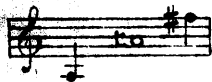
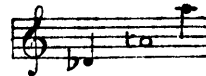


Woods Mitchell

Nº 1



Nº 2



TO
Gervase Elwes.

TO JULIA

THE BRACELET
THE MAIDEN BLUSH
TO DAISIES



THE NIGHT PIECE
JULIA'S HAIR
CHERRY RIPE

Six Lyrics
OF
ROBERT HERRICK

Set to Music by

ROGER QUILTER.

(OPUS 8)

PRICE 5/6 NET

ARRANGEMENTS BY THE COMPOSER PRICE 2/- NET, EACH.
"TO DAISIES," CELLO & PIANO; "CHERRY RIPE," VIOLIN & PIANO.
"JULIA'S HAIR," CELLO (OR VIOLIN) & PIANO.

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TO JULIA

THE BRACELET.

WHY I tie about thy wrist,
Julia, this my silken twist,
For what other reason is't
But to show thee how in part
Thou my pretty captive art?
But thy bonds slave is my heart:
'Tis but silk that bindeth thee;
Knap the thread, and thou art free.
But 'tis otherwise with me:
I am bound, and fast bound so
That from thee I cannot go;
If I could I would not so.

THE MAIDEN BLUSH

So look the mornings when the sun
Paints them with fresh vermilion:
So cherries blush, and Kathern pears,
And apricocks in youthful years;
So corals look more lovely red,
And rubies lately polishèd:
So purest diaper doth shine,
Stained by the beams of claret wine:
As Julia looks when she doth dress
Her either cheek with bashfulness.

TO DAISIES.

SHUT not so soon: the dull-eyed night
Has not as yet begun
To make a seizure on the light,
Or to seal up the sun.
No marigolds yet closèd are,
No shadows great appear,
Nor doth the early shepherd's star
Shine like a spangle here
Stay but till my Julia close
Her life-begetting eye;
And let the whole world then dispose
Itself to live or die.

THE NIGHT-PIECE.

HER eyes the glow-worm lend thee,
The shooting stars attend thee;
And the elves also,
Whose little eyes glow
Like the sparks of fire, befriend thee.

No will-o'-the-wisp mislight thee,
Nor snake or slow-worm bite thee;
But on, on thy way
Not making a stay,
Since ghost there's none to affright thee.

Let not the dark thee cumber;
What though the moon does slumber?
The stars of the night
Will lend thee their light,
Like tapers clear without number.

Then, Julia, let me woo thee,
Thus, thus to come unto me;
And when I shall meet
Thy silvery feet,
My soul I'll pour into thee.

JULIA'S HAIR.

DEW sat on Julia's hair,
And spangled too,
Like leaves that laden are
With trembling dew;

Or glittered to my sight,
As when the beams
Have their reflected light
Danced by the streams.

CHERRY-RIPE.

"Cherry-ripe, ripe, ripe," I cry,
"Full and fair ones; come and buy."
If so be you ask me where
They do grow, I answer: "There,
Where my Julia's lips do smile;
There's the land, or cherry-isle,
Whose plantations fully show
All the year where cherries grow."

TO JULIA.

Prelude.

Moderato tranquillo e con tenerezza. (♩ = 69)

Piano.

mp

L.H. *L.H.* *poco cresc.*

f

poco rall. *mp rall.*

I.

The Bracelet.

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No 1.

Allegro con moto. ♩ = 84.

Piano. *p*

mf

Why I tie a - bout thy wrist, Ju - lia, this my

mf

silk - en twist, For..... what

o - ther rea - son is't, But to

shew thee how in part Thou my pret - ty cap - - tive

art?..... But thy bond - slave is my heart.

cresc.

cresc.

rit.

p
'Tis but silk that bind - eth thee,.....

p a tempo

Knap the thread and..... thou art free.....

But..... 'tis o - ther - wise with

me: *f* I am bound, and fast bound

mf

molto cresc.

molto cresc.

ff

ff

rit. a tempo mp espress.

poco rit.

ff

Ed. S

*

The image shows a musical score for a piece titled "The Bracelet." It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "so That from thee I can - - not go; If I could I would not so." The piano accompaniment features various musical notations including dynamics (ff, molto cresc., mp espress.), articulation (rit., poco rit.), and performance instructions (Ed. S, *). The score is written in a key with two sharps (D major or F# minor) and a common time signature.

II. The Maiden Blush.

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No 2.

