

# Loveliest of trees

George Butterworth

**Molto moderato, sempre rubato e con espressione**

Music for voice and piano. The vocal line begins with a long note followed by eighth-note chords. The piano accompaniment consists of eighth-note chords. The vocal part includes lyrics: "Love - liest of".

Music for voice and piano. The vocal line continues with eighth-note chords. The piano accompaniment features sustained notes and eighth-note chords. The vocal part includes lyrics: "trees, the cher - ry now Is hung with bloom a -".

Music for voice and piano. The vocal line includes lyrics: "long the bough, And stands a - bout the wood - land". The piano accompaniment features eighth-note chords and sustained notes. Dynamics include *poco rit.*, *p*, *a tempo*, and *pp*.

II

ride Wear - ing white

II

*p* *espressivo*

cresc.

14

for Eas - ter - tide.

14

f

17

17

*cresc.* ----- *ff*

*ff*

*Red.*

\*

20

*p*

Now, of my three - score

20

*meno f*

*C*

24

years and ten, Twen - ty will \_\_\_ not come \_\_\_ a - gain, And

24

27

cresc.

take from seven - ty springs a score, It on - ly leaves me

27

cresc.

dim.

30

poco rit.

p a tempo

fif - ty more. And since to

30

poco rit.

a tempo

33

cresc.

look at things in bloom Fif - ty springs are

33

pp

cresc.

36

lit - tle room, A - bout the wood - lands

*f largamente*

*mf largamente*

39 *dim.*

I will go To see the cher - ry hung with snow. -----

*dim.* *8va*

*pp cresc.* -----

42

*f molto rubato*

45

*dim.* *p* *pp*

# When I was One-and-Twenty

(Tune traditional)

George Butterworth

Vivace non troppo

*p*

*f*

When I was one - and - twen - ty I heard a wise man say, "Give

This system shows the vocal line and piano accompaniment for the beginning of the song. The vocal part starts with a piano dynamic (*p*) and moves to a forte dynamic (*f*). The piano accompaniment consists of simple harmonic chords.

5

crowns and pounds and gui - neas But not your heart a - way; Give pearls a - way and

*mf*

This system continues the vocal line and piano accompaniment. The vocal line includes lyrics like "crowns and pounds and guineas". The piano accompaniment features sustained notes and eighth-note chords.

10

ru - bies But keep your fan - cy free", But I was one - and - twen - ty, No

*p*

This system continues the vocal line and piano accompaniment. The vocal line includes lyrics like "ru - bies But keep your fan - cy free". The piano accompaniment includes dynamic markings like *p*.

15

use to talk to me. When I was one - and - twen - ty, I

*p*

This system concludes the vocal line and piano accompaniment. The vocal line ends with "use to talk to me." The piano accompaniment ends with a piano dynamic (*p*).

20

*f*

heard him say a - gain, "The heart out of the bo - som Was ne - ver given in

*mf*

25

*Allargando*

vain; 'Tis paid with sighs a - plen - ty And sold for end - less rue,"

30

*a tempo*      *p*

*a piacere*

— And I am two - and - twen - ty, And oh, — 'tis true, — 'tis

*a tempo*      *p*

*colla voce*

35

*Lento*

*pp*

true, — 'tis true.

*pp Lento*

# Look not in my eyes

George Butterworth

Musical score for "Look not in my eyes" by George Butterworth, featuring piano and voice parts.

The score consists of four systems of music, each with two staves: treble and bass. The key signature is  $\#$  major (one sharp), and the time signature is  $\frac{5}{4}$ .

**System 1:** Starts with a piano introduction. The vocal line begins with "Look not in my eyes".

**System 2:** Continues with the vocal line and piano accompaniment. The lyrics include "eyes, for fear They mir - ror true the sight I see, And".

**System 3:** Continues with the vocal line and piano accompaniment. The lyrics include "there you find your face too clear And love it and be lost like me".

