

WARLOCK SONGS



BOOSEY & HAWKES

Winthrop Rogers Edition

SONGS

BY

PETER WARLOCK

Boosey & Hawkes, Ltd.

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Philip Heseltine (1894-1930)

PHILIP HESELTINE is best known to-day as a composer of songs written under the name of Peter Warlock.

Educated at Eton, he had no specialised academic training in music but enjoyed the friendship of Frederick Delius and Bernard van Dieren. He edited several series of old English songs, arranged for the pianoforte many of Delius' orchestral works, founded and edited a musical paper and published informative articles and books.

His settings of early English poems delightfully convey not only the meaning and rhythm of the words, but something of the atmosphere and charm of the period.

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M
1620
H584s

W. Rogers

Whenas the rye reach to the chin

GEORGE PEELE

PETER WARLOCK

Quasi presto (♩ = 108 - 112)

Voice

When - as the rye reach to the chin, And

Piano

chop cher-ry, chop cher-ry ripe with-in, Straw-ber-ries swim-ming

in the cream And school-boys play-ing in the stream-Then

O, _____ then O, _____ then O, my true_ love

ten.

This system contains the first three measures of the piece. The vocal line begins with a long note on 'O', followed by 'then', another long note on 'O', another 'then', and finally 'O, my true_ love'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *ten.* is placed above the final measure.

said, Till that _____ time come a - gain She

f *mf*

This system contains measures 4-6. The vocal line continues with 'said,' followed by 'Till that _____ time come a - gain She'. The piano accompaniment includes a dynamic marking of *f* at the start of measure 4 and *mf* at the start of measure 5. The piano part features a complex harmonic structure with many accidentals.

could not live_ a maid. Then O, _____ then

ppp subito

This system contains measures 7-9. The vocal line continues with 'could not live_ a maid. Then O, _____ then'. The piano accompaniment features a dynamic marking of *ppp subito* at the start of measure 8. The piano part continues with complex chords and a bass line.

O, _____ then O, my true_ love said, Till

that _____ time come a_gain She could not live_ a

mp *staccatissimo ma marcato* *f*

non rit.
maid.

sfz *p*

There is a lady sweet and kind

The Poem from Thomas Ford's
"Musicke of Sundrie Kindes" (1607)

PETER WARLOCK

Quasi Allegretto

Voice

There is a la - dy sweet and kind,

Piano

mp

Was nev - er face so pleased my mind,

I did but see her pass - ing by, And yet I love her

rit.

till I die. Her ges-ture, mo-tion and her smiles,

p rit. molto *mp a tempo*

Her wit, her voice my heart be-guiles,

Be-guiles my heart, I know not why,

rit.

And yet I love her till I die.

p rit. molto

Cu - pid is wing - èd, and doth range,

mp a tempo

Her country so my love doth change: But change she earth or

f pochiss. affrettando

change she sky. Yet will I love her

ritenuto

till I die.

p rit. molto *pp*

The Countryman

JOHN CHALKHILL
(17th Century)

PETER WARLOCK

At a brisk walking pace

VOICE

PIANO

cantando

mp staccatissimo sempre

Oh, the sweet con-tent - ment The coun - try-man doth find.

High tro-lol-lie lol-lie loe, High tro-lol-lie lie! — That

qui - et con - tem - pla - tion Pos - ses - seth all my mind: Then care a - way And

cantando

p

staccatissimo

wend a - long with me. For courts are full of flat - ter - y, As

hath too oft been tried; High tro - lol - lie lol - lie loe, High tro - lol - lie

lie! — The ci - ty full of wan - ton - ness, And both are full of pride. Then

care a-way, and wend a-long with me. But oh, the hon - est

p

coun - try-man Speaks tru - ly from his heart, High tro-lol-lie lol-lie loe,

High tro-lol-lie lie! — His pride is in his til-lage, His hors - es and his

cart: Then care a-way and wend a-long with me. The

mp

plough - man, though he la - bour hard, Yet on his ho - li - day,

High tro-lol - lie lol - lie loe, High tro-lol - lie lie! — No

em - per-or so mer - ri - ly Does pass his time a - way; Then

care a - way and wend a - long with me.

