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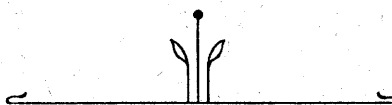
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# THREE MORE SONGS *of the* FAIR

*The Words by*  
HELEN TAYLOR

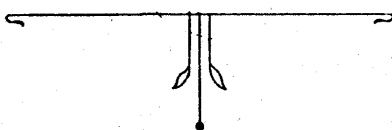
*The Music by*  
EASTHOPE MARTIN



*No.1. Come to the Fair.*

*No.2. An Interlude.*

*No.3. Hatfield Bells.*



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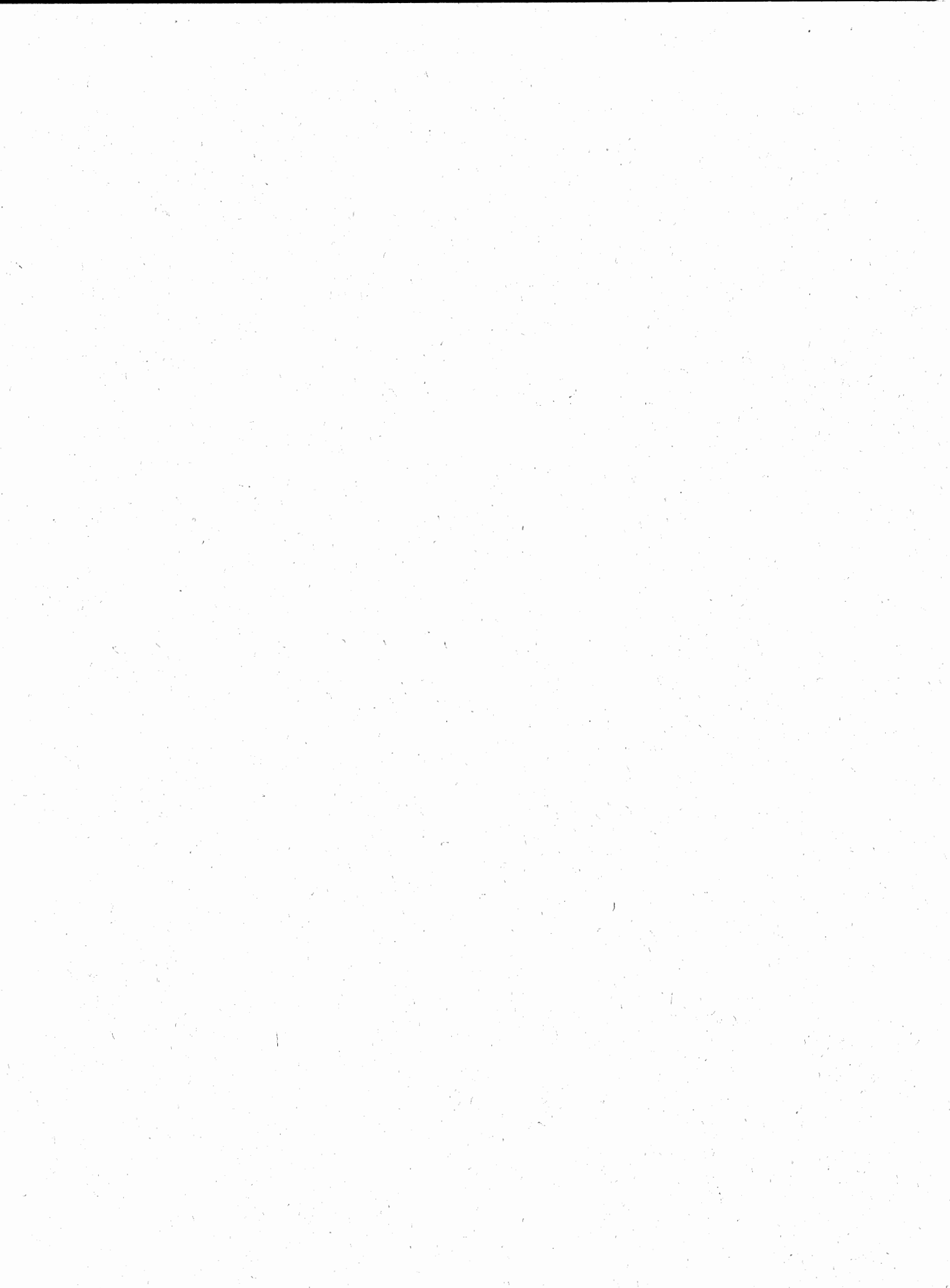
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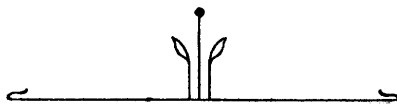
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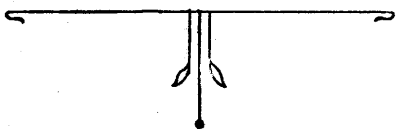
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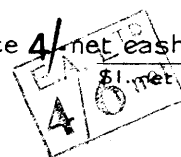


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*No.2. An Interlude.*  
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# THREE MORE SONGS OF THE FAIR.

## I.

### COME TO THE FAIR.

The sun is a-shining to welcome the day,  
Heigh-ho! come to the fair!  
The folk are all singing so merry and gay,  
Heigh-ho! come to the fair!  
All the stalls on the green are as fine as can be  
With trinkets and tokens so pretty to see,  
So it's come then, maidens and men,  
To the fair in the pride of the morning.  
So deck yourselves out in your finest array,  
With a heigh-ho! come to the fair!

The fiddles are playing the tune that you know,  
"Heigh-ho! come to the fair!"  
The drums are all beating, away let us go,  
Heigh-ho! come to the fair!  
There'll be racing and chasing from morning till night,  
And roundabouts turning to left and to right,  
So it's come then, maidens and men,  
To the fair in the pride of the morning.  
So lock up your house, there'll be plenty of fun,  
And it's heigh-ho! come to the fair!

For love-making too, if so be you've a mind,  
Heigh-ho! come to the fair!  
For hearts that are happy, are loving and kind,  
Heigh-ho! come to the fair!  
If "Haste to the wedding" the fiddles should play,  
I warrant you'll dance to the end of the day,  
Come then, maidens and men,  
To the fair in the pride of the morning.  
The sun is a-shining to welcome the day,  
With a heigh-ho! come to the fair!

II.  
AN INTERLUDE.

657410

Out of the laughter and light,  
Out of the glitter and glare,  
Into the peace of the night  
And the cool sweet air.

Faint and more faint the distant sound,  
Alone I tread enchanted ground.

Only the hush of the meads,  
Soft in the falling dew,  
Only the wind in the reeds,  
And my dream of you.

III.  
HATFIELD BELLS.

A year ago come Michaelmas  
I went to Hatfield Fair,  
And there I met a pretty maid,  
With a loveknot in her hair,  
Yes, a loveknot in her hair.  
Oh! I loved her and she loved me,  
But not a penny piece had we,  
No, not a single penny piece had we,  
And the Hatfield bells a-ringing.

Ding, dong! Ding, dong!  
Love's the burden of the song,  
Life is short, but love is long,—  
And the Hatfield bells were ringing!

Oh, all the year since Michaelmas  
I've toiled both night and day,  
And now I have a bag of crowns  
All nicely stored away,  
Yes, all nicely stored away.  
Oh! I love her and she loves me,  
At Michaelmas we'll married be,  
Come next Michaelmas we'll married be,  
With the Hatfield bells a-ringing.

Ding, dong! Ding, dong! etc.

# THREE MORE SONGS OF THE FAIR.

## I.

### COME TO THE FAIR.

Lyric by  
HELEN TAYLOR.

Music by  
EASTHOPE MARTIN.

**Allegro moderato, con vivacità.**

VOICE.

PIANO.

**Moderato.**

*with well marked rhythm.*  
*mf*

The sun is a -

*mf*

◆ The introduction may be commenced at the sign ◆.

- shin-ing to wel-come the day,- Heigh - ho! come to the

fair! The folk are all sing-ing so mer-ry and gay,- Heigh -

- ho! come to the fair! All the stalls on the green are as fine as can

be\_ With trink-ets and to-kens so pret-ty to see, So it's

*f a tempo* *mf*

come then, maid - ens and men, To the

*f a tempo* *mf*

fair in the pride of the morn - ing. — So deck your - selves

*f*

out in your fin - est ar - ray With a heigh -

*ff*

— ho! — — — — — come to the fair! — — — — —

*ten. ten. ten.*

*poco rit.* *allargando col canto* *f a tempo*



*mf*

The

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest followed by a quarter note G4. The piano accompaniment consists of chords and moving lines in both hands.

*f*

fid - dles are play - ing the tune that you know: "Heigh

*mp*

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* at the end of the phrase. The piano accompaniment has a dynamic marking of *mp* at the beginning of the system.

*ff*

- ho! come to the fair!" The drums are all beat - ing, a -

*ff*

The third system continues the vocal line and piano accompaniment. Both the vocal line and the piano accompaniment have a dynamic marking of *ff* (fortissimo).