Moderato semplice. ♩ = 80. *mp*

Voice. So look the morn - ings

Piano. *mp* *p*

when the sun..... Paints them with fresh ver - mil - i - on:

So cher-ries blush, and Kath-ern-pears,.... And a-pri-cocks.... in youth-ful

years;..... So cor-als look more love-ly red, And

poco cresc.

dolce

ru - bies late - ly pol-ish-ed:..... So pur - est

poco rit.

poco cresc.

espressivo

di - a-per doth shine,..... Stain'd by the beams of clar-et wine: As

L.H. R.H.

Ju - lia looks when she doth dress Her ei-ther cheek, her ei - ther

mf

cheek with bash - - - ful - ness.....

p a tempo *poco rit.*

III. To Daisies.

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No 3.

Andante sostenuto. (♩ = 48.)

Voice.

Piano.

mp

mp

Shut not so soon, the dull-eyed night Has not as yet be -

-gun To make a seiz - ure on the light,

largamente.

Or to seal up the sun. No

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a triplet of eighth notes. The piano accompaniment also features a triplet in the bass line. The tempo is marked *largamente.*

mar - i - golds yet clos - ed are, No sha - dows great ap -

mf

The second system continues the vocal line and piano accompaniment. The piano part is marked *mf* and features a series of chords in the right hand and a more active bass line. The tempo remains *largamente.*

-pear, Nor doth the ear - ly shep - herd's star

cresc.

The third system shows the vocal line and piano accompaniment. The piano part is marked *cresc.* and features a more active bass line. The tempo remains *largamente.*

Shine like a span - gle here.

mf *dim.*

The fourth system concludes the vocal line and piano accompaniment. The piano part is marked *mf* and *dim.* and features a series of chords in the right hand and a more active bass line. The tempo remains *largamente.*

p

Stay..... but till my Ju - lia close Her life be - get - ting

p

molto cresc.

eye; And let the whole world then dis - pose..... It -

molto cresc.

largamente.

dim. e poco rit. *p*

-self to live,..... to live or die.....

poco rit. *a tempo* *espressivo.* *mp*

p *dim.* *poco rit.* *pp*

8..... 8.....

IV.

The Night Piece.

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No. 4.

Molto allegro e leggiero. ♩ = 100.

Voice.

Piano.

Her eyes the glow - worm

lend thee, The shoot - ing stars at - tend thee; And the

elves al - so, Whose lit - tle eyes glow Like the sparks of fire, the

sparks,..... the sparks..... of

fire,..... be friend thee.

No will - o' - the - wisp mis - light thee, Nor

snake or slow - worm bite thee; But on, on thy way Not

mak - ing a stay, Since ghost,..... since ghost.....

cresc

..... there's none to af - fright thee.

mf

mf

p *L.H.*

mf

Let not the dark thee cum - ber; What though the moon does

mf

slum - ber? The stars of the night Will

cresc.

lend thee their light, Like ta - pers clear with-out

cresc.

num - ber.

f

Detailed description: This system contains the first two measures of the piece. The vocal line begins with the lyrics 'num - ber.' The piano accompaniment features a treble and bass clef with a key signature of two sharps (F# and C#). A dynamic marking of *f* (forte) is placed in the piano part.

Then,

f

cresc poco rit:

Detailed description: This system contains the next two measures. The vocal line has the lyrics 'Then,' with a dynamic marking of *f*. The piano accompaniment includes a *cresc poco rit:* (crescendo poco ritardando) marking. The piano part features a long, sweeping melodic line in the right hand.

largo con molto espressione.

Ju - - - lia, let me woo thee, thus,

f *largo e molto espressivo.* L. H.

Detailed description: This system contains the final two measures of the page. The vocal line has the lyrics 'Ju - - - lia, let me woo thee, thus,' with a tempo and expression marking of *largo con molto espressione.* The piano accompaniment features a dynamic marking of *f* and a tempo/expression marking of *largo e molto espressivo.* The left hand part is specifically labeled 'L. H.'.

mf

thus to come un - to

mf

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a mezzo-forte (*mf*) dynamic. The lyrics are "thus to come un - to". The bottom two lines are the piano accompaniment, also marked *mf*. The key signature has three sharps (F#, C#, G#).

a tempo.
mp

me; And when I shall meet Thy

a tempo.
mp

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "me; And when I shall meet Thy". The piano accompaniment is marked *a tempo.* and *mp*. The key signature remains three sharps.

poco cresc.

sil - - ver - y feet, . My soul,

cresc.

cresc.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "sil - - ver - y feet, . My soul,". The piano accompaniment features a *poco cresc.* marking in the first line and a *cresc.* marking in the second line. The key signature remains three sharps.

f

my soul

f *largamente.*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "my soul". The piano accompaniment is marked *f* and *largamente.* The key signature remains three sharps.

rit. *a tempo.*
I'll pour in to

thee.

poco accel. 8

p 8

V. Julia's Hair.

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No 5.