**System 4:** Continues with the vocal line and piano accompaniment. The lyrics include "One the long - nights through must lie Spent in star - de - feat - ed sighs, But".

Performance markings include *p* (piano dynamic), *cresc.* (crescendo), *mf* (mezzo-forte dynamic), and *mp* (mezzo-piano dynamic).

15

why should you as well as I Per - ish?

18

dim. e rall.

Gaze not in my eyes. A

18

mf dim. e rall. colla voce pp a tempo

Red.

21

Grec - ian lad, as I hear tell, One that ma - ny loved in vain,

21

pp sempre

25

sempre pp

Looked in - to a for - est well And ne - ver looked a - way a - gain.

25

29

There, when the turf in spring - time flowers, With

29

31

down - ward eye and gaz - es sad, Stands a - mid the

31

34

*rit.*

glanc - ing showers A jon - quil, not a Grec - ian

34

*rit.*

*a piacere*

*colla voce*

37

lad. \_\_\_\_\_

37

*poco*

*a*

*poco*

*in tempo*

# Think no more, lad

George Butterworth

**Allegro**

Musical score for the first system of "Think no more, lad". The key signature is one flat (B-flat). The tempo is Allegro. The vocal line starts with a rest followed by eighth notes. The lyrics are: "Think no more, lad; laugh, be jolly; Why should men make". The piano accompaniment consists of three staves. The top staff uses a treble clef and includes dynamic markings: *f*, *mf*, and *p*. The middle staff uses a bass clef and has a dynamic marking *non legato*. The bottom staff uses a bass clef. The vocal line continues with eighth notes.

Musical score for the second system of "Think no more, lad". The key signature changes to two flats. The vocal line continues with eighth notes. The lyrics are: "haste to die? Emp - ty heads and tongues a - talk - ing Make the rough road ea - sy walk - ing,". The piano accompaniment consists of three staves. The top staff has a dynamic marking *cresc.*. The middle staff has a dynamic marking *cresc.*. The bottom staff uses a bass clef.

Musical score for the third system of "Think no more, lad". The key signature changes to one flat. The vocal line starts with eighth notes. The lyrics are: "And the fea - ther pate of fol - ly Bears the fal - ling". The piano accompaniment consists of three staves. The top staff has dynamic markings *allargando* and *ff a tempo*. The middle staff has dynamic markings *colla voce* and *a tempo*. The bottom staff uses a bass clef.

Musical score for the fourth system of "Think no more, lad". The key signature changes to one sharp. The vocal line starts with eighth notes. The lyrics are: "sky.". The piano accompaniment consists of three staves. The top staff has a dynamic marking *ff*. The middle staff has dynamic markings *meno f* and *dim.*. The bottom staff uses a bass clef.

20

*meno f*

20

*dim.* *p*

Oh, 'tis jest - ing, danc - ing, drink - ing Spins the hea - vy

24

24

world a - round. If young hearts were not so cle - ver, Oh, they would be

*sf* *p*

29

*f* *a piacere*

29

young for e - ver; Think no more; 'tis on - ly think - ing Lays lads

*sf*

*colla voce*

36

*a tempo*

36

un - - der - ground.

*sf*

*a tempo* *p*

40 *f*

Think no more, lad; laugh, be jolly; Why should men make haste to die? Emp - ty heads and

40 *f*

54

ff

sky.

54

ff

ff

12

Rcd.

Rcd.

\*

# The lads in their hundreds

George Butterworth

**Allegretto, sempre tranquillo e senza rigore**

Musical score for measures 1-2. The vocal line starts with a piano dynamic ( $p$ ) and consists of eighth-note patterns. The piano accompaniment features sustained notes and chords. The lyrics describe a gathering at Ludlow fair.

