

Nº 1. Low VOICES.

Nº 2. HIGH VOICES.

FOUR
SONGS OF THE FAIR

The Words by
HELEN TAYLOR

THE MUSIC BY
EASTHOPE MARTIN

Nº 1. FAIRINGS.

2. LANGLEY FAIR.

3. JOCK THE FIDDLER.

4. THE BALLAD-MONGER.

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Fairings.

Come my young master, and mistress too,
Fairings in plenty, and all for you!

Apples and pears,
Juicy and mellow:
Honey-sweet plums,
Purple and yellow;
Candies and sweets,
Cakes made of honey.
Lasses and lads,
Out with your money!

Come my young master, and mistress too,
Fairings in plenty, and all for you!

Ribbons of green,
Orange and blue, miss;
Kerchiefs of silk,
Dainty as you, miss;
Brooches and beads,
Which will you buy, sir?
Locketts and rings —
Maidens are shy, sir!

Come my young master, and mistress too,
Fairings in plenty, and all for you!

Helen Taylor.

Langley Fair.

Do you hear the shepherd singing in the morning, in the morning,
As he drives his sheep to pasture on the hill,
High above the lark is singing, underfoot the grass is springing,
And the dew is fresh upon the meadow still.
Oh! leave your sheep behind lad, upon the meadow green lad,
And hasten home as quickly as may be,
Throw down your staff at once lad, put on your Sunday smock lad,
And come along to Langley Fair with me.

Do you hear the milkmaid singing in the morning, in the morning,
When the milking time is over for the day,
She is working in the dairy, cool and shady, fresh and airy,
And her face is like the sunshine, bright and gay.
Oh! leave your golden cream lass, your butter and your cheese lass,
And lock the dairy door and hide the key,
Put on your pretty gown lass, and curl your golden hair lass,
And come along to Langley Fair with me.

Helen Taylor.

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Jock the Fiddler.

When Jock the fiddler starts to play
 The music's so entrancing,
 That young and old and grave and gay
 Can never keep from dancing.

When Jock the fiddler draws his bow
 There's surely magic in it,
 Then prithee sweetheart, let us go
 And join the dance this minute.

Helen Taylor.

The Ballad-Monger.

Oh! here's a song of a lady fair,
 So light, so bright, so debonair,
 With a fan in her hand and a rose in her hair,
 And a robe of scarlet hue.

Refrain:

I've songs for camp and bow'r and hall,
 So come, my maidens, at my call;
 Kind fortune speed you one and all,
 And this is the song for you.

Oh! here's a song of a ship at sea,
 So neat, so fleet, so bold, and free;
 It sailed away to a far countree
 Where mariners' dreams come true.

Refrain:

I've songs for camp and bow'r and hall, etc.

Oh! here's a song of a love-sick swain,
 Who sigh'd and cried, but all in vain;
 His mistress mocked at all his pain,
 And she laughed when he came to woo.

Refrain:

I've songs for camp and bow'r and hall,
 So come, sweet lovers, at my call;
 Dan Cupid aid you one and all,
 And this is the song for you.

Helen Taylor.

Four Songs of the Fair.

I. FAIRINGS.

Lyric by
HELEN TAYLOR.

Music by
EASTHOPE MARTIN.

VOICE. Like a jovial country dance. *mf*

PIANO. *Tempo di Valse.* Come my young

mas - ter and mis - tress too, Fair - ings in plen - ty, and

all for you.

Detailed description of the musical score: The score is for a song titled 'Fairings'. It consists of a voice part and a piano accompaniment. The key signature is G major (two sharps) and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The music begins with a vocal line: 'Like a jovial country dance.' followed by a piano introduction. The piano part features a waltz-like rhythm with a bass line that has a strong pulse. The lyrics continue: 'Come my young mas - ter and mis - tress too, Fair - ings in plen - ty, and all for you.' The piano accompaniment includes various ornaments and dynamics such as *mf* and *f*.

mf
Ap - ples and pears Jui - cy and mel - low, Hon - ey - sweet

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a melody in the first measure, followed by lyrics. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *mf* at the start.

plums Pur - ple and yel - low, Can - dies and sweets,

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment continues with chords and moving lines. The dynamic marking *mf* is present at the beginning of the piano part.