Adagio misterioso. (♩ = 40.)

Voice. *pp*
Dew sat on Ju - lia's

Piano. *p* *rit.* *pp*

hair, And span - gled too,

p
Like leaves that la - den are With trem - bling

dew; Or glit-tered to my

sight, As when the beams Have their re-lect-ed

poco dim. *mp*

light..... Danced by the streams.....

pp

ppp *morendo e rit.*

Interlude.

Andante con moto. (♩ = 69.)

Voice.

Piano.

mf

poco accel.

p

poco rit.

Allegro. (♩ = 96.)

ritardando

dim.

mf

attacca

VI. Cherry Ripe.

Words by
ROBERT HERRICK.

Music by
ROGER QUILTER.
Op. 8, No. 6.

Allegro con brio. (♩ = 96.)

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The key signature has two sharps (F# and C#). The tempo is marked 'Allegro con brio' with a quarter note equal to 96 beats per minute. The music begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for the first line of the song. The vocal line is on a single staff with lyrics: "Cher - - ry ripe, ripe," I cry, The piano accompaniment is on two staves (treble and bass clef) with a mezzo-forte (*mf*) dynamic. The piano part continues the rhythmic pattern from the introduction.

Musical notation for the second line of the song. The vocal line has lyrics: "Full and fair ones, come and buy." If so be you ask me The piano accompaniment is on two staves with a mezzo-piano (*mp*) dynamic. The piano part continues with a similar rhythmic accompaniment.

Musical notation for the third line of the song. The vocal line has lyrics: where They do grow, I an - swer: "There, Where my The piano accompaniment is on two staves with a crescendo (*cresc.*) dynamic. The piano part continues with a similar rhythmic accompaniment.

Ju - - lia's lips do smile;

cresc.

There's the land, or cher - ry - isle,

mp poco agitato *molto cresc.*

Whose plan - ta - tions ful - ly show All the year where cher - - ries

mp *molto cresc.*

grow." "Cher - ry ripe, ripe," I cry, "Full and

poco rit.

fair ones, come and buy, come..... and buy."

poco rit. *mf a tempo*

mp poco meno allegro

"Where my Ju - lia's lips do smile;

p

cresc. *f poco rit.*

There's the land, or cher - ry - isle, there's the land, or

f *poco rit.*

cher - - ry isle."

tranquillo e espressivo

mf

Tempo I.

f
"Cher - ry ripe,

mf *cresc.* *f*

ripe?" I cry, "Full and fair ones,

mp
come and buy." If so be you ask me where..... They do

p

con abbandono.
grow, I an-swer: "There, Where my Ju - - lia's lips do

cresc.

The musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics range from piano (p) to fortissimo (f). The piece concludes with a triplet of eighth notes in the piano accompaniment.

cresc.

smile;..... There's the land, or cher - ry - isle;

mp molto cresc - - - - - *cen* - - - - -

Whose plan - ta - - tions ful - ly show All the

do *ff appassionato.*

year where cher - - ries grow?" "Cher - - ry

ripe, ripe;" I cry; "Full and

ff molto rall.

fair ones; come and buy, come and

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "fair ones; come and buy, come and". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *ff molto rall.* is placed above the piano part.

buy.
a tempo

f *poco accel.*

The second system continues the vocal line with the lyrics "buy.". The tempo marking changes to *a tempo*. The piano accompaniment features a dynamic marking of *f* (forte) and a *poco accel.* (poco accelerando) marking. The piano part includes a melodic line in the right hand and a bass line in the left hand.

poco allargando.

The third system shows the piano accompaniment continuing. A *poco allargando.* (poco ritardando) marking is present. The piano part features a complex texture with moving lines in both hands.

allegro marcato.

ff sf sf

The fourth system continues the piano accompaniment. The tempo marking changes to *allegro marcato.* (allegro marcato). The piano part features dynamic markings of *ff* (fortissimo), *sf* (sforzando), and *sf* (sforzando). The system concludes with a double bar line and a fermata over the final chord.