The lads in their hund - reds to Lud - low come in for the fair, There's

Musical score for measures 3-4. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with sustained notes and chords. The lyrics mention men from various locations.

men from the barn and the forge and the mill and the fold, \_\_\_\_\_ The

Musical score for measures 6-7. The vocal line shows more complexity with sixteenth-note patterns. The piano accompaniment includes sustained notes and chords. The lyrics describe lads for girls and li-Quor.

lads for the girls and the lads for the li - quor are there, And there with the rest \_\_\_\_\_ are the

Musical score for measures 9-10. The vocal line concludes with eighth-note patterns. The piano accompaniment provides harmonic support. The lyrics mention lads that will never be old.

lads \_\_\_\_\_ that will ne - ver be old. \_\_\_\_\_ There's

12

chaps from the town and the field and the till and the cart, And ma - ny to count are the

12

*p semper*

15

stal - wart, and ma - ny the brave, — And ma - ny the hand - some of face and the

15

18

hand - some of heart, And few that will car - ry their looks — or their truth — to the

18

22

grave. — I wish one could know them, I

22

*p semper*

25

wish there were to - kens to tell The for - tu - nate fel - lows that now you can ne - ver dis -

28

cern; And then one could talk with them friend - ly and wish them fare - well And

31

watch them de - part on the way that they will not re - turn.

31

34

— But now you may stare as you like and there's no - thing to scan; And

34

*p semper*

37

brush - ing your el - bow un - guessed - at and not to be told \_\_\_\_\_ They

37

40 *poco allargando*

car - ry back bright to the coin - er the mint - age of man, — The lads that will die \_\_\_\_\_ in their

40

*colla voce*

43

*a tempo*

glo - ry and ne - ver be old. \_\_\_\_\_

43

46

46

*rit.*

# Is my team ploughing?

George Butterworth

**Molto moderato, senza rigore**

Musical score for the first section of 'Is my team ploughing?'. The key signature is C major (no sharps or flats). The tempo is Molto moderato, senza rigore. The vocal line starts with a rest followed by a series of eighth notes. The lyrics are: 'my team plough - ing, That I was used to drive And'. The piano accompaniment consists of sustained chords.

**Poco più mosso**

Musical score for the second section of 'Is my team ploughing?'. The key signature changes to G major (one sharp). The tempo is Poco più mosso. The vocal line continues with: 'hear the har - ness jin - gle When I was man a-live? Ay, the hors - es tram - ple, The'. The piano accompaniment features sustained chords with dynamic markings like *pp*.

*rit. e dim.*

Musical score for the third section of 'Is my team ploughing?'. The key signature changes to F major (one sharp). The vocal line continues with: 'har - ness jing - les now; No change thou lie un - der The land you used to plough.'. The piano accompaniment includes a dynamic marking of *p colla voce*.

**Tempo I**

Musical score for the fourth section of 'Is my team ploughing?'. The key signature changes to D major (two sharps). The tempo is Tempo I. The vocal line continues with: 'Is foot-ball play - ing A - long the ri - ver shore, With lads to chase the lea - ther, Now'. The piano accompaniment features sustained chords.

12

I stand up no more?<sup>12</sup> Ay, the ball is fly - ing, The lads play heart and soul; The

*f*

15

**Tempo I**

goal stands up, the keep - er Stands up to keep the goal.

*p colla voce*

*pp*

18

'Is my girl hap-py, That I thought hard to leave, And has she tired of weep-ing As she lies down at eve?

*ppp*

**Poco più mosso**

22

Ay, she lies down light - ly, She lies not down to weep: Your girl is well con - ten - ted. Be

*f*

25 *rit. e dim.*

## Tempo I

still, my lad, and sleep. 'Is my friend heart - y, Now I am thin and pine, And

*p colla voce*

## Poco più mosso

29

has he found to sleep in A bet - ter bed than mine?' Yes, lad, I lie ea - sy, I

*ppp*

## Lento

32

lie as lads would choose; I cheer a dead man's sweet - heart, Ne- ver ask me whose.—

*espress.*

36

8va