Cakes made of hon - ey, Lass - es and lads, Out with your

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment continues with chords and moving lines. Dynamic markings *f* and *ff* are present in the piano part.

mon - ey!

a tempo

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment continues with chords and moving lines. Dynamic markings *f* and *a tempo* are present in the piano part.

mf

Come my young mas-ter and mis - tress too, Fair-ings in plen-ty and

all for you. *mf* Rib-bons of

green, Or-ange and blue, miss, Ker-chiefs of silk, Dain-ty as *poco rit.*

you, miss, Broo-ches and beads, Which will you buy, sir? Lock-ets and *f*

a tempo

molto ritenuto
p (cooly) *mf a tempo*

rings, Maid-ens are shy, sir. Come my young mas-ter and

p molto ritenuto *mf a tempo*

Red. *

poco accel.

mis-tress too, Fair-ings in plen-ty, Fair-ings in plen-ty,

poco accel.

f allargando *rit.* *ff* *ten.* *a tempo*

Fair-ings in plen-ty and all for you!

f allargando *ten.* *ff a tempo*

Red. *

Four Songs of the Fair.

II.

LANGLEY FAIR.

Lyric by
HELEN TAYLOR.

Music by
EASTHOPE MARTIN.

Andantino.

VOICE.

mp in smooth and pastoral manner

Red. * Red. * Red. * Red. *

Do you hear the shep-herd sing-ing, in the

mp

p

Red. * Red. * Red. * Red. *

morn - ing, in the morn - ing, As he drives his sheep to pas-ture on the

Red. *

hill? High a - bove the lark is sing - ing, un - der -

- foot the grass is spring-ing, And the dew is fresh up - on the mea - dow

Red. *

still. Oh! *mf* leave your sheep be - hind, lad, up -

Red. * *Red.* * *Red.* * *Red.* *

- on the mead - ow green, lad, And has - ten home as quick - ly as may

Red. * *Red.* * *Red.* *

be. *f* > > > *mf*

Throw down your staff at once, lad, Put

Red. *

on your Sun-day smock, lad, And come a-long to Lang-ley Fair with

f *riten.* *ten.*

riten.

Red. *

mf a tempo *poco riten. mp*

me! Do you

mf a tempo *p* *p*

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

a tempo

hear the milk-maid sing-ing, in the morn-ing, in the morn-ing, When the

milk - ing - time is o - ver for the day? _____ She is

work - ing in the dai - ry cool and sha - dy, fresh and air - y, And her

face is like the sun - shine, bright and gay. _____ Oh!

f animato
leave your gold - en cream, lass, your but - ter and your cheese, lass, And

mf *p poco rit.* *a tempo* *f animato*

lock the dai-ry door and hide the key. Put

mf *poco rit.* *a tempo*

Ped. * Ped. *

on your pret-ty gown, lass, And curl your gold-en hair, lass, And

f *allargando* *ff* *ten.*

come a-long to Lang-ley Fair with me!

ff a tempo

R.H. L.H. R.H.

Ped. * Ped. *

Optional ending.

me!

ff a tempo

Ped. *

Four Songs of the Fair.

III.

JOCK THE FIDDLER.

Lyric by
HELEN TAYLOR.

Music by
EASTHOPE MARTIN.

Like a country jig.
Lively and with good rhythm.

VOICE.

PIANO.

The musical score is written in G major and 6/8 time. It consists of three systems of music. The first system shows the beginning of the piece with a piano introduction. The second system contains the first line of lyrics: "When Jock the fiddler starts to play". The third system contains the second line of lyrics: "The music's so entrancing, That". The piano part features a rhythmic accompaniment with various dynamics including *f* (forte), *mf* (mezzo-forte), and *f* again. The voice part is a simple melody with some rests.

mp
young and old and grave and gay _____ (When jock the fid-dler starts to



play) _____ *f allargando ten. a tempo*
Can ne-ver keep from dan -

f allargando ten. a tempo



- cing. _____

f



When



Jock the fid - dler draws his bow _____ There's sure - ly ma - gic

in it, _____ Then pri - thee sweet-heart let us

go _____ (When Jock the fid - dler draws his bow) _____ And

join the dance this min - ute. _____

Four Songs of the Fair.

