

Loveliest of trees

George Butterworth

Molto moderato, sempre rubato e con espressione

Love - liest of

p espressivo

R&D. *

5

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

p

R&D. *

8

poco rit. *p a tempo*

long the bough, And stands a - bout the wood - land

poco rit. *pp* *a tempo* *pp*

II

ride

Wear - ing white

p espressivo

cresc.

14

for Eas ter tide.

3

f

17

cresc. ff

Reo.

*

20

Now, of my three - score

meno f

p

2

24

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

24

27

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

27

30

poco rit. —————— p a tempo
fif - ty more. And since to

30

33

look at things in bloom Fif - ty springs are

33

36

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

f largamente

36

mf largamente

39

dim.

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

39

dim.

8va -----
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

Musical score for the first system. The vocal line starts with a piano dynamic (*p*) and consists of eighth notes. The piano accompaniment has sustained notes in the bass and treble staves. The lyrics are:

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

Musical score for the second system, starting at measure 4. The vocal line is louder (*f*). The piano accompaniment includes chords and sustained notes. The lyrics are:

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

Musical score for the third system, starting at measure 9. The vocal line continues with eighth notes. The piano accompaniment features chords and sustained notes. The lyrics are:

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

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

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

When I was One-and-Twenty

26 *Allargando*

paid with sighs a - plen - ty And sold for end - less rue," _____ And

a tempo **p**

31 *a piacere*

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

colla voce

36 *Lento* **pp**

'tis true.

pp Lento

Look not in my eyes

George Butterworth

Musical score for "Look not in my eyes" by George Butterworth, featuring piano and voice parts.

The score consists of five systems of music, each with two staves: treble and bass. The key signature is $B_{\flat}B$, and the time signature is $\frac{5}{4}$.

System 1: Starts with a piano introduction. The vocal line begins at measure 3 with "Look not in my eyes". The piano accompaniment features sustained notes and chords.

System 2: Measures 4-5. The vocal line continues with "eyes, for fear They mir - ror true the sight I see, And". The piano accompaniment includes dynamic markings like p and $>$.

System 3: Measures 6-7. The vocal line continues with "there you find your face too clear And love it and be lost like me". The piano accompaniment includes a crescendo marking (*cresc.*) and a dynamic $>$.

System 4: Measures 8-9. The vocal line continues with "One the long nights through must lie Spent in star - de -feat - ed sighs, But". The piano accompaniment includes dynamic markings like mf and mp .

15

why should you as well as I Per - ish?

p

pp *cresc.*

18

Gaze not in my eyes. A

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

ped.

21

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

pp sempre

25

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

sempre pp

29

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

29

31

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

31

34

rit. *a piacere*

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

34

rit. *colla voce*

37

lad. _____

37

poco *a* *poco* *in tempo*

Think no more, lad

George Butterworth

Allegro

Music for two voices (Soprano and Alto) and piano.

Key signature: G major (two sharps). Time signature: 2/4.

Instrumental dynamics: *p*, *mf*.

Vocal lyrics:

Think no more, lad; laugh, be jolly; Why should men make
haste to die? Emp - ty heads and tongues a - talk - ing Make the rough road ea - sy walk - ing,

Continuation of the musical score.

Key signature: G major (two sharps). Time signature: 2/4.

Vocal lyrics:

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

Continuation of the musical score.

Key signature: G major (two sharps). Time signature: 2/4.

Instrumental dynamics: *ff a tempo*.

Vocal lyrics:

And the fea - ther pate of fol - ly Bears the fal - ling
colla voce a tempo

Continuation of the musical score.

Key signature: G major (two sharps). Time signature: 2/4.

Instrumental dynamics: *ff*, *meno f*, *dim.*.

Vocal lyrics:

sky.

2

20

meno f

20

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

24

24

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

29

f *a piacere*

29

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

29

colla voce

36

a tempo

36

un - - der - ground.

36

sf

a tempo *p*

A musical score page featuring two staves. The top staff is in treble clef, has a key signature of two sharps, and a tempo marking of 'f' (fortissimo). It contains eight measures of music. The lyrics for these measures are: "Think no more, lad; laugh, be jol - ly; Why should men make haste to die? Emp - ty heads and". The bottom staff is in bass clef, also has a key signature of two sharps, and a tempo marking of 'f'. It contains eight measures of music. A brace groups the two staves together. Measure numbers 40 and 41 are indicated on both staves.

Musical score for piano, page 10, measures 49-50. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of four sharps. Measure 49 begins with a forte dynamic (f) followed by a grace note. Measure 50 starts with a dynamic (f) and includes a tempo marking "a tempo". The music features eighth-note chords and sixteenth-note patterns.

54 ***ff***

sky. _____

The lads in their hundreds

George Butterworth

Allegretto, sempre tranquillo e senza rigore

Musical score for measures 1-2. The key signature is G major (no sharps or flats). The time signature changes from common time (8) to 6/8. The vocal line starts with "The lads in their hund - reds to Lud - low come in for the fair, There's". The piano accompaniment consists of simple harmonic chords.

Musical score for measures 3-4. The key signature remains G major. The time signature changes back to common time (8). The vocal line continues with "men from the barn and the forge and the mill and the fold, _____ The". The piano accompaniment provides harmonic support with sustained notes and chords.

Musical score for measures 6-7. The key signature changes to A major (one sharp). The time signature changes to 9/8. The vocal line includes "lads for the girls and the lads for the li - quor are there, And there with the rest _____ are the". The piano accompaniment features rhythmic patterns and sustained notes.

Musical score for measures 9-10. The key signature changes to F# major (one sharp). The time signature changes to 6/8. The vocal line concludes with "lads _____ that will ne - ver be old. _____ There's". The piano accompaniment ends with a final chord.

12

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

12

p semper

15

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

15

18

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

18

22

grave. I wish one could know them, I

22

p semper

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.

31

34

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

34

p semper

37

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

37

40

poco allargando

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

40

colla voce

43

a tempo

glo - ry and ne - ver be old. _____

43

46

46

rit.

Is my team ploughing?

George Butterworth

Molto moderato, senza rigore

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

Poco più mosso

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

rit. e dim.

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

Tempo I

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

15

rit. e dim.

Tempo I

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

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?'

22

Poco più mosso

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

25 *rit. e dim.*

Tempo I *pp*

still, my lad, and sleep.

25

p colla voce

'Is my friend heart - y, Now I am thin and pine, And

pp

Poco più mosso

29

has he found to sleep in A bet - ter bed than mine?"

Yes, lad, I lie ea - sy, I

29

ppp

f

Lento

32

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

espress.

32

p

36

36

8va - .