

# WARLOCK SONGS



BOOSEY & HAWKES



Winthrop Rogers Edition

# SONGS

BY

PETER WARLOCK

Boosey & Hawkes, Ltd.

*London · Paris · Bonn · Capetown · Sydney · Toronto · Buenos Aires · New York*

## 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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1620  
H584s

# 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

*mf*

8ve alt.

*f*

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

*p*

*mp*

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

*poco cresc.*

*mf*

O, \_\_\_\_\_ then O, \_\_\_\_\_ then O, my true\_ love

*ten.*

said, Till that \_\_\_\_\_ time come a - gain She

*f* *mf*

could not live\_ a maid. Then O, \_\_\_\_\_ then

*ppp subito*

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

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

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

*mf cresc.*

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

*ff*

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

# Take, O take those lips away

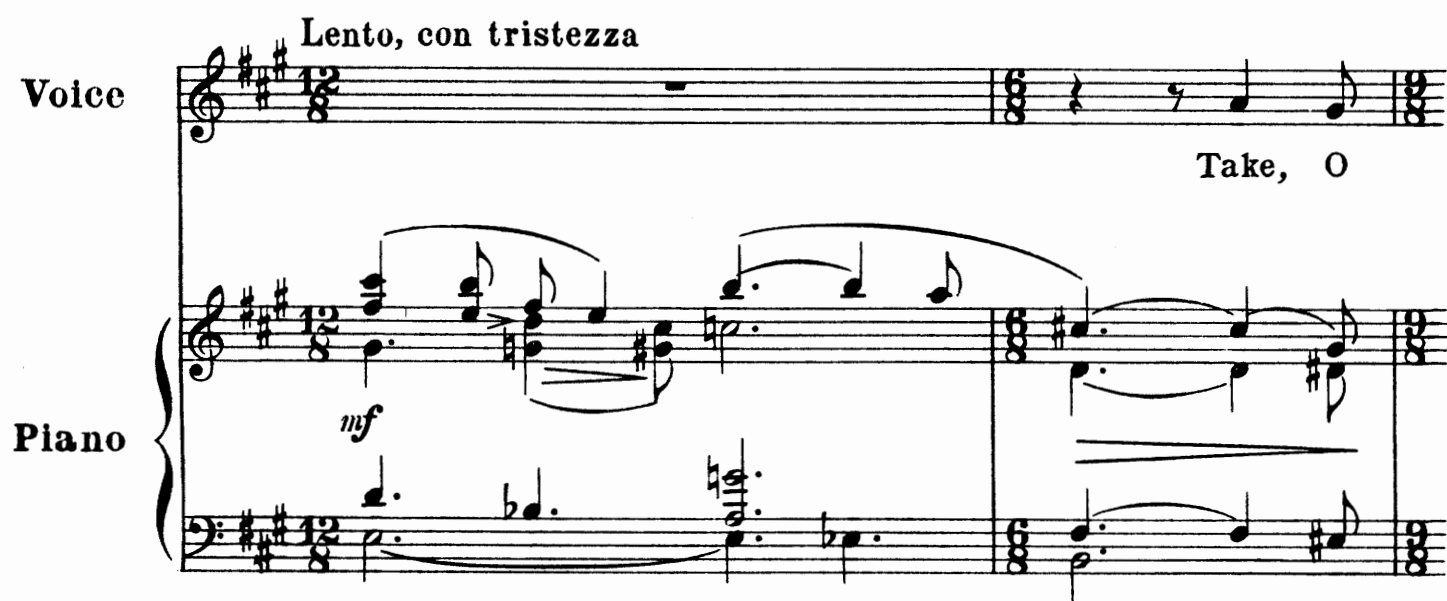
SHAKESPEARE

PETER WARLOCK

**Voice** *Lento, con tristezza*

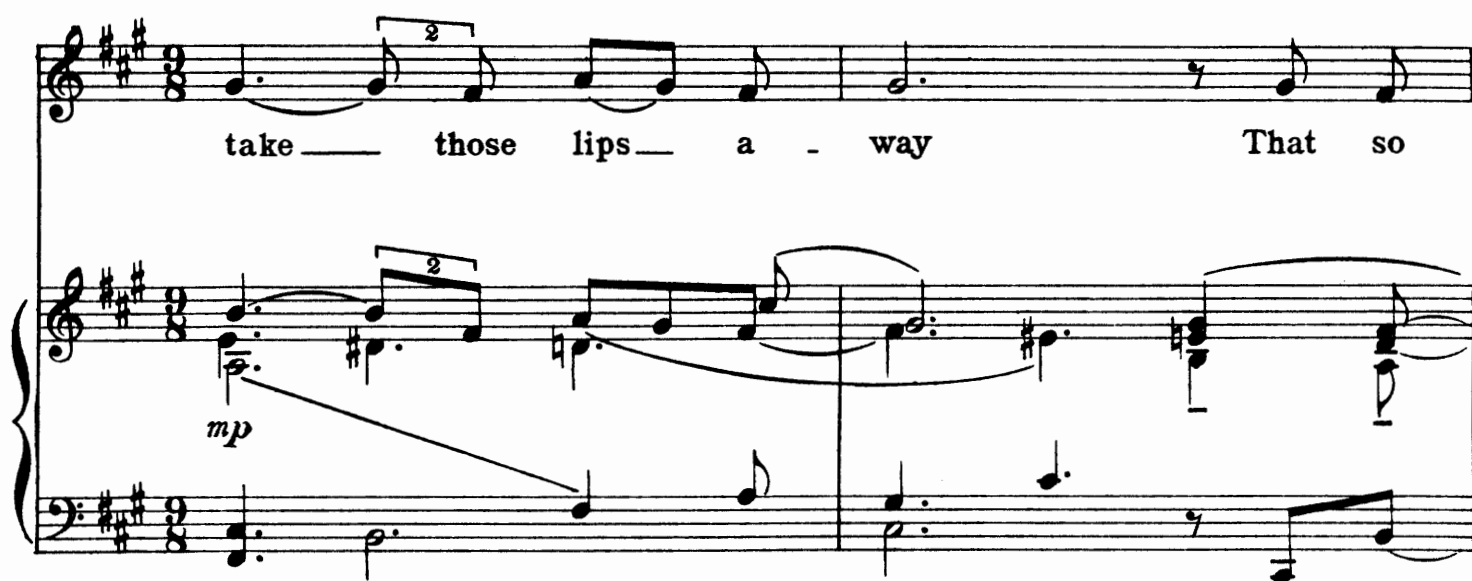
Take, O

**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,

*rit. molto* ,  
*p*



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*

# The Jolly Shepherd

Poem from  
"Wit and Drollery" (1661)

PETER WARLOCK

*Allegretto con moto*

VOICE

PIANO

*mf* *mp*

The

life of a shep-herd is void of all care-a, With his bag and his

bot-tle he mak-eth good fare-a. He ruf-fles, he shuf-fles in

*mf* *p subito*

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

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.

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*  
*p. staccatissimo*

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

hill - a. *mf* *f* *Con brio*  
*Red.* \* *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

*p**mp**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

shines the sun. How should I

*pp* *ritenuto molto.*

*mf* *pp*

love and I so young? The

*a tempo* *rit.* *pp*

*mf*

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

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

*pp*

li - ly the rose I lay.

*ppp*

## TWO SHORT SONGS

## I

## I held Love's head

HERRICK

PETER WARLOCK

*Andante affettuoso.*

VOICE.

I held Love's head while

PIANO.

*mp**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

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

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

*mf*

*mp*

*rit molto.*

*p*

## II

## Thou gav'st me leave to kiss

HERRICK

PETER WARLOCK

Allegretto scherzando.

(lightly.)

VOICE.

Thou

PIANO.

*mf*

No.

\*

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

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

*mp*

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

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

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

cherry.



# 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*

EYNSFORD  
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# 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.

*Ad* \*

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

*p*