IV.

THE BALLAD - MONGER.

Lyric by
HELEN TAYLOR.

Music by
EASTHOPE MARTIN.

In march time with well marked rhythm.

VOICE.

PIANO.

f *mp*

a tempo

Oh! here's a song of a la - dy

f *colla voce*

mf

fair, So light, so bright, so de - - bon -

- air, With a fan in her hand And a rose in her

hair, And a robe of scar - let hue, And a

robe of scar - let hue.

mf rit. I've songs for camp and bow'r and hall, *a tempo*

So come sweet maid-ens at my call,

Kind for-tune speed you one and all, And

this is the song for you And ten. *fien.*

f *Ped.* *

this is the song for you!

f *a tempo*
Oh! here's a song of a ship at

mp *f* *colla voce* *a tempo*

mf
sea, So neat, so fleet, so bold and

mf

mp
free, It sailed a-way to a far coun-

mp

- tree Where mar-in-ers' dreams come true, Where

mp

mar - in - ers' dreams come true.

poco rit.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics "mar - in - ers' dreams come true." The bottom two lines are the piano accompaniment in G major, with treble and bass clefs. The piano part features a rhythmic pattern of eighth and sixteenth notes. A *poco rit.* marking is placed above the piano part in the fourth measure.

mf rit. *a tempo*

I've songs for camp and bow'r and hall,

mf rit. *a tempo*

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics "I've songs for camp and bow'r and hall,". The bottom two lines are the piano accompaniment. A *mf rit.* marking is above the first measure, and an *a tempo* marking is above the second measure. The piano part continues with its characteristic rhythmic accompaniment.

So come my mas - ters at my call,

Detailed description: This system contains the third line of music. The top line is the vocal melody with lyrics "So come my mas - ters at my call,". The bottom two lines are the piano accompaniment, maintaining the same rhythmic accompaniment as the previous systems.

Kind for - tune speed you one and all, And

Detailed description: This system contains the final line of music on the page. The top line is the vocal melody with lyrics "Kind for - tune speed you one and all, And". The bottom two lines are the piano accompaniment, concluding the piece.

f ten.

this is the song for you, And *ten.*

f

Red. *

this is the song for you!

f

Red. *

Slowly, and with mock melancholy.

Oh! here's the song of a love-sick

pp slower *ritard.* *ten.* *p*

Red. *

swain, Who sighed and cried, but all in vain: His

p

p

Red. *

agitato *f* *p*

mis - tress mocked at all his pain, And she laughed when he

ritard. *ff* Broadly.*

came to woo. I've songs

p *rit.* *ff* Broadly.

for camp and bow'r and hall,

f

So come sweet lov - ers at my call,

*If a repetition of the final chorus is desired, sing first time *pp*; second time *ff* and broader.

Dan Cu - pid aid you one and

all, And this is the song for you,

f ten. *ff allargando*
And *ten.* this is the

song *ten.* for you!

rit. *a tempo*

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The Wren -

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Lo! Here the Gentle Lark F
The Mocking Bird D
Should he Upbraid F and G

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If I had a-knew G
My Father has some very fine sheep G
Open the door softly Eb, F, G
The Palatine's Daughter Ab

Open thy blue eyes D min., E, F min., G min.
D, Eb, E, F, G

MENDELSSOHN

I am a roamer D
On Wings of Song F, Ab
Spring Song G

MOZART

Alleluja Eb, F
Zeffiretti Lusinghieri E

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Spring's Awakening Db
The Silent Night D

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Silent Noon Db, Eb, F, G

VERDI

On high, raise your glasses! (*Brindisi*) Ab

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Milkmaids E, G

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