

# Loveliest of trees

George Butterworth

**Molto moderato, sempre rubato e con espressione**

*p* Love - liest of

The first system of the musical score for 'Loveliest of trees' by George Butterworth. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'Love' and a half note 'liest of'. The piano accompaniment starts with a half rest, followed by a half note 'p espressivo' and a half note 'Love'. The piano part includes a long melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line and a fermata over the final note.

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

The second system of the musical score. The vocal line continues with the lyrics 'trees, the cher - ry now Is hung with bloom a -'. The piano accompaniment features a half note 'p' and a half note 'Love'. The piano part includes a long melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line and a fermata over the final note.

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

The third system of the musical score. The vocal line continues with the lyrics 'long the bough, And stands a - bout the wood - land'. The piano accompaniment features a half note 'poco rit.' and a half note 'a tempo'. The piano part includes a long melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line and a fermata over the final note.

11

ride

Wear - ing white

12

*p* *espressivo*

*cresc.*

14

8

for Eas - ter - tide.

14

3

*f*

17

8

17

3

3

cresc.

ff

Ad.

\*

20

*p*

Now, of my three - score

20

*meno f*

24

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

27

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

30

fif - ty more. And since to

33

look at things in bloom Fif - ty springs are

36 *f* largamente

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

36 *mf* largamente

39 *dim.*

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

39 *dim.* *pp* *cresc.*

42

42 *f* molto rubato

45

45 *dim.* *p* *pp*

# When I was One-and-Twenty

(Tune traditional)

**Vivace non troppo**

George Butterworth

*p*

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

*p*

4 *f*

say, "Give crowns and pounds and gui - neas But not your heart a - way; Give

*mf*

9

8 pearls a - way and ru - bies But keep your fan - cy free", But

*mf*

When I was One-and-Twenty

13 *p*

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

18 *f*

I was one - and - twen - ty, I heard him say a - gain, "The

22 *mf*

heart out of the bo - som Was ne - ver given in vain; 'Tis

When I was One-and-Twenty

26 *Allargando* *a tempo* *p*

8 paid with sighs a - plen - ty And sold for end - less rue," \_\_\_\_\_ And

*a tempo* *p*

31 *a piacere*

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

*colla voce*

36 *Lento* *pp*

8 \_\_\_\_\_ 'tis true.

*pp Lento*

# Look not in my eyes

George Butterworth

Look not in my

eyes, for fear They mir - ror 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 - de - feat - ed sighs, But

*p*

*cresc.*

*mf*

*mp*



15 *f*

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

15 *p* *pp* *cresc.*

18 *dim. e rall.* *pp a tempo*

Gaze — not — in my eyes. — A

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

*Red.*

21

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

21 *pp sempre*

25 *sempre pp*

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

25

29

There, when the turf \_\_\_\_\_ in spring - time flowers, With

31

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

34

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

37

lad. \_\_\_\_\_

*poco* *a* *poco* *in tempo*

# Think no more, lad

George Butterworth

**Allegro**

**f**

Think no more, lad; laugh, be jol - ly; Why should men make

*non legato*  
**p**

**mf**

*cresc.*

haste to die? Emp - ty heads and tongues a - talk - ing Make the rough road ea - sy walk - ing,

*cresc.*

*allargando*

**ff** *a tempo*

And the fea - ther pate of fol - ly Bears the fal - ling

*colla voce*

*a tempo*

sky.