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GOOD COMPANY, E♭, F, G and A	B♭ to E♭	All Baritones	LITTLE LASS OF MINE, D, E♭ and F	A to E	Mr. Harry Dearth
THE BELL AT SEA, D, E♭ and F	A to D	Mr. Harry Dearth	STRIKE UP A SONG, A, B♭ and C	A to E	Mr. Harry Dearth
THE HOLY CITY, A♭, B♭, C and D♭	C to E♭	All Baritones	SYLVIA MORTLAKE.		
THE LITTLE HERO, B♭, C and D	B♭ to D	Mr. Maybrick	CUMMERLAND WIVES, C and D	B to D	Mr. Ivor Foster
ROSES, A♭, B♭, C and D♭	D♭ to E♭	Mr. Maybrick	JOHN OF DEVON, C and D	C to D	Mr. Ivor Foster
THEY ALL LOVE JACK, D, E♭ and F	A to D	Mr. Maybrick	A. A. NEEDHAM.		
THEORA, D, E♭, F and G	A to D	Mr. Ivor Foster	THE DONOVANS, A♭ and B♭	A♭ to F	Mr. Plunket Greene
THE VETERAN'S SONG, C, D, E♭ & F	C to D	Mr. Ivor Foster	WHO CARRIES THE GUN, F and G	B♭ to D	Mr. Plunket Greene
FRANCES ALLITSEN.					
PRINCE IVAN'S SONG, D, F and A	A to D	Mr. Charles Tree	ERNEST NEWTON.		
A SONG OF THANKSGIVING, C, E♭, F and G	A to C♯	Mr. Harry Dearth	CORPORAL JOHN BARTHOLEMY, B♭ and C	B♭ to E♭	Mr. Harry Dearth
YOUTH, G, A, B♭ and C	G to D	Mr. Harry Dearth	WILLIAM OLIPHANT.		
LOIS BARKER.					
JANE, F, G and A	D to D	Mr. Ivor Foster	STILL IN DREAMS I SEE HER, A♭, B♭ and C	C to E♭	Mr. Ivor Foster
ROBERT BATTEN.					
SEA-LIFE, F and G	A to D	Mr. H. Lane Wilson	KENNEDY RUSSELL.		
THE SWEETEST FLOWER, A, C & D♭	C♯ to C♯	Mr. H. Lane Wilson	BARNICOMBE FAIR, ...	C to E♭	Mr. Harry Dearth
A. H. BREWER.					
THE LITTLE ADMIRAL, B♭, C and E♭	B♭ to D		W. SANDERSON.		
MINE, B♭, C and E♭	B♭ to E♭		ALL JOY BE THINE, G, A♭, B♭ and D♭	C♯ to D	Mr. Ivor Foster
C. W. CADMAN.					
AT DAWNING, E, G♭, A♭ and A	B to D♯		CAPTAIN MAC, C and D	G to E	Mr. Harry Dearth
I HEAR A THRUSH AT EYE, E♭, F & A♭	B♭ to E♭		COBRIN' ...	E♭ to F	Mr. Ivor Foster
WOLSELEY CHARLES.					
CLOZE PROPS, C	C to E	Mr. Topliss Green	COMPANY SERGEANT-MAJOR, B♭, C and D	B♭ to D	Mr. Harry Dearth
ERIC COATES.					
THE WIDOW OF PENZANCE, C and D	O to D		DEVONSHIRE CREAM AND CIDER, C, D and E♭	G to D	Mr. Ivor Foster
REUBEN RANZO, C, D and E♭	C to D	Mr. Harry Dearth	EASTER FLOWERS, A♭, B♭ and D♭	B♭ to E♭	Mr. Ivor Foster
STONECRACKER JOHN, D and E♭	A to D	Mr. Harry Dearth	THE END OF THE ROAD, C, D and E♭	B to D	Mr. Topliss Green
HAROLD CRAXTON.					
OH! TO SEE THE CABIN SMOKE, E♭, F and G	B♭ to E♭	Mr. Kennerley Rufford	FRIEND O' MINE, F, G, A♭, B♭, and C	C to F	Mr. Norman Williams
C. NOVELLO DAVIES.					
FRIEND, D, E and G	G to E	Mr. Wilfrid Douthitt	SHIPMATES O' MINE, F and G	G to D	Mr. Norman Williams
J. AIRLIE DIX.					
SOLDIER, WHEAT OF THE NIGHT? C, D and F	G to D	Mr. Charles Till	THE LAST CALL, E♭, C and D	F to D	Mr. Norman Williams
