

**PERCY ALDRIDGE GRAINGER**

FROM

**SETTINGS OF SONGS & TUNES FROM  
WILLIAM CHAPPELL'S  
"OLD ENGLISH POPULAR MUSIC."**

**№ 2. "MY ROBIN IS TO THE GREENWOOD GONE."  
PIANO VERSION.**

**SCHOTT & Co.  
LONDON**

SETTINGS OF SONGS & TUNES FROM  
WILLIAM CHAPPELL'S  
"OLD ENGLISH POPULAR MUSIC"

(by kind permission of Chappell & Co., Ltd.)

№ 2. "MY ROBIN IS TO THE GREENWOOD GONE"

Mo te hoa takatapui  
Roger Quilter.

A room-music ramble upon the first 4 bars of the old tune of that name,  
for Flute, English horn, and 6 strings

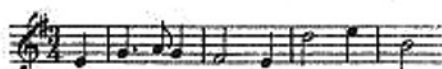
fiddle, 2 middle-fiddles (*viale*), 2 bass-fiddles (*cello*) & double-bass

by

PERCY ALDRIDGE GRAINGER.

begun: 10. 3. 12. ended: 5. 5. 12.

The bit of the old song I have used is:



For the whole of the tune see page 153 of William Chappell's  
"Old English Popular Music," edited by H. E. Wooldridge  
(Chappell & Co., London, 1893). In its entirety it makes  
a charming and quite different impression to that produced  
by my treatment of its first phrase and by the free ram-  
ble that follows.

Percy Aldridge Grainger.

*All held within the above square is meant to be used in full in programs, where possible.*

Full score (for eight-some) . . . . .	net 2/6
Wind & String parts (for eight-some) each . . . . .	net 6 <sup>d</sup>
Piano version . . . . .	net 2/-
Version for fiddle, bass-fiddle ( <i>cello</i> ) and piano, score . . . . .	net 2/6
Version for fiddle, bass-fiddle and piano, string parts each . . . . .	net 6 <sup>d</sup>

# "MY ROBIN IS TO THE GREENWOOD GONE"

Mo te hoa takatapui  
Roger Quilter.

## PIANO VERSION.

All big stretches may be harped (played Arpeggio).

WITH A DROWSY LILT. M. M. ♩ : between 152 & 168

PIANO.

*p dreamily.*

*mp*

*p*

*soften and slacken (dim. e rit.)*

*pp*

*pppp*

Red. \*

Red. \*

Red. \*

1st SPEED. (a tempo)  
simply and gracefully.  
(*simplice e grazioso*)

(My Ro - bin is to the green - wood gone.)

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G3 in the bass and a half note B3 in the treble, with various chords and moving lines in both hands.

The second system continues the piano accompaniment. It includes a dynamic marking of *p* and a performance instruction *delicately. (delicato)*. The music features flowing sixteenth-note patterns in the right hand and steady accompaniment in the left hand.

The third system continues the piano accompaniment. It includes a dynamic marking of *mp* and a performance instruction *louden slightly. (poco cresc.)*. The music shows a gradual increase in volume and intensity.

or:

An alternative piano accompaniment for the third system, consisting of a few chords in the bass clef.

The fourth system continues the piano accompaniment. It includes a dynamic marking of *mf* and a performance instruction *louden. (cresc.)*. The music features a more pronounced crescendo.

or:

An alternative piano accompaniment for the fourth system, consisting of a few chords in the bass clef.

The fifth system continues the piano accompaniment. It includes dynamic markings of *mf* and *mp*. The music concludes with a final chord in the bass clef.

Red. Red. \*

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p* (piano).

Second system of musical notation. It includes dynamic markings *louden. (cresc.)* and *f* (forte). There are also markings for *left.* and *Red.* (Reduction) with an asterisk.

Third system of musical notation. It includes dynamic markings *mp* (mezzo-piano) and *soften. (dim.)* (diminuendo). There are also markings for *left.*, *right.*, and *Red.* with an asterisk.

Fourth system of musical notation. It includes dynamic markings *pp* (pianissimo) and *pp*. There are also markings for *left.*, *right.*, and *Red.* with an asterisk.

Fifth system of musical notation. It includes the dynamic marking *feelingly. (espress.)* and *p* (piano).

louden. (*cresc.*) *f* *p* left.