Take, O take those lips away

SHAKESPEARE

PETER WARLOCK

Lento, con tristezza

Voice

Take, O

Piano

mf

take — those lips — a — way That so

mp

sweet - ly were - for - sworn, And those

eyes, the break of day - Lights that do - mis - lead - - the

Più lento
 morn. But my kis - ses bring a - gain,

bring a - gain, Seals of love, but seal'd _____ in

, pp sotto voce
 vain, seal'd in vain! _____

dim. *p* *mf* *ritenuto*

dim. *p* *pp* *ppp*

Ped. al fine

To G. T. Leigh Spencer

The Jolly Shepherd

Poem from
"Wit and Drollery" (1661)

PETER WARLOCK

Allegretto con moto

VOICE

PIANO

all ex-treme wind-a, His flock sometimes be-fore him, and some-times be -

- hind - a. He hath the green mead-ows to walk at his will - a, With a

mf *mp*

pair of fine bag-pipes up - on the green hill - a; Trang-dil - la, trang-

p *tenore* *poco marcato*

- dil - la, trang down a down dil - la, With a pair of fine bag-pipes up -

- on the green hill - a.

His sheep round a - bout him do feed on the dale - a, His

bag full of cake bread, his bot - tle of ale - a, A can - tle of

cheese that is good and old - a, Be - cause that he walk - eth all

day in the cold - a; With his cloak and his sheep-hook thus march - eth he

still - a, With a pair of fine bag - pipes up - on the green

hill - a; Trang dil - la, trang - dil - la, trang down a down dil - la, With a

pair of fine bag - pipes up - on the green hill - a.

If cold doth op -

dim. *p* *mp*

press him to cab-in goeth he - a, If heat doth mo - lest him, then

un-der green tree-a; If his sheep chance to range - o - ver the

mf

plain-a, His lit - tle dog Light-foot doth fetch them a - gain-a, For

mp

there he at - ten-deth his mas - ter's own will - a, With a pair of fine

bag-pipes up - on the green hill - a; Trang - dil - la, trang - dil - la, trang
Cantabile e legato

down a down dil - la, With a pair of fine bag-pipes up - on the green

hill - a. If *Con brio*

* *basso*

Phil - li - da chance come trip - ping a - side - a, A most friendly

(crisp and lightly)

poco marcato

wel - come he doth her be - tide - a, He straightways pre - sents her a

poor shep - herd's fees - a, His bottle of good ale, — his

cake and his cheese - a. He pip - eth, she danc - eth all

p

tenore marcato

at their own will - a, With a pair of fine bag-pipes up -

on the green hill - a, Trang - dil - la, trang - dil - la, trang down a down

f marcato

dil - la, With a pair of fine bag-pipes up - on the green

hill - a.

The bayly berith the bell away

Anonymous

PETER WARLOCK

Lento quasi Andantino (♩. = 50)

Voice

The mai - dens came when I was in my mo - ther's

Piano

mp

bow'r.

I had all that I would.

The bay - ly

*pochiss rit.**a tempo*

be - rith the bell a - way, The li - ly, the rose, the rose I lay.

The sil - ver is white, Red — is the gold

The robes they lay — in fold. — The

pochiss ritenuto
 bay - ly be - rith the bell a - way, The li - ly, the rose, the

ritenuto *a tempo*
 rose — I lay. — And through the glass win - dow

pp *ritenuto molto* . .

shines the sun. How should I

a tempo *rit.* *pp*

love and I so young? The

a tempo (ma più lento che tempo I.) *ritenuto* ,

bay - ly be - rith the bell - a - way - The li - ly the

li - ly the rose I lay.

TWO SHORT SONGS

I

I held Love's head

HERRICK

PETER WARLOCK

Andante affettuoso.

