

To  
V. A. B. K.

GEORGE BUTTERWORTH

✿ Six Songs ✿

from

“A Shropshire Lad”

(A. E. Housman)



NET 9/-

AUGENER Ltd.  
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# CYCLE OF SONGS

FROM

## "A SHROPSHIRE LAD."\*

I.

### LOVELIEST OF TREES

Loveliest of trees, the cherry now  
Is hung with bloom along the bough,  
And stands about the woodland ride  
Wearing white for Eastertide.

Now, of my three score years and ten,  
Twenty will not come again,  
And take from seventy springs a score,  
It only leaves me fifty more.

And since to look at things in bloom  
Fifty springs are little room,  
About the woodlands I will go  
To see the cherry hung with snow.

II.

### WHEN I WAS ONE-AND-TWENTY

When I was one-and-twenty  
I heard a wise man say,  
"Give crowns and pounds and guineas  
But not your heart away;  
Give pearls away and rubies  
But keep your fancy free."  
But I was one-and-twenty,  
No use to talk to me.

When I was one-and-twenty  
I heard him say again,  
"The heart out of the bosom  
Was never given in vain;  
'Tis paid with sighs a plenty,  
And sold for endless rue."  
And I am two-and-twenty,  
And oh, 'tis true, 'tis true.

III.

### LOOK NOT IN MY EYES

Look not in my eyes, for fear  
They mirror true the sight I see  
And there you find your face too clear  
And love it and be lost like me.  
One the long nights through must lie  
Spent in star-defeated sighs,  
But why should you as well as I  
Perish? gaze not in my eyes.

A Grecian lad, as I hear tell,  
One that many loved in vain,  
Looked into a forest well  
And never looked away again.  
There, when the turf in spring-time flowers,  
With downward eye and gazes sad,  
Stands amid the glancing showers  
A jonquil, not a Grecian lad.

\* Words printed by kind permission of the Author, and of the Publisher, Mr. Grant Richards.

IV.

THINK NO MORE, LAD

Think no more, lad ; laugh, be jolly :  
 Why should men make haste to die ?  
 Empty heads and tongues a-talking  
 Make the rough road easy walking,  
 And the feather pate of folly  
 Bears the falling sky.

Oh, 'tis jesting, dancing, drinking  
 Spins the heavy world around.  
 If young hearts were not so clever,  
 Oh, they would be young for ever :  
 Think no more ; 'tis only thinking  
 Lays lads underground.

V.

THE LADS IN THEIR HUNDREDS

The lads in their hundreds to Ludlow come in for the fair,  
 There's men from the barn and the forge and the mill and the fold,  
 The lads for the girls and the lads for the liquor are there,  
 And there with the rest are the lads that will never be old.

There's chaps from the town and the field and the till and the cart,  
 And many to count are the stalwart, and many the brave,  
 And many the handsome of face and the handsome of heart,  
 And few that will carry their looks or their truth to the grave.

I wish one could know them, I wish there were tokens to tell  
 The fortunate fellows that now you can never discern ;  
 And then one could talk with them friendly and wish them farewell,  
 And watch them depart on the way that they will not return.

But now you may stare as you like and there's nothing to scan  
 And brushing your elbow unguessed at and not to be told  
 They carry back bright to the coiner the mintage of man,  
 The lads that will die in their glory and never be old.

VI.

IS MY TEAM PLOUGHING ?

" Is my team ploughing,  
 That I was used to drive  
 And hear the harness jingle  
 When I was man alive ? "

Ay, the horses trample,  
 The harness jingles now ;  
 No change though you lie under  
 The land you used to plough.

" Is football playing  
 Along the river-shore,  
 With lads to chase the leather,  
 Now I stand up no more ? "

Ay, the ball is flying,  
 The lads play heart and soul ;  
 The goal stands up, the keeper  
 Stands up to keep the goal.

" Is my girl happy,  
 That I thought hard to leave,  
 And has she tired of weeping  
 As she lies down at eve ? "

Ay, she lies down lightly,  
 She lies not down to weep ;  
 Your girl is well contented.  
 Be still, my lad, and sleep.

