s :f || m | l :m .ba:se | l :—||

St. Cecilia.

A. & M. 217—E. H. 554.

Doh F.:m | f :s { | l :t | d' :— | } || C.1. | d' :m' | d' :t | I.F. | d's :— | ||

:r | s :s | l :s | s :— || f | f :m | s :— .f | m :— ||

In the last verse omit the first two lines and sing as follows:—

A - rise, O morn - ing Star, A - rise, and nev - er set.
:r | t :d' | l :s | s :— || s | d :d' | d' :t | d' :— ||