VOICE. *mp*

I held Love's head while

PIANO. *con Ped.*

it did ache; But so it chanced to be; The

cru-el pain did his for-sake, And forth-with came to

me. Ay me! how shall my grief be stilled? Or

mf

rit

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'me.' followed by a quarter rest, then a quarter note 'Ay', a quarter note 'me!', a quarter note 'how', a quarter note 'shall', a quarter note 'my', a quarter note 'grief', a quarter note 'be', a quarter note 'stilled?', and a quarter note 'Or'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is placed below the piano part. A *rit* marking is placed below the bass line. A triplet of eighth notes is marked with a '3' above it.

where else shall we find One..... like to me, who

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a quarter note 'where', a quarter note 'else', a quarter note 'shall', a quarter note 'we', a quarter note 'find', a quarter note 'One.....', a quarter note 'like', a quarter note 'to', a quarter note 'me,', and a quarter note 'who'. The piano accompaniment continues with a similar melodic and harmonic structure. A triplet of eighth notes is marked with a '3' above it.

must be killed For be-ing too - - too-kind?

mp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with a quarter note 'must', a quarter note 'be', a quarter note 'killed', a quarter note 'For', a quarter note 'be-ing', a quarter note 'too - -', and a quarter note 'too-kind?'. The piano accompaniment continues. A dynamic marking of *mp* is placed below the piano part.

rit molto.

p

Detailed description: This system contains the seventh and eighth lines of music, which are purely instrumental for the piano. The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is placed below the piano part. A *rit molto.* marking is placed below the piano part.

II

Thou gav'st me leave to kiss

HERRICK

PETER WARLOCK

Allegretto scherzando.

(lightly.)

VOICE.

Thou

PIANO.

mf

ed.

*

gav'st me leave to kiss;..... Thou gav'st me leave to

woo;..... Thou mad'st me think by this, And that, thou

lov'dst me too. But I shall ne'er for-

mf

- get, How for to make thee mer-ry:..... Thou

ten.
mf

mad'st me chop, but yet,..... An - other snapt the

mf
f

cherry.

l.h.
mf
f

Walking the woods

Poem from
"A Gorgeous Gallery of Gallant Inventions" (1578)

PETER WARLOCK

Allegretto (poco rubato, colla voce)

VOICE

I would I were Actæon whom

PIANO

Dia - na did dis-guise, To walk the woods un-known where-as my la - dy lies: A

hart of pleas-ant hue I wish that I were so, So that my la - dy knew a -

- lone me and no mo.

pochiss. rit.

a tempo

To fol - low thick and plain, by hill and dale a - low, To

drink the wa - ter fain, and feed me with the sloe; I would not fear the frost, to

lie up - on the ground, De - light should quite the cost, what pain so that I found.

pochiss. rit.

a tempo The shal-ing nuts and mast that

fall-eth from the tree Should serve for my re-past, might I my la-dy see; Some-

-time that I might say when I saw her a-lone, "Be-hold thy slave, a-lone, that

poco allargando

walks these woods un-known!"

ritenuto *a tempo*

The First Mercy

BRUCE BLUNT

PETER WARLOCK

Allegretto con moto

VOICE

Ox and ass at Beth - le - hem

PIANO

mp

legato

On a night, ye know of them. We were on - ly crea - tures small,

Hid by sha - dows on..... the wall.

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

p

in our house, And the bright eyes of us three

Peeped at His na - ti - vi - ty.

Hands of peace up - on that place Hushed our be - ings for... a space -

pp

Qui - et feet and fold - ed wing, Nor a sound of

a - ny-thing. With a mov - ing

p sempre legato

star we crept Clo - ser when the Ba - by slept;

Men who guard - ed where He lay Moved to fright - en

us a - way. But the Babe, a -

mf

*Red **

- wa - kened, laid Love on things that were.... a - fraid;

With so sweet a ges - ture He Called us to His com - pan - y.

mp *mf*

*Red ** *Red ** *Red ** *p* *mp* *Red **

As ever I saw

Anonymous

PETER WARLOCK

Allegro ($\text{♩} = 92$)