" Is my friend hearty,  
 Now I am thin and pine,  
 And has he found to sleep in  
 A better bed than mine ? "

Yes, lad, I lie easy,  
 I lie as lads would choose ;  
 I cheer a dead man's sweetheart,  
 Never ask me whose.

# I. LOVELIEST OF TREES.

George Butterworth.

Molto moderato, sempre rubato e con espressione.

VOICE. *p* Love - liest of

PIANO. *p espressivo*

*Red.* \*

trees, the cher - ry now Is hung with bloom a -

*p*

*Red.* \*

*poco rit.* *p a tempo* long the bough, And stands a - bout the wood - land

*pp* *a tempo*

*poco rit.* *pp*

ride *cresc.* Wear - ing white

*p* *espressivo* *cresc.*

for East - er - tide. *f*

*f*

*cresc.* *ff*

*Red.* \*

*p* Now, of my three score

*meno f*

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

*p* *pp*

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

*cresc.* *cresc.* *dimin.*

fif - ty more. And since to

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

look at things in bloom Fif - ty springs are

*pp* *cresc.*

*f largamente*

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

*mf largamente*

*dimin.*

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

*dimin.*

*pp*

*cresc.*

*f molto rubato*

*dimin.*

*p*

*pp*



# II. WHEN I WAS ONE-AND-TWENTY.

(TUNE TRADITIONAL.)

Vivace non troppo.

George Butterworth.

VOICE. *p*

When I was one - and - twen - ty I heard a wise man

PIANO. *p*

*f*

say, "Give crowns and pounds and guin - eas But

*mf*

not your heart a - way; Give pearls a - way and

rub - ies But keep your fan - cy free" But

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "rub - ies But keep your fan - cy free" But. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It includes dynamic markings like *mf* and *ff*, and articulation marks such as *allegro* and *ff*. There are also some handwritten annotations above the vocal line.

*p*  
I was one - and - twen - ty, No use to talk to me.

The second system continues the vocal line with the lyrics "I was one - and - twen - ty, No use to talk to me." The piano accompaniment features a *p* (piano) dynamic marking and includes a *do* marking at the end of the system.

*p*  
When I was one - and - twen - ty I heard him say a -

The third system continues the vocal line with the lyrics "When I was one - and - twen - ty I heard him say a -". The piano accompaniment includes a *p* dynamic marking and a *do* marking.

*f*  
gain, "The heart out of the bo - som Was

The fourth system continues the vocal line with the lyrics "gain, "The heart out of the bo - som Was". The piano accompaniment includes a *mf* dynamic marking and a *do* marking.

ne - ver given in vain; 'Tis paid with sighs a

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "ne - ver given in vain; 'Tis paid with sighs a". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The piano part consists of sustained chords and single notes, with a fermata over the first measure.

Allargando. (Cresc.) a tempo *p*

plen - ty And sold for end - less rue? And

The second system begins with the tempo marking "Allargando." and a dynamic marking of *p*. The vocal line continues with the lyrics "plen - ty And sold for end - less rue? And". A handwritten note "(Cresc.)" is written above the vocal line. The piano accompaniment includes a fermata over the first measure and a dynamic marking of *p* at the end. The tempo marking "a tempo" appears above the vocal line.

*a piacere*

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

The third system features the tempo marking "*a piacere*". The vocal line has the lyrics "I am two - and - twen - ty, And oh, 'tis true, 'tis". The piano accompaniment includes a dynamic marking of *colla voce* written above the piano part.

*Lento pp*

true 'tis true.

The fourth system begins with the tempo marking "*Lento*" and dynamic marking "*pp*". The vocal line has the lyrics "true 'tis true.". The piano accompaniment includes a dynamic marking of "*pp Lento*" written below the piano part.

III.

LOOK NOT IN MY EYES.

George Butterworth.

Andante con moto, molto teneramente.

VOICE.

PIANO.