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

LINGERINGLY. (*sost.*) *mp* right. soften. (*dim.*) *f* *p* (or *pp*)

QUICKEN. (*accl.*) louden lots. (*molto cresc.*)

Red. \*

1st SPEED. (*a tempo*) louden. (*cresc.*) *mf*

left. left.) don't soften. (*non dim.*)

Red. \* Red. \*

slow off (*rit.*) 1st SPEED. (*a tempo*) *pp*

very faintly. (*tantano*)

Very faintly. (*tantano*)

*mp*

*pp*

Two staves of music. The right staff features a melodic line with a long slur and a fermata. The left staff provides harmonic accompaniment with chords and moving lines.

*mp*

very feelingly  
(*molto espress.*)

*mf*

louden. (*cresc.*)

Two staves of music. The right staff has a melodic line with a slur and a fermata. The left staff has a steady accompaniment. Dynamics range from *mp* to *mf*.

*mf*

*f*

*mp*

*p*

Two staves of music. The right staff has a melodic line with a slur and a fermata. The left staff has a steady accompaniment. Dynamics range from *mf* to *p*. There are asterisks at the end of the system.

intensely. (*molto espress.*)

*f*

soften  
(*dim.*)

Two staves of music. The right staff has a melodic line with a slur and a fermata. The left staff has a steady accompaniment. Dynamics range from *f* to *dim.*. There are asterisks at the end of the system.

louden.  
(*cresc.*)

Two staves of music. The right staff has a melodic line with a slur and a fermata. The left staff has a steady accompaniment. Dynamics range from *cresc.* to *f*. There are asterisks at the end of the system.

right. *f* *mp* *p* *mp* *pp* *pp*

slow off (rit.)

Red. \*

1st SPEED. (a tempo) *p* *mp* *mf* *p* *pp*

*mp* *mf* *p*

left. hold. right. *mf* *p*

louden. (cresc.) louden. (cresc.)

Red. \*

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

soften. (dim.)



5 4 3 2 1  
 gradually slow off  
 rit. poco a poco

*pp*  
*mf*  
 (1)

*pp*  
*ppp*  
*mp*  
 \* \* \*

1st SPEED.  
 (a tempo)

freshly.  
*mp*  
 like plucked strings  
 (quasi pizz.)  
*ppp*  
*mp*

soften  
 (dim.)  
 (hold.)  
 (hold.)  
 \* \* \*

# PERCY ALDRIDGE GRAINGER OWN WORKS. (In which no folk-music tunes are used.)

## KIPLING SETTINGS

Nr. 1.	"DEDICATION" (from "The Light that Failed.") Song for man's high voice and piano ... ..	2/-
Nr. 2.	"WE HAVE FED OUR SEAS FOR A THOUSAND YEARS" (from the "Seven Seas.") For mixed chorus (men and boys or women) brass and strings (strings can be done without at will). Full score .. 3/- Choral and piano score (to sing from) .. 8d. Band parts on hire ..	
Nr. 3.	"MORNING SONG IN THE JUNGLE" (from "The Second Jungle Book.") For unaccompanied mixed chorus, Choral and piano score (to sing from) .. .. .	6d.
Nr. 4.	"TIGER-TIGER" (from "The Jungle Book.") For unaccompanied men's chorus or man's high voice single (tenor solo) and men's chorus. Choral and piano score (to sing from) .. .. .	6d.
Nr. 5.	"THE INUIT" (from "The Second Jungle Book.") For unaccompanied mixed chorus. Choral and piano score (to sing from)	6d.

## ROOM-MUSIC TIT-BITS

Nr. 1.	MOCK MORRIS. For string six-some (six single strings), or string band (seven-part) Score .. .. . 2/6 For piano (concert version) .. .. . 2/- Parts .. .. . 6d. each not, or the set 3/6 For piano (popular version) .. .. . 2/-	
Nr. 2.	CLOG DANCE:—"HANDEL IN THE STRAND." For three-some (piano, fiddle and bass-fiddle ('cello), or four-some (piano, fiddle, middle-fiddle (viola) and bass fiddle) or 2 pianos and massed strings. Score (piano part) ... 2/6 String parts, each .. 6d.	
Nr. 3.	WALKING TUNE. For wind five-some (flute, oboe, clarinet, horn, and bassoon). Score .. 2/6 Wind part, each .. 6d. Piano version .. 2/-	
"AT TWILIGHT."	For unaccompanied mixed chorus and a man's high voice (tenor solo). Choral and piano score .. .. .	8d.
"A REIVER'S NECK VERSE."	Words by A. C. SWINBURNE. (Poems and Ballads, 3rd Series). Song for voice and piano .. .. .	2/-

## SENTIMENTALS

Nr. 1.	COLONIAL SONG. For soprano, tenor, harp and band, or for harp and band without the voices. Full score and band parts on hire .. .. . 2/- 2 voices and piano .. .. . 2/- Piano version .. .. . 2/- For Three-some (Trio) score and parts .. .. . 3/-	
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# PERCY ALDRIDGE GRAINGER SETTINGS OF FOLK-MUSIC, etc.