**ff**

*meno f*

*dim.*

2  
20 *meno f*

Oh, 'tis jest - ing, danc - ing, drink - ing Spins the hea - vy

20

*dim.* *p*

24

world a - round. \_\_\_\_\_ If young hearts were not so cle - ver, Oh, they would be

24

*sf* *p*

29 *f* *a piacere*

young for e - ver; \_\_\_\_\_ Think no more; 'tis on - ly think - ing Lays lads

29

*sf* *colla voce*

36 *a tempo*

un - - - der - ground. \_\_\_\_\_

36

*sf* *a tempo* *p*

3

40 *f*

Think no more, lad; laugh, be jol - ly; Why should men make haste to die? Emp - ty heads and

40 *f*

45 *cresc.* *allargando*

tongues a - talk - ing Make the rough road ea - sy walk - ing, And the fea - ther pate of

45 *colla voce* *f*

49 *ff* *a tempo*

fol - ly Bears the fal - - - - - ling

49 *a tempo* *f*

54 *ff*

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

54 *ff* *8va -*

*Red.* *Red.* \*

# The lads in their hundreds

George Butterworth

*Allegretto, sempre tranquillo e senza rigore*

*p*

The lads in their hund - reds to Lud - low come in for the fair, There's

*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 li - quor are there, And there with the rest are the

lads that will ne - ver be old. There's

12

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

*p* *sempre*

15

stal - wart, and ma - ny the brave, And ma - ny the hand - some of face and the

18

hand - some of heart, And few that will car - ry their looks or their truth to the

22

grave. I wish one could know them, I

*p* *sempre*

25

wish there were to - kens to tell The for - tu - nate fel - lows that now you can ne - ver dis -

28

cern; — And then one could talk with them friend - ly and wish them fare - well — And

31

watch them de - part — on the way — that they will not re - turn. —

34

— But now you may stare as you like and there's no - thing to scan; And

*p* *sempre*



37

brush - ing your el - bow un - guessed - at and not to be told\_\_\_\_\_ They

40 *poco allargando*

car - ry back bright to the coin - er the mint - age of man, The lads that will die\_\_\_\_\_ in their

*colla voce*

43 *a tempo*

glo - ry and ne - ver be old.\_\_\_\_\_

*a tempo*

46

*rit.*

# Is my team ploughing?

George Butterworth

**Molto moderato, senza rigore**

*pp*

The first system of the musical score. The vocal line is in G major, 8/8 time, starting with a whole rest followed by a series of eighth and quarter notes. The piano accompaniment is in G major, 8/8 time, with a *pp* dynamic and *legatissimo* marking. It features sustained chords in the right hand and moving lines in the left hand.

'Is my team plough - ing, That I was used to drive And

**Poco più mosso**

3 *f*

The second system of the musical score. The vocal line continues with eighth and quarter notes, marked with a *f* dynamic. The piano accompaniment continues with sustained chords and moving lines, marked with a *ppp* dynamic.

hear the har - ness jin - gle When I was man a-live?' Ay, the hors - es tram - ple, The

*rit. e dim.*

6

The third system of the musical score. The vocal line continues with eighth and quarter notes, marked with a *rit. e dim.* marking. The piano accompaniment continues with sustained chords and moving lines, marked with a *p* dynamic and *colla voce* marking.

har - ness jing - les now; No change though you lie un - der The land you used to plough.

**Tempo I**

9 *pp*

The fourth system of the musical score. The vocal line continues with eighth and quarter notes, marked with a *pp* dynamic. The piano accompaniment continues with sustained chords and moving lines, marked with a *pp* dynamic.

'Is foot - ball play - ing A - long the ri - ver shore, With lads to chase the lea - ther, Now

12 ***f* Poco più mosso**

I stand up no more?' , Ay, the ball is fly - ing, The lads play heart and soul; The

*ppp* ***f***

15 *rit. e dim.* **Tempo I**

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

*p* *colla voce* ***pp***

18 ***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***

22 **Poco più mosso**

Ay, she lies down light - ly, She lies not down to weep: Your girl is well con - ten - ted. Be

***f***

25 *rit. e dim.* **Tempo I** *pp*

still, my lad, and sleep. 'Tis my friend heart - y, Now I am thin and pine, And

*p* *colla voce* *pp*

**Poco più mosso**

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

*ppp* *f*

**Lento** *p*

32 lie as lads would choose; I cheer a dead man's sweet - heart, Ne-ver ask me whose. —

*espress.* *p*

36

36

*8va -*