*mf*

Look not in my

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a bass line with a half note G3 and a treble line with a half note G4. The piano part includes various chords and melodic lines in both hands.

eyes, for fear They mir - ror true the sight I see, And

The second system continues the vocal line with the lyrics "eyes, for fear They mir - ror true the sight I see, And". The piano accompaniment provides harmonic support with chords and melodic fragments.

there you find your face too clear And love it and be lost like me.

*cresc.*

The third system contains the lyrics "there you find your face too clear And love it and be lost like me." The piano accompaniment includes a *cresc.* (crescendo) marking. The piano part features more complex chordal textures and melodic lines.

*mf*

One the long nights through must lie Spent in star - de - feat - ed sighs, But

*mp*

The fourth system concludes with the lyrics "One the long nights through must lie Spent in star - de - feat - ed sighs, But". The piano accompaniment features a *mp* (mezzo-piano) dynamic. The piano part includes a variety of chords and melodic lines, ending with a final cadence.

why should you — as well as I Per — ish?

*p* *pp* *cresc.* *f*

gaze — not — in my eyes. — A

*mf* *dim. e rall.* *colla voce* *pp* *a tempo*

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

*pp sempre*

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

*sempre pp*

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

The first system of music features a vocal line in G major with a key signature of one flat and a 6/4 time signature. The lyrics are "There, when the turf — in spring-time flowers, With". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

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

The second system continues the vocal line with lyrics "down-ward eye and gaz - es sad, Stands a - mid the". The piano accompaniment features a more active right hand with eighth-note patterns and a steady left hand.

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

*poco a piacere*

The third system includes the lyrics "glanc-ing showers A jon - quil, not a Grec - ian". It features a *rit.* (ritardando) marking in the piano part and a *poco a piacere* marking in the vocal line. The piano accompaniment has a complex texture with many chords.

*lad.*

*poco a poco in tempo*

The fourth system begins with a *lad.* (lento) marking. The piano accompaniment includes the instruction *poco a poco in tempo*. The system concludes with a double bar line and a *dim.* (diminuendo) marking in the piano part.

# IV. THINK NO MORE, LAD.

George Butterworth.

Allegro. *f*

VOICE. Think no more, lad; laugh, be jol - ly:

PIANO. *non legato p mf*

Why should men make haste to die? Emp - ty heads and

*cresc.* tongues a - talk - ing Make the rough road ea - sy walk - ing,

*cresc.*

*allargando* *ff a tempo*

And the feath - er pate of fol - ly Bears the fall - - - ing

*colla voce f a tempo*

sky. \_\_\_\_\_

*ff* *meno f* *dimi.*

This system contains the first two staves of music. The vocal line (top staff) begins with a whole note chord in the key of D major, followed by a half note G4, and then rests for the remainder of the system. The piano accompaniment (bottom two staves) starts with a fortissimo (*ff*) dynamic, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble. The dynamic gradually softens to *meno f* and then *dimi.* (diminuendo) towards the end of the system.

*meno f*

Oh, 'tis jest - ing, danc - ing, drink - ing

*nuendo* *p*

This system contains the third and fourth staves of music. The vocal line (top staff) begins with a whole rest, followed by a half note G4, and then eighth notes A4, B4, C5, and B4. The piano accompaniment (bottom two staves) continues with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble. The dynamic is marked *nuendo* (diminuendo) and *p*.

Spins the hea - vy world a - round. \_\_\_\_\_

*sf* *dim.*

This system contains the fifth and sixth staves of music. The vocal line (top staff) begins with a half note G4, followed by eighth notes A4, B4, C5, and B4, and then rests. The piano accompaniment (bottom two staves) continues with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble. The dynamic is marked *sf* (sforzando) and *dim.* (diminuendo) towards the end of the system.

If young hearts were not so cle - ver, Oh, they would be

*p*

This system contains the seventh and eighth staves of music. The vocal line (top staff) begins with a half note G4, followed by eighth notes A4, B4, C5, and B4, and then rests. The piano accompaniment (bottom two staves) continues with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.



young for e - - ver: Think no more; 'tis

*f* *a piacere*

*f* *colla voce*

on - ly think - ing Lays lads un - - der -

*f*

ground. Think no more, lad;

*a tempo* *f*

*a tempo* *p* *f*

laugh, be jol - ly: Why should men make haste to die?