*f*

- way let us go, - Heigh - ho! come to the fair! There'll be

*mf*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* at the start and *mf* at the end of the phrase. The piano accompaniment continues with chords and moving lines.

rac-ing and chas-ing from morning till night, And round-a-bouts turn-ing to

left and to right, So it's come then, maid-ens and men, To the

*riten.* *f* *a tempo* *mf*

*riten.* *f* *a tempo* *mf*

Fair in the pride of the morn - ing. So lock up your house there'll be

*mf*

*mf*

plen-ty of fun, And it's heigh - ho! (silent) come to the

*f* *ritard.* *attacca ff a tempo*

*ritard.* *ff a tempo*

fair! \_\_\_\_\_

*mf*  
For love-mak-ing too, if so be you've a mind,

*f* Heigh - ho! *mp* come to the fair! For hearts that are hap-py are

*f* lov-ing and kind, *mf* Heigh - ho! come to the fair! If\_

"Haste to the wed-ding" the fid-dles should play, I war-rant you'll

dance to the end of the day; Come then,

maid-ens and men, To the fair in the pride of the morn - -

- ing. The sun is a-shin-ing to wel-come the day, With a

*f*

heigh - ho! come to the fair, Maid - ens and

men, maid - ens and men, Come to the fair in the

morn - ing, Heigh - ho!

*poco ritard.* *piu ritard.*

*molto allargando*  
*ten. ten.*

come to the fair!

*ff col canto* *a tempo*

# THREE MORE SONGS OF THE FAIR.

## II.

### AN INTERLUDE.

Words by  
HELEN TAYLOR.

Music by  
EASTHOPE MARTIN.

*Andante, dolcemente.*

VOICE.

PIANO.

*Slowly, and very tenderly.*

The musical score consists of three systems, each with a voice line and a piano accompaniment. The piano part is marked with frequent 'Ped.' (pedal) markings and asterisks, indicating the use of the soft and sustaining pedals. The lyrics are: 'Out of the laugh - ter and light, Out of the glit - ter and glare,'.

\*The frequent use of the soft pedal, in combination with the sustaining pedal, is desirable.

*poco rit.*

In - to the peace of the night And the

*p* *espress.* *poco rit.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

cool sweet air.

*col canto* *mp a tempo* *poco rit.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

Faint and more faint the dis-tant sound, A lone I tread en -

*p a tempo* *cresc.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

-chant-ed ground.

*mf* *p* *p a tempo*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*p*  
 On - ly the hush of the meads,

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*mp*  
 Soft in the fall - ing dew,

*mp* *p*  
*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*p espress.* *ritenuto*  
 On - ly the wind in the reeds, And my

*pp* *espressivo* *colla voce*  
*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*a tempo*  
 dream of you.

*pp a tempo* *ppp*  
*ped.* \* *ped.* \* *Peds.* \*



## THREE MORE SONGS OF THE FAIR.

## III.

## HATFIELD BELLS.

Words by  
HELEN TAYLOR.

Music by  
EASTHOPE MARTIN.

*Ben moderato.*

VOICE.

PIANO.

*ff* *mf* *f*

*ff* *mf* *mp* *mf*

*ff* *mf* *mp* *mf*

A year a - go come

Mich - ael - mas — I went to Hat - field Fair, — And

there I met a pret-ty maid, With a love-knot in her  
(mer-ry lad,) (love-lock) (his)

hair, Yes, a love-knot in her hair.  
(love-lock) (his)

*mf* (a little slower) *f* *a tempo p*  
Oh! I loved her And she loved me,  
(him) (he)

*p a tempo*

Ped. \* Ped. \* Ped. \* Ped. \*

But not a pen-ny piece had we, No, not a sin-gle pen-ny

piece had we, And the Hat - field bells a - ring - ing.

Ding, dong! Ding, dong! Love's the bur - den

of the song, Life is short, but Love is long, And the

Hat - field bells \_\_\_\_\_ were ring - ing!

This system shows the piano introduction. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamics include *sfz* (sforzando) and *f* (forte). There are two asterisks (\*) marking specific measures in the bass line.

This system contains the first vocal line. The melody is in a soprano register. The lyrics are: "Oh, all the year since". The dynamic marking is *mf* (mezzo-forte).

This system contains the second vocal line. The melody continues from the previous system. The lyrics are: "Mich - ael - mas I've (He's) toiled both night and day, And". The dynamic marking is *mf*.

This system contains the third vocal line. The melody continues. The lyrics are: "now I (we,) have a bag of crowns All nice - ly stored a -". The dynamic marking is *mf*.

*f* *mf*

- way, Yes, all nice - ly stored a - way.

*mf a little slower* *f* *mp a tempo*

Oh! I love her and she loves  
(him) (he)

*mf* *p a tempo*

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

*mp*

me, At Mich - ael - mas we'll mar - ried be,

*mf*

Come next Mich - ael - mas we'll mar - ried be, With the

Hat-field bells a - ring - ing. — Ding, dong! Ding, dong!

*mf* *ff*

*Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

Love's the bur - den of the song, Life is short, but

*mf* *mp* *p.* *poco* *poco*

Love is long, And the Hat - field bells \_\_\_\_\_ are

*ritard.* *ten.* *f a tempo* *ten.* *ritard.* *mf a tempo* *f marcato*

*Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

ring - ing!

*f* *ff poco rit.* *sfz*

*Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.*



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