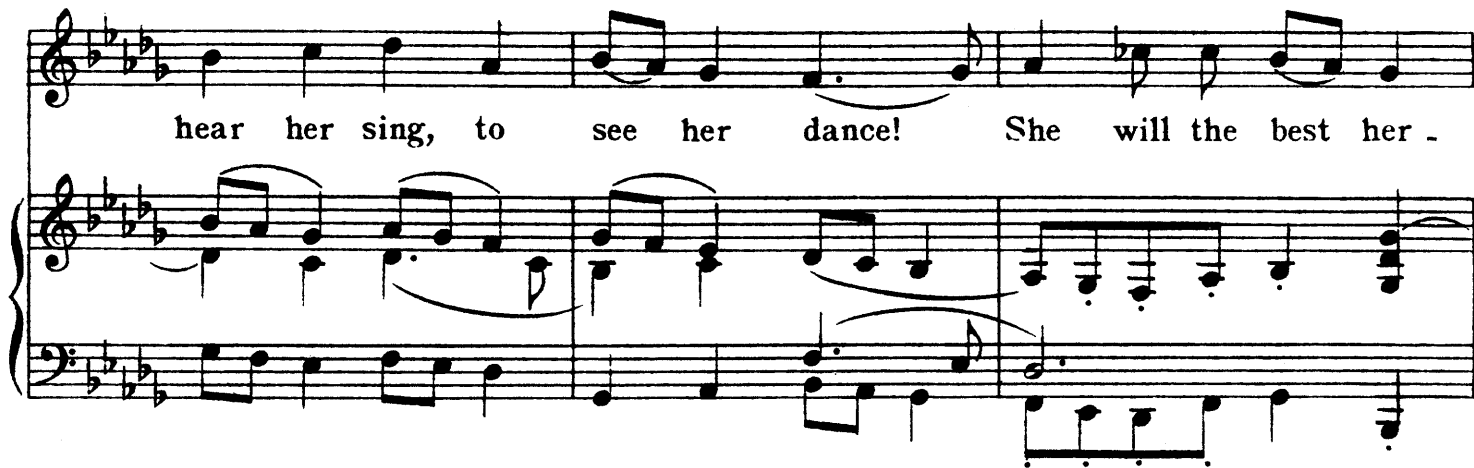
Voice

Piano *mf*

She is gen - tle and al - so wise; Of all — o - ther she

bear - eth the prize, That ev - er I saw. To

hear her sing, to see her dance! She will the best her -



- self ad - vance, That ev - er I saw. To

p legato



see her fin - gers that be so small! In my con - ceit she



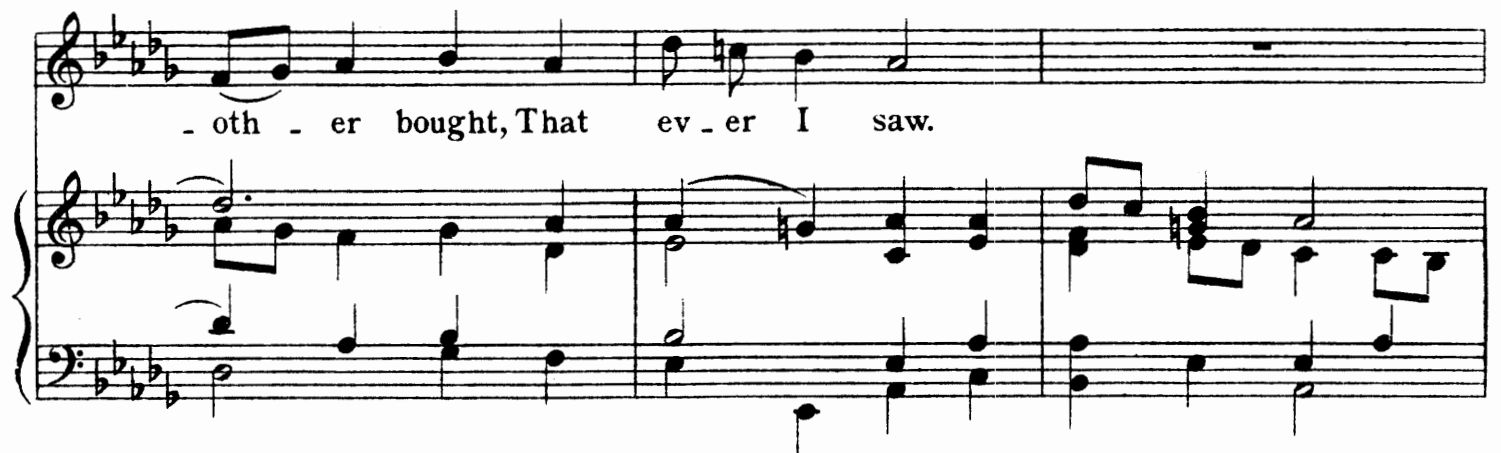
pass - eth all that ev - er I saw.