*cresc.*  
Emp - ty heads and tongues a - talk - ing Make the rough road

*cresc.*

*allargando*  
ea - sy walk - ing, And the feath - er pate of fol - ly Bears the

*colla voce*

*ff a tempo*  
fall - - - - - ing

*a tempo*

*ff*  
sky.

*ff*

R.H. L.H.

*ff*

*ff*


*ff*

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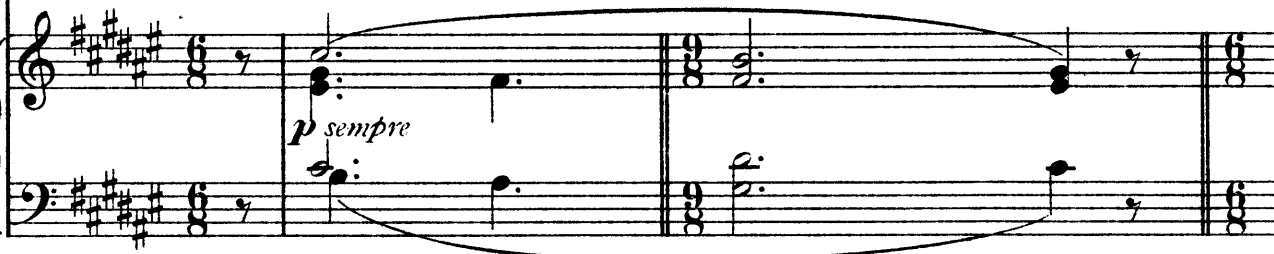
# V. THE LADS IN THEIR HUNDREDS.

George Butterworth.

*Allegretto, sempre tranquillo e senza rigore.*

VOICE. 

The lads in their hundreds to Ludlow come in for the fair, There's

PIANO. 

*p sempre*



men from the barn and the forge and the mill and the fold, — The





lads for the girls and the lads for the liqu - or are there, And





there with the rest — are the lads — that will ne - ver be



old. \_\_\_\_\_ There's chaps from the town and the

The first system of music features a vocal line and piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 6/8. The vocal line begins with a long note on 'old.' followed by a series of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth notes. The piano accompaniment provides harmonic support with chords and a steady bass line.

stal - wart, and ma - ny the brave, \_\_\_\_\_ And

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth notes. The piano accompaniment provides harmonic support with chords and a steady bass line.

ma - ny the hand\_some of face and the hand\_some of heart, And

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic line with eighth notes. The piano accompaniment provides harmonic support with chords and a steady bass line.

few that will car - ry their looks — or their truth — to the

grave. — I

wish one could know them, I wish there were tok - ens to tell The

for - tun - ate fel - lows that now you can ne - ver dis - cern; — And

then one could talk with them friend\_ly and wish them fare\_well And

watch them de\_part on the way that they will not re -

turn. But now you may stare as you

like and there's noth\_ing to scan; And brush\_ing your el\_bow un -

*poco allargando*

gussed at and not to be told — They car-ry back bright to the

*colla voce*

coin-er the mint-age of man, The lads that will die — in their

*a tempo*

glo-ry and ne-ver be old. —

*rit.*

# VI. IS MY TEAM PLOUGHING?

*Andante*  
Molto moderato, senza rigore.

George Butterworth.

VOICE. *pp*

"Is my team ploughing, That I was used to drive And

PIANO. *pp legatissimo*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G minor (one flat) and common time. It begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment is written on a grand staff (treble and bass clefs) and features a series of chords and dyads, mostly sustained with long slurs, creating a legato texture. The dynamic marking is *pp* (pianissimo).

*Poco più mosso.*

hear the har-ness jin-gle When I was man a-live?" Ay, the hor-ses tram-ple, The

*ppp* , *f*

The second system continues the vocal and piano parts. The tempo marking *Poco più mosso.* is placed above the vocal line. The vocal line has a more active rhythm with eighth notes. The piano accompaniment includes a dynamic shift from *ppp* (pianississimo) to *f* (forte) in the second measure of the system. The piano part continues with sustained chords and dyads.