This system contains the first line of the song. The vocal melody is written on a single staff in G major, with lyrics 'We were swal - low, moth and mouse; The Child was born'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A piano dynamic marking '*p*' is placed at the beginning of the piano part.

in our house, And the bright eyes of us three

This system contains the second line of the song. The vocal melody continues with the lyrics 'in our house, And the bright eyes of us three'. The piano accompaniment continues with chords and moving lines.

Peeped at His na - ti - vi - ty.

This system contains the third line of the song. The vocal melody continues with the lyrics 'Peeped at His na - ti - vi - ty.'. The piano accompaniment continues with chords and moving lines.

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

*pp*

This system contains the fourth line of the song. The vocal melody continues with the lyrics 'Hands of peace up - on that place Hushed our be - ings for.... a space -'. The piano accompaniment continues with chords and moving lines. A piano dynamic marking '*pp*' is placed at the beginning of the piano part.

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

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time. The vocal line has a melodic line with some grace notes. The piano accompaniment features chords and some moving lines.

a - ny-thing. With a mov - ing

*p sempre legato*

The second system of the musical score. The vocal line continues with the lyrics "a - ny-thing. With a mov - ing". The piano accompaniment features a more active melodic line in the right hand, with some grace notes and a crescendo leading to the instruction "p sempre legato".

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

The third system of the musical score. The vocal line continues with the lyrics "star we crept Clo - ser when the Ba - by slept;". The piano accompaniment continues with a similar melodic and harmonic style.

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

The fourth system of the musical score. The vocal line continues with the lyrics "Men who guard - ed where He lay Moved to fright - en". The piano accompaniment continues with a similar melodic and harmonic style.

us a - way. But the Babe, a -

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

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

# 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 -

The first system of the musical score. The vocal line is in B-flat major, starting on a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady quarter-note bass line in the left hand.

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

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment continues with a flowing eighth-note melody in the right hand and a steady quarter-note bass line in the left hand. The system ends with a *p legato* marking.

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

The third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment continues with a flowing eighth-note melody in the right hand and a steady quarter-note bass line in the left hand.

pass - eth all that ev - er I saw.

The fourth system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment continues with a flowing eighth-note melody in the right hand and a steady quarter-note bass line in the left hand. The system ends with a *mf* marking.