JOLLY OLD CAVALIER, B♭, C and E♭	G to D	Mr. Charles Knowles	TIRED HANDS, G, A♭, B♭ and C	B to D	Mr. Ivor Foster
SOLDIER'S TOAST (A), C, D and F	B to D	Mr. Charles Knowles	UNTIL, D♭, E♭, F and G	B♭ to E♭	Mr. Ivor Foster
THE TRUMPETER, F, G, A and C	A to C	Mr. Charles Knowles	UP FROM SOMERSET, B♭, C and D	A♭ to C	Mr. Ivor Foster
FRANCIS DOREL.					
CALLING ME HOME TO YOU, C, D and E♭	C to E	Mr. Topliss Green	DRAKE GOES WEST, C and D	G to D	Mr. Ivor Foster
GARDEN OF YOUR HEART (THE), F, A♭ and B♭	B to D	Mr. Wilfrid Douthitt	CHAS. SANTLEY.		
WHEN MY SHIPS COME SAILING HOME, G, A♭ and B♭	B to E	Mr. Wilfrid Douthitt	CHRISTMAS COMER BUT ONCE A YEAR, C and D	G to E♭	Mr. Santley
EDWARD ELGAR.					
THE PIPES OF PAN, G, A and B	B♭ to D	Mr. Ivor Foster	SONS OF THE OCEAN ISLE, A and B	A to E	Mr. Santley
EDWARD GERMAN.					
GLORIOUS DEVON, C, D and F	B to D		W. H. SQUIRE.		
DOUGLAS GRANT.					
LITTLE FRENCH BABY, D	C to E	Mr. Harry Dearth	THE BO'SUN'S LAMENT, C and D	G to D	Mr. Harry Dearth
OLD BARTY, B♭	B♭ to D	Mr. Harry Dearth	CORPORAL'S DITTY, E♭, F & G	A♭ to C	Mr. Harry Dearth
GERALD GRAYLING.					
LAND OF MY HEART	B♭ to E♭	Mr. Topliss Green	IN AN OLD FASHIONED TOWN, C, D, E♭, F and G	A to D	Mr. Ivor Foster
FREDERICK KEEL.					
PORT OF MANY SHIPS, F	C to E♭	Mr. Topliss Green	IF I MIGHT COME TO YOU, F, G, A♭, B♭ and C	C to C	Mr. Ivor Foster
TRADE WINDS, E♭	B♭ to E♭	Mr. Topliss Green	IF YOU WERE HERE, B♭, C, D, E♭ and F	B♭ to D	Mr. Ivor Foster
MOTHER CAREY, E♭	B♭ to E♭	Mr. Topliss Green	LIKE STARS ABOVE, A, B♭, C and D	C♯ to E	Mr. Harry Dearth
S. LIDDLE.					
A FAREWELL, G, A♭, B♭, C and D♭	D to D		MOUNTAIN LOVERS, E♭, C, E♭ and F	B♭ to D	Mr. Harry Dearth
SONG OF THE SONS OVERSEA, C, D♭ and E♭	C to D	Mr. Robert Radford	SERGEANT OF THE LINE, F, G and A	A to C	Mr. Ivor Foster
D. MACMURROUGH.					
MACUSHLA, F, A♭ and B♭	C to E♭		SONG OF ALL THE AGES, B♭, C and D	D to E♭	Mr. Ivor Foster
E. J. MARGETSON.					
TOMMY LAD, C, D and E♭	A to D	Mr. Harry Dearth	SUNSHINE TOWN, F, G, A and B♭	C to D♭	Mr. Ivor Foster
CHARLES MARSHALL.					
CHILD'S SONG, E♭, F and A♭	B♭ to E♭		THE TOKEN, C, D♭ and F	B to E	Mr. Ivor Foster
DEAR LOVE REMEMBER ME, G, A♭, B♭ and C	C♯ to E		THE WATCHMAN, C, D and E	G to D	Mr. Harry Dearth
I HEAR YOU CALLING ME, G, A♭, B♭ and C	D to E		C. V. STANFORD.		
OUT OF THE PAST, A♭, B♭, C and D♭	D♭ to E♭		DRAKE'S DRUM, C and D minor	B♭ to D	Mr. Plunket Greene
WHEN SHADOWS GATHER, B♭, C, D and E	B♭ to E♭		EVA TOOLE, C, D♭ and E♭	B to D	Mr. Plunket Greene
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