

Music: Ernest Hastings
Lyrics: Astley Weaver

A Blooming Ballad

Compiled into Sibelius by Ross Boyle

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A Blooming Ballad

Astley Weaver

Ernest Hastings

Moderato

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef staff containing a whole rest. Below it, the piano accompaniment starts with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

7

The second system begins with a treble clef staff containing a whole rest. The piano accompaniment continues with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

A love song in the days gone by, When all the world was young and fair, Told

13

The third system begins with a treble clef staff containing a whole rest. The piano accompaniment continues with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

of the bloom that's on the rye, (Al-though I've nev-er seen it there.) 'Twas then that lov-ers

18

made a call, But what I real-ly can't des-cry Is why they want-ed "bloom"at all, And

23

Parlando.

Rall:

why the bloom was on the rye. Yet we are told the rye's the place Where bloomed the bloom with

28

air - y grace. The bloom is on the rye, my love, It's al - ways on the rye. It

33

seems to me that com - mon sense Might place the bloom on

36

some-thing else, But no! the rye is bloom-ing! O' the bloom-ing of the rye! -

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. Both piano parts are in the same key signature. The music features a mix of eighth and sixteenth notes, with some measures containing chords. There are dynamic markings such as 'v' (forte) and 'z' (zest) in the piano parts. The piece concludes with a double bar line.

A Blooming Ballad

1

A love song in the days gone by,
When all the world was young and fair,
Told of the bloom that's on the rye,
(Although I've never seen it there.)
'Twas then that lovers made a call,
But what I really can't descry
Is why they wanted "bloom" at all,
And why the bloom was on the rye.
Yet we are told the rye's the place
Where bloomed the bloom with airy grace.
The bloom is on the rye, my love,
It's always on the rye,
It seems to me that common sense
Might place the bloom on something else
But no! the rye is blooming! O' the blooming of the rye!

2

And then we read in ancient rhymes
About the maiden's damask cheek,
For "damask," in the olden times,
Was quite the fashionable freak.
I don't know what the shade is now,
My "Weldon" hasn't come this week,
Yet modern maidens – all somehow
Incline to blooms upon the cheek.
The rye is surely not the face.
Yet the idea I can't efface.
The bloom is 'neath your eye, my love.
Just now, it's 'neath your eye.
The modern maiden wins her *beaux*
Sub rose by couleur de rose
What Ho! Her cheek is blooming! What a blooming, blooming check!

3

But all things change, and now-a-days
Romance is dead! – Ah! cruel fate!
We now bow down to every craze
And fawn to fashion up-to-date.
The maid who sang of blooms and rye,
Has quarrelled with her spouse, 'tis said.
And now the bloom is on *his* eye.
The damask on *her* cheek is dead.
And thus the modern maiden fights,
To teach the force of woman's rights.
Yet – The bloom is on the rye, my love,
It's still upon the rye.
Of course a wife may criticise
And cross his "teas" and dot his "I's."
Poor Man! His Eye is blooming! And he wants *decree nice-Eye!*