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

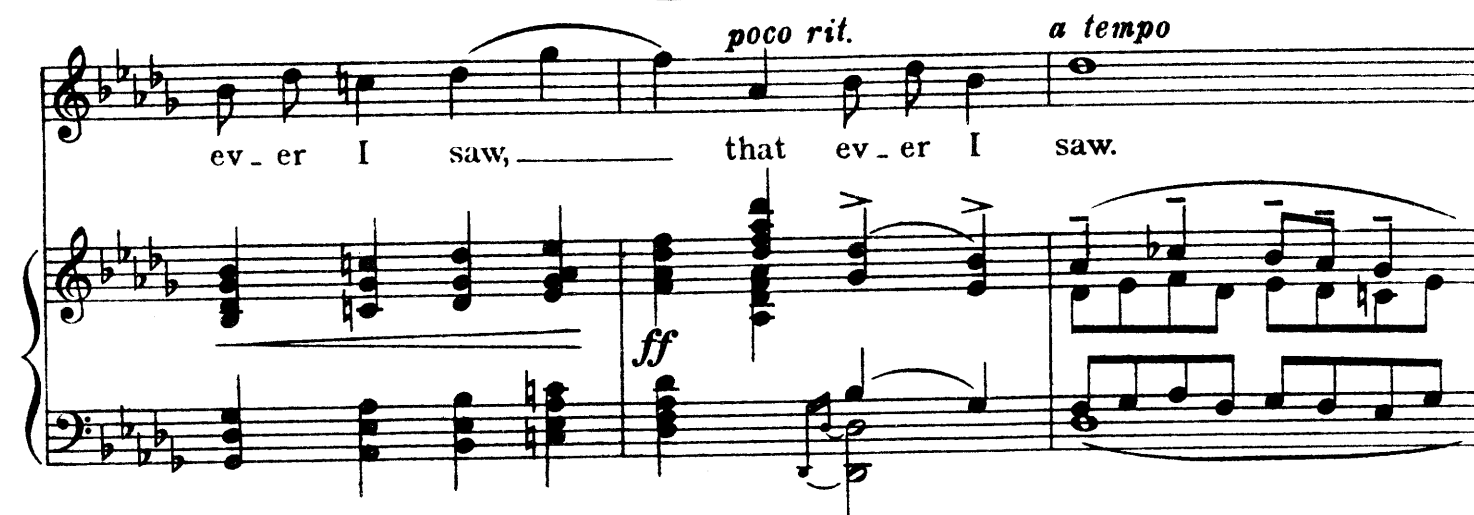
*cresc.*



*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

Piano

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

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

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.*

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

First to God and then \_\_\_\_\_ to you.  
*ten.* *ppp*

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

*poco rit.**a tempo*

gein, if so be that I now. 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.

# 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

The first system of the musical score, measures 1-4. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Dost thou laugh to see how fools are vex - ed to". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. A piano dynamic marking (*p*) is present at the beginning of the piano part.

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

The second system of the musical score, measures 5-8. The vocal line continues with the lyrics "add To gold - - en num - bers gold - en num - bers?". The piano accompaniment continues with the same key signature and time signature.

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

*dolce.*  
*mf* *mp*

The third system of the musical score, measures 9-12. The vocal line has the lyrics "O sweet con - tent, O sweet, O sweet con - tent!". The piano accompaniment includes dynamic markings *mf* and *mp*, and a tempo/style marking *dolce.*. The time signature changes from 2/4 to 3/4 at measure 10 and back to 2/4 at measure 12.

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

The fourth system of the musical score, measures 13-16. The vocal line has the lyrics "Work a - pace, a - pace, a - pace, Hon - est la - bour". The piano accompaniment includes a dynamic marking *mf*. The time signature changes from 2/4 to 3/4 at measure 15 and back to 2/4 at measure 16.



*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!

Swim'st thou in wealth, yet sink'st in thine own

tears? O pun - ish - ment!

The first system contains measures 1 through 3. The vocal line begins with a half note 'tears?' followed by a whole note 'O' and a half note 'pun - ish - ment!'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Measure 3 ends with a fermata over the vocal note.

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

The second system contains measures 4 through 6. The vocal line continues with 'Then he that pa - tient - ly wants bur - den'. The piano accompaniment maintains its rhythmic pattern, with the treble line providing harmonic support through chords and moving lines.

bears no bur - den bears, but is a

The third system contains measures 7 through 9. The vocal line continues with 'bears no bur - den bears, but is a'. The piano accompaniment continues with the same rhythmic and harmonic structure.

King, a King!

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

The fourth system contains measures 10 through 12. The vocal line concludes with 'King, a King!'. The piano accompaniment features a strong dynamic *f* (forte) in measure 10, followed by a return to *a tempo* in measure 11, and a final *poco rit.* (ritardando) in measure 12. The system ends with a 3/4 time signature change.

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.* *p* *senza Ped.*

# Lullaby

THOMAS DEKKER

PETER WARLOCK

**Allegretto** (♩ = 152)

**Voice**

Gold - - en slum\_bers kiss your

**Piano**

*mp*

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*

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