mf





Na_ture in her hath won - der - ly wrought Christ nev - er such an -



- oth - er bought, That ev - er I saw.



I have seen ma - ny that have beau - ty Yet is there none -



like to my la - dy that ev er I saw.

f con vigore

There - fore I dare this bold - ly say

f con vigore

I shall have the best - and fair - est may That

cresc.

poco rit. *a tempo*

ev - er I saw, that ev - er I saw.

ff

My gostly fader

An early 15th Century Rondel
attributed to Charles d'Orléans

PETER WARLOCK

Moderato - rubato (declaim confidentially)

Voice

My gost - ly fa - der, I me con - fesse - First to God, and

Piano

mf

then — to you — That at a win - dow. (wot ye how?) I

p *mf*

stale a cosse of grete — swete - ness. Which don was out a .

colla voce

- vis - e - ness; but hit is doon, not un - doon

ten.

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "- vis - e - ness; but hit is doon, not un - doon". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. A *ten.* (tenuto) marking is placed above the piano accompaniment. The system concludes with a 2/4 time signature change.

now My gost - ly fa - der, I me con - fesse.

pp

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "now My gost - ly fa - der, I me con - fesse.". The piano accompaniment features a *pp* (pianissimo) dynamic marking. A triplet of eighth notes is marked with a "3" above it. The system concludes with a 2/4 time signature change.

First to God and then _____ to you.

ten.

ppp

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics "First to God and then _____ to you.". The piano accompaniment features a *ten.* (tenuto) marking and a *ppp* (pianississimo) dynamic marking. The system concludes with a 2/4 time signature change.

But I re - store it shall dout - less a -

mf

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has the lyrics "But I re - store it shall dout - less a -". The piano accompaniment features a *mf* (mezzo-forte) dynamic marking and a triplet of eighth notes marked with a "3" above it. The system concludes with a 2/4 time signature change.

poco rit. *a tempo*

gein, if so be that I mow. And that to God I

ritenuto

make a vow, and elles I ax-è for yef-ness

a tempo

My gost-ly fa-der, I me con-fesse.

First to God and then _____ to you.

ppp

Sweet Content

THOMAS DEKKER

PETER WARLOCK

Quasi presto

Voice

Art thou poor, yet hast thou gold-en

Piano

mf *mf* *mp*

slum-bers? O sweet con-tent! Art thou rich, yet

is thy mind per-plex-ed? O pun-ish-ment!

Dost thou laugh to see how fools are vex - ed to

add To gold - - en num - bers gold - en num - bers?

O sweet con - tent, O sweet, O sweet con - tent!

dolce.

mf *mp*

Work a - pace, a - pace, a - pace, Hon - est la - bour

mf

non rit.

bears a love-ly face, Then hey non-ny non-ny, hey non-ny non-ny!

Canst drink the

f *p* *mf*

senza Ped.

waters of the crisp-ed spring? O sweet con-tent!

Swimst thou in wealth, yet sinkst in thine own

tears? O pun - ish - ment!

Then he that pa - tient - ly wants bur - den

bears no bur - den bears, but is a

King, a King!

poco rit *a tempo* *poco rit.*

O sweet con - tent, O sweet, O sweet con - tent!

a tempo dolce. *pochiss rit.*

mf *p*

Work a - pace, a - pace, a - pace, Hon - est la - bour

a tempo

mf *f*

bears a love - ly face, Then Hey non - ny non - ny,

non rit.

cresc. *ff.*

Hey non - ny non - ny!

non rit. *non rit.*

p

senza Ped.