## British Folk-Music Settings

Settings of English and Celtic folk-songs, dance tunes, sea chanties, Morris dance tunes, and so on, for all sorts of combinations.

Nr. 1.	"MOLLY ON THE SHORE." Irish Reel. For string four-some four single strings, or string band (no double basses). Score .. 2/6 Parts, 6d. each, or the set .. 2/-	
Nr. 2.	THE SUSSEX MUMMERS' CHRISTMAS CAROL." For piano .. .. .	2/-
Nr. 3.	"SHEPHERD'S HEY." Morris Dance. For room-music twelve-some (flute, clarinet [horn at will] baritone English concertina, and eight strings). Score .. 3/6 Parts, 6d. each, or the set .. 4/-	
Nr. 4.	"SHEPHERD'S HEY" Morris Dance. Dished-up for piano .. .. .	2/-
Nr. 5.	IRISH TUNE FROM COUNTY DERRY. For unaccompanied mixed chorus, without words (sing in "Ah" and so on). Choral score (to sing from) .. .. .	6d.
Nr. 6.	IRISH TUNE FROM COUNTY DERRY. Dished-up for piano .. .. .	2/-
Nr. 7.	"BRIGO FAIR." (Folk-song from Lincolnshire). For a man's high voice single (tenor solo), and mixed chorus. Choral and piano score (to sing from) .. .. .	6d.
Nr. 8.	"I'M SEVENTEEN COME SUNDAY." (Folk-song from Lincolnshire and Somerset). For mixed chorus and brass band or concert brass. Full score .. 2/6 Choral and piano score (to sing from) .. 4d. Band parts, each .. 6d.	
Nr. 9.	MARCHING TUNE. (Folk-song tune from Lincolnshire. For mixed chorus and brass band or concert brass. Choral and piano score (to sing from) .. 4d. Score and band parts on hire ..	
Nr. 10.	"DIED FOR LOVE." (Folk-song from Lincolnshire.) For voice accompanied by flute, clarinet and bassoon, or 3 muted strings. Score and voice and piano version .. 2/6 Wind and string parts, each .. 6d.	
Nr. 11.	"SIX DUKES WENT A'FISHIN'." (Folk-song from Lincolnshire.) For voice (woman's or man's) and piano (2 keys) .. .. .	2/-
Nr. 12.	"GREEN BUSHES." Passacaglia for smallish band. Score and parts on hire .. .. .	
Nr. 13.	"SIR ECLAMORE." For double mixed chorus, brass, strings, and percussion. Choral score (to sing from) .. 1/- Score and parts (including piano accompaniment) on hire ..	
Nr. 14.	"LORD MAXWELL'S GOODNIGHT." (Scotch). For voice accompanied by 6 single strings and string band. Score and parts (including voice and piano version) on hire.	
Nr. 15.	IRISH TUNE FROM COUNTY DERRY. For string band (or single strings) Score .. 2/6 Parts, each .. 6d.	
Nr. 16.	"SHEPHERD'S HEY." Morris Dance. For Full Band. Score .. 2/6 Parts, each .. 6d.	

## Settings of songs and tunes from William Chappell's "Old English Popular Music."

Nr. 1.	"WILLOW WILLOW." For voice (man's or woman's) accompanied by guitar (or harp) and 4 muted strings. Score .. 2/6 Parts, each .. 6d. Voice and piano version .. 2/-	
Nr. 2.	"MY ROBIN IS TO THE GREENWOOD GONE." (A ramble upon the old tune of that name.) For flute, English horn, and 6 strings. Full score .. 3/6 Parts, each .. 6d. Piano version .. 2/- Version for fiddle, bass fiddle ('cello) and piano, score and string parts .. .. 3/6	

## Settings of Dance-Folksongs from the Faeroe Islands

Nr. 1.	"FATHER AND DAUGHTER" (FADIR OC DOTTIR.) For five men's single voices, double mixed chorus, string and brass band. Full score (Furial, English and German) .. 10/6 Vocal and piano score (English and German) (to sing from) .. 2/6											
Chorus parts (English)	<table border="0"> <tr> <td>First Chorus, women, each .. .. .</td> <td>4d.</td> </tr> <tr> <td>"Second .. men .. .. .</td> <td>4d.</td> </tr> <tr> <td>"Second .. women .. .. .</td> <td>4d.</td> </tr> <tr> <td>"Second .. men .. .. .</td> <td>4d.</td> </tr> <tr> <td>Band parts, each .. .. .</td> <td>6d.</td> </tr> </table>	First Chorus, women, each .. .. .	4d.	"Second .. men .. .. .	4d.	"Second .. women .. .. .	4d.	"Second .. men .. .. .	4d.	Band parts, each .. .. .	6d.	
First Chorus, women, each .. .. .	4d.											
"Second .. men .. .. .	4d.											
"Second .. women .. .. .	4d.											
"Second .. men .. .. .	4d.											
Band parts, each .. .. .	6d.											