*rit. e dim.*

har-ness jin-gles now: No change though you lie un-der The

The third system concludes the piece. The tempo and dynamics marking *rit. e dim.* (ritardando e diminuendo) is placed above the vocal line. The vocal line has a slower, more melodic feel. The piano accompaniment also slows down and becomes more sparse, with fewer notes and longer slurs. The system ends with a final chord in the piano part.



Tempo I.

*pp*

land you used to plough. "Is foot-ball play-ing A - long the ri-ver-shore, With

*p* *colla voce* *pp*

lads to chase the lea - ther, Now I stand up no more?"

*ppp*

Poco più mosso.

*f*

Ay, the ball is fly - ing, The lads play heart and soul; The

*f*

*rit. e dim.*

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

*p* *colla voce*

Tempo I.

*pp*

"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.

*f*

Ay, she lies down light-ly, She lies not down to weep: Your

*rit. e dim.*

girl is well con-tent-ed. Be still, my lad, and sleep.

*p* *colla voce*

Tempo I.

*pp*

"Is my friend heart-y, Now I am with in and pine, And

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a *pp* dynamic marking.

Poco più mosso.

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

The second system continues the vocal line and piano accompaniment. The tempo is marked *Poco più mosso*. The vocal line has a *f* dynamic marking. The piano accompaniment includes a *ppp* marking in the left hand and a *f* marking in the right hand.

lie as lads would choose; I cheer a dead man's sweet-heart,

The third system shows the vocal line and piano accompaniment. The vocal line continues with quarter and eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Lento.

Ne-ver ask me whose.

*espress.*

The fourth system features a vocal line and piano accompaniment. The tempo is marked *Lento*. The vocal line has a *p* dynamic marking. The piano accompaniment includes a *p* marking in the left hand and an *espress.* marking in the right hand.



# GEORGE BUTTERWORTH

## SONGS

	Compass
BREDON HILL. (A. E. Housman) ... ..	<i>C to G; D to A,</i>
COME, MY OWN ONE. (Sussex Folk Song) ...	<i>A to D; C to F,</i>
I FEAR THY KISSES. (Shelley)... ..	<i>B to E</i>
I WILL MAKE YOU BROOCHES. (R. L. Stevenson).	<i>C to F</i>
IS MY TEAM PLOUGHING? (A. E. Housman)...	<i>E to E; G to G,</i>
LOVELIEST OF TREES. (A. E. Housman) ...	<i>C# to E</i>
REQUIESCAT. (Oscar Wilde) ... ..	<i>C to F; D to G,</i>
ROVING IN THE DEW (Sussex Folk Song) ...	<i>E to E</i>
THE TRUE LOVER'S FAREWELL. (Sussex Folk Song).	<i>D to E flat</i>

### PART SONGS

IN THE HIGHLANDS ... ..	... S.S.C.
ON CHRISTMAS NIGHT. (English Traditional Carol)	... S.A.T.B.
ROVING IN THE DEW. Arr. by A. Warrell ...	... S.A.T.B.
WE GET UP IN THE MORN ... ..	... T.T.B.B.

### ALBUMS

#### Six songs from "A SHROPSHIRE LAD"

Words by A. E. Housman

Loveliest of Trees; When I was one-an'-twenty;  
Look not in my eyes; Think no more Lad; The  
lads in their hundreds; Is my team ploughing?

#### BREDON HILL and other songs from "A Shropshire Lad"

Words by A. E. Housman

Bredon Hill; Oh! fair enough are sky and plain;  
When the lad for longing sighs; On the idle hill of  
Summer; With rue my heart is laden.

#### FOLK SONGS FROM SUSSEX ...

Yonder stands a lovely creature; A blacksmith  
courted me; Sowing the seeds of love; A lawyer  
he went out; Come, my own one; The Cuckoo;  
A brisk young Sailor courted me; Seventeen  
come Sunday; Roving in the dew; The true  
Lover's Farewell; Tarry Trowsers.

AUGENER Ltd.

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