Lullaby

THOMAS DEKKER

PETER WARLOCK

Allegretto (♩ = 152)

Voice

Piano

mp

Gold - - en slum_bers kiss your

eyes, Smiles - a - wake you when you

mf *mp*

(con moto sempre)

rise. Sleep, pret.ty wan_tons, do not cry. - - - And I will

p *ten. senza Ped.*

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

- by.

Care — is hea - vy, there - fore sleep you.

You — are care, and care must keep you.

Sleep, pret - ty wan - tons, do not cry, And I will

pp

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

pochiss ritenuto a tempo

by.

(non rit.)

diminuendo sempre, ma non rit.

ppp

Artistic Songs

ARNE/ROWLEY, Alec

Polly Willis, G (D-G)

BENJAMIN, Arthur

Winds work, B \flat and C (D \sharp -F)

BISHOP/ROWLEY, Alec

Deep in my heart, E \flat (E \flat -G)

BLISS, Arthur

Being young and green, E \flat (E \flat -A \flat)

BRIDGE, Frank

Go not, happy day, G and A (B \flat -E)

Love went a-riding, E, G \flat and G (E-F)

CLARKE, Rebecca

Shy one, F (C-A)

COLERIDGE-TAYLOR, Samuel

The gift rose, B \flat and D (A-D)

She rested by the broken brook,
E \flat and G (B \flat -E \flat)

COPLAND, Aaron

Dear March, come in, F \sharp (A-F \sharp)

DELIUS, Frederick

So white, so soft, so sweet is she,
A (G \sharp -D \sharp)

Spring the sweet Spring, C (D-A)

DEL RIEGO, Teresa

Mignonne, here is April, B \flat and D (B \flat -F)

FINZI, Gerald

Rollicum-Rorum, D (A-E)

To Lizbie Browne, E \flat (B \flat -E \flat)

GIBBS, C. Armstrong

Five eyes, G and B \flat minor (D-D)

Nod, D (D-F)

The oxen, A \flat (D \flat -F)

Silver, E and F \sharp minor (B-E)

GOVER, Gerald

When music sounds, D (F \sharp -G)

GURNEY, Ivor

Sleep, G and B \flat minor (B \flat -F)

HAGEMAN, Richard

Christ went up into the hills,
E \flat and E minor (E \flat -A \flat)
Do not go, my love, D and F \sharp (B-E \flat)

HAMILTON, Janet

By Wenlock Town, F and A \flat (C-E)

HARRISON, Julius

King Charles, C minor (E \flat -G)

Marching along, D and F minor (C \sharp -F)

Sea winds, F (B-D)

HUNTER, Winifred

Invocation, C (C-G)

IRELAND, John

The Holy Boy, E \flat and F (C-F)

If there were dreams to sell,
D \flat , E \flat and F (B \flat -E \flat)

Spring sorrow, F and A \flat (C-D)

POSTON, Elizabeth

Sweet Suffolk owl, F and A \flat (C-F)

QUILTER, Roger

Barbara Allen, D (D-D)

Dream valley, D, F and G \flat (A-D)

Drink to me only, E \flat : F and G (E \flat -E \flat)

The fuchsia tree, A, B and C \sharp minor (A-E)

ROBINSON, Avery

Water boy, G (B-E)

ROREM, Ned

Echo's song, G \flat (E \flat -F)

ROWLEY, Alec

Derbyshire song, D (D-D)

Johnny shall have a new bonnet,
E \flat (E \flat -G)

TRIMBLE, Joan

Green rain, D \flat (C \sharp -F)

WARLOCK, Peter

As ever I saw, D \flat and E \flat (D \flat -G \flat)

The countryman, A \flat (E \flat -A \flat)

The first mercy, F (F-F)

WOLFE, Jacques

Shortnin' bread, D and F (D-D)

The compass of the lowest key only is given

Boosey & Hawkes

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