# PERCY ALDRIDGE GRAINGER'S COMPOSITIONS

PUBLISHED BY  
**SCHOTT & Co., 48 GREAT MARLBOROUGH STREET, LONDON, W. 1.**

## PIANO PIECES, SONGS, etc.

		PIANO PIECES						Net
								s. d.
Shepherd's Hey. Morris Dance	...	...	...	...	...	...	...	2 0
Irish Tune from County Derry	...	...	...	...	...	...	...	2 0
The Sussex Mummer's Christmas Carol	...	...	...	...	...	...	...	2 0
My Robin is to the Greenwood gone (a Ramble)	...	...	...	...	...	...	...	2 0
Walking Tune	...	...	...	...	...	...	...	2 0
Mock Morris (Concert Version)	...	...	...	...	...	...	...	2 0
Mock Morris (Popular Version)	...	...	...	...	...	...	...	2 0
Colonial Song	...	...	...	...	...	...	...	2 0
Molly on the Shore	...	...	...	...	...	...	...	3 0
Knight and Shepherd's Daughter	...	...	...	...	...	...	...	2 6
Country Gardens. Morris Dance	...	...	...	...	...	...	...	2 6
Children's March. Over the Hills and Far Away	...	...	...	...	...	...	...	1 0
Paraphrase on Tschaikowsky's Flower Waltz	...	...	...	...	...	...	...	2 6

## SONGS WITH PIANO ACCOMPANIMENT

								Net
								s. d.
Dedication (from Kipling's "The Light that Failed")	...	...	...	...	...	...	...	2 0
A Reiver's Neck-Verse (Words by A. C. Swinburne)	...	...	...	...	...	...	...	2 0
Died for Love (Folk-Song from Lincolnshire)	...	...	...	...	...	...	...	2 0
Willow Willow (Old English)	...	...	...	...	...	...	...	2 0
Six Dukes went a-fishin' Folk-Song from Lincolnshire (Two keys)	...	...	...	...	...	...	...	2 0

## SONGS WITH OTHER INSTRUMENTS

Willow Willow (Old English). Song accompanied by Guitar (or Harp) and Four Muted Strings.	Score	...	...	...	...	...	...	2 6
	Each part	...	...	...	...	...	...	0 6
Died for Love (Folk-Song from Lincolnshire). Song accompanied by Flute, Clarinet and Bassoon, or Three Muted Strings.	Score	...	...	...	...	...	...	2 0
	Each part	...	...	...	...	...	...	0 6
Lord Maxwell's Good-Night. Song accompanied by Six Single Strings and String Orchestra. Score and parts (including Version for Voice and Piano) on hire.								

## VOCAL DUET & FULL ORCHESTRA

Colonial Song. Soprano and Tenor, Harp and Orchestra. Full score and parts on hire. Version for Soprano, Tenor, and Piano (Vocal and Piano Score)	...	...	...	...	...	...	...	2 0
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## CHAMBER MUSIC WITH PIANO.

### PIANO QUARTET

								Net
								s. d.
Clog Dance: "Handel in the Strand." (Piano, Violin, Viola and Cello)	Score	...	...	...	...	...	...	2 6
	Each part	...	...	...	...	...	...	0 6
		<b>TRIOS (Piano, Violin and Cello)</b>						
Colonial Song.	Score	...	...	...	...	...	...	2 6
	Each part	...	...	...	...	...	...	0 6
Clog Dance: "Handel in the Strand."	Score	...	...	...	...	...	...	2 6
	Each part	...	...	...	...	...	...	0 6
My Robin is to the Greenwood gone (a Ramble).	Score	...	...	...	...	...	...	2 6
	Each part	...	...	...	...	...	...	0 6
		<b>PIANO &amp; VIOLIN DUETS</b>						
Molly on the Shore	...	...	...	...	...	...	...	2 6
Mock Morris	...	...	...	...	...	...	...	2 6