

SONG CYCLE

FROM

“A SHROPSHIRE LAD”

BY

A. E. HOUSMAN,

(By kind permission of the Author.)

SET TO MUSIC BY

ARTHUR SOMERVELL

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I.

Loveliest of Trees the Cherry now.

Words by
A. E. HOUSMAN.

Music by
ARTHUR SOMERVELL.

Andante con moto. *p*

Voice. Love-liest of trees, the cher - ry now.....

Piano. *p*

Is hung with bloom a - long the bough, And stands a-bout the

wood-land ride Wear-ing.... white for Eas - - ter-tide.

Now, of my three - score

The first system of the musical score is in G major (three sharps) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

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

The second system continues the melody. The vocal line has a half note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

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

The third system features a more complex piano accompaniment with arpeggiated chords in the right hand. The vocal line continues with a half note G, a quarter note A, a quarter note B, and a half note C.

fif - - ty more. *p* And

The fourth system concludes the piece. The vocal line has a half note G, a quarter note A, and a quarter note B. The piano accompaniment ends with a final chord. A dynamic marking of *p* (piano) is present above the final vocal note.

since.... to look at things in bloom Fif - ty.... springs are

p

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is in bass and treble clefs. The piano part begins with a piano (*p*) dynamic. The lyrics are written below the vocal staff.

lit - tle room, A - bout.... the wood - lands I will go To

This system contains the next two staves of music. The vocal line continues with the lyrics "lit - tle room, A - bout.... the wood - lands I will go To". The piano accompaniment continues with various chords and melodic lines.

see.... the.... cher - ry hung with snow.

This system contains the next two staves of music. The vocal line continues with the lyrics "see.... the.... cher - ry hung with snow.". The piano accompaniment continues with various chords and melodic lines.

pp

This system contains the final two staves of music. The vocal line is mostly rests, indicating the end of the vocal part. The piano accompaniment concludes with a final chord and a piano (*pp*) dynamic marking.

II.

5

When I was one-and-twenty.

Words by
A. E. HOUSMAN.

Music by
ARTHUR SOMERVELL.

Allegretto scherzando.

Voice. *p* When

Piano. *p*

I was one-and - twen - ty I heard a wise man say, 'Give

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

pearls a-way and ru - bies But keep your fan - cy free.' But *mf*

rit. I was one-and-twenty No use to talk to me. *p*

p When

I was one-and-twenty I heard him say a - gain, 'The

*meno mosso
poco*

heart out of the bo-som Was nev-er given in vain; 'Tis

rit.

paid with sighs a - plen - ty, And sold for end - less rue.' And

poco meno mosso.

molto rall.

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

tempo.

p

When I was one-and-twenty.

H.4525.

III.

There pass the careless People.

Words by
A. E. HOUSMAN.

Music by
ARTHUR SOMERVELL.

Andante espressivo.

Voice.

Piano.

mf

pp

There pass the care-less peo - ple That

call their souls their own: Here by the road I

loi - ter, - How *i* - dle and a - lone. His

fol - ly has not fel - low Be - neath the blue of.... day, That

gives to man or wo - man His heart and soul..... a -

- way.....

There pass the careless People.

H.4525.

IV.

In Summer-time on Bredon.

Words by
A. E. HOUSMAN.

Music by
ARTHUR SOMERVELL.

Allegretto.

Voice. *mf* In sum - mer time on

Piano. *mf*

Bre - don The bells they sound so..... clear; Round

both the shires they ring..... them, In stee - ples far.... and....

near, A hap - py.... noise..... to hear.

Here of a Sun - day morn - ing My

poco rit. love and I..... would lie, *tempo.* And see the co - loured counties, And

rall. hear the larks so.... high A bout us in..... the sky. *a tempo.*

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "The bells would ring to". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady eighth-note bass line. Dynamics include a piano (*p*) marking above the vocal line and a forte (*f*) marking below the piano accompaniment.

The second system of the musical score. The vocal line continues with the lyrics "call her In val - - leys miles.... a - -". The piano accompaniment maintains the eighth-note patterns. The system concludes with a long note in the vocal line.

The third system of the musical score. The vocal line includes the lyrics "- way 'Come all to church, good peo - - ple; Good". The piano accompaniment continues with eighth-note figures. The system ends with a long note in the vocal line.

The fourth system of the musical score. The vocal line contains the lyrics "peo - ple, come and pray" But here my.... love would". The piano accompaniment continues with eighth-note patterns. Dynamics include a piano (*p*) marking above the vocal line and below the piano accompaniment.

stay And I would turn and

an - swer A - mong the spring - ing... thyme, 'O

peal up-on our wed - ding, And we will hear... the...

chime, And come to church... in time?

rall. p **Meno mosso.**

But when the snows at

Christ - mas On Bre - - don top were

strown, My love rose up so ear - ly And

stole out un - be - known, And went to church a -

pp

lone. They toll'd the one bell on - ly,

Groom there was none to see, The mourn - ers fol - low'd

af - ter, And so to church went she, And

would not wait for me.

pp

mf
The bells they sound on Bre - don, And

mf
still the stee - ples hum. "Come all to church, good

f *rall.*
peo - - ple? - Oh, noi - sy bells, be... dumb; I hear you, I will

f *rall.*
come.

a tempo. - - rall.
pp

The Street sounds to the Soldiers' tread.

Words by
A. E. HOUSMAN.

Music by
ARTHUR SOMERVELL.

Allegro.

Voice. *p* The

Piano. *mf* *con Qd.*

street sounds to the sol-diers' tread, And out we come to see: A

sin-gle red-coat turns his head, He turns and looks at me.

Musical score for a song, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The score is divided into four systems, each with a vocal staff and a piano accompaniment staff.

System 1: The vocal line begins with a rest, followed by the lyrics "My man, from" with a *mf* dynamic marking. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a *sf* dynamic marking.

System 2: The vocal line continues with the lyrics "sky to sky's so far We nev-er cross'd be -". The piano accompaniment continues with the triplet pattern.

System 3: The vocal line continues with the lyrics "- fore; Such". The piano accompaniment continues with the triplet pattern.

System 4: The vocal line continues with the lyrics "leagues a - - part the world's ends are We're like to". The piano accompaniment continues with the triplet pattern.

meet no more; What thoughts at

mf

mf

heart have you and I, We can - not stop to

cresc poco a poco.

poco a poco.

3

tell, But,

ff

ff

dead or liv - ing,

f

f

3

3

drunk or dry,

Dead or liv - ing, drunk or

dry, Sol - - dier, I

wish... you well...

The musical score is written for piano and voice. It consists of four systems of music. The first system shows piano accompaniment with a treble and bass staff. The second system includes a 'dim subito.' instruction. The third system includes 'p' and 'pp' dynamic markings. The fourth system includes the vocal line 'I wish you well!' and 'ppp' dynamic marking.

dim subito.

p *pp*

pp

ppp

I wish you well!

VI.

On the idle hill of Summer.

Words by
A. E. HOUSMAN.

Music by
ARTHUR SOMERVELL.

Non troppo Andante.

Voice.

Piano.

pp
senza Ped.

pp

On the i - dle hill of Sum-mer, Sleep - - y with the flow of

streams, Far I hear the steady drummer, Drumming like a

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noise in dreams.

pp Far and near and low and loud - er On the roads of earth go

by, Dear to friends and food for powder, Sol-diers march-ing

all to die.

On the idle hill of Summer.

H. 4525.

pp

East and west, on fields for - got - ten, Bleach the bones of comrades

pp

slain, Love - ly lads and dead and rot - ten; None that

go return a - gain.

ff

Far the call - ing bug - les hol - lo, High.....

ff *sf*

the scream-ing fife re-plies, Gay the files of scar-let

fol - low: Wo-man bore me, I will rise.

rall.

rall

ff

fff

ff

On the idle hill of Summer.

H. 4525.

VII.

White in the moon the long road lies.

Words by
A. E. HOUSMAN.

Music by
ARTHUR SOMERVELL.

Molto sostenuto.

Voice.

Piano.

p

pp

White in the moon the long road lies, The moon stands blank a -

- bove; White in the moon the long road lies That

leads me from my love.

(p)

pp

Still hangs the hedge with-out a gust, Still still the shadows

pp

stay: My feet up - on the moon - lit dust Pur -

mf

- sue the cease - less way. The

(p)

White in the moon the long road lies.

H. 4525.

world is round, so trav-'llers tell, And

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody and a piano accompaniment. The piano part includes triplets in the right hand and a mix of eighth and sixteenth notes in the left hand. The lyrics are 'world is round, so trav-'llers tell, And'.

straight... tho' reach the track, Trudge

The second system continues the melody and accompaniment. The piano part features a long, flowing melodic line in the right hand. The lyrics are 'straight... tho' reach the track, Trudge'.

on, trudge on, 'twill all be well, The way will

The third system continues the melody and accompaniment. The piano part features a long, flowing melodic line in the right hand. The lyrics are 'on, trudge on, 'twill all be well, The way will'.

guide one back.

The fourth system concludes the melody and accompaniment. The piano part features a long, flowing melodic line in the right hand. The lyrics are 'guide one back.'

p

But ere the cir - cle home - ward hies, Far,

far must it re - move:.... *pp* White in the moon the

long road lies That leads me from my love.

pp *ppp*

White in the moon the long road lies.

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VIII.

Think no more, Lad, laugh, be jolly.

Words by
A. E. HOUSMAN.

Music by
ARTHUR SOMERVELL.

Allegro.

Voice.

Piano.

ff

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

die? Emp-ty heads and tongues a -

talk - ing Make the rough road eas - y walk - ing, And the

fea - - ther pate of fol - ly Bears the fall - - ing

sky. Oh, 'tis jest-ing, danc - ing,

drink - ing Spins the hea - - vy world a - round.

Think no more, Lad, laugh, be jolly.

If young hearts were not so cle - ver, Oh they would be young..... for

e - - ver: Think no more: 'tis on-ly thinking Lays lads un - der -

ff molto rit.

colla voce.

- ground. Think no more, lad; laugh,...

a tempo

ff

be jol-ly; Why should men make haste to die?

Think no more, Lad, laugh, be jolly.

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Emp - ty heads and tongues a - talk - ing Make the

rough road eas - y walk - ing, And the fea - - ther pate of

fol - ly Bears the fall - - ing sky.

Think no more, Lad, laugh, be jolly.

H. 4525.

IX.

Into my Heart an Air that kills.

Words by
A. E. HOUSMAN.

Music by
ARTHUR SOMERVELL.

*Andante sostenuto** *pp*

Voice. In-to my heart an air that

Piano. *pp*

kills From yon far coun - try blows:

What are those blue re-mem-ber'd hills, What spires, what farms are

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante sostenuto' with an asterisk, and the dynamics are 'pp' (pianissimo). The score is divided into three systems. The first system shows the voice entering with the lyrics 'In-to my heart an air that' and the piano accompaniment. The second system continues the voice line with 'kills From yon far coun - try blows:' and the piano accompaniment. The third system shows the voice line with 'What are those blue re-mem-ber'd hills, What spires, what farms are' and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords and moving lines in the right hand.

*The tempo of this song is much slower than that of No 1.
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Con molto espressione.

those? That is the land of lost content,

I see it shin - ing plain, The hap - py high - ways

where I went And can - not come a -

- gain.

X.

The Lads in their hundreds.

Words by
A. E. HOUSMAN.

Music by
ARTHUR SOMERVELL.

Allegretto ma con molto espressione.

Voice. *mf*
The

Piano. *p*

lads in their hun-dreds to Lud-low come in to the fair, There's

men from the barn and the forge and the mill and the fold, The

lads for the girl, and the lads for the li - quor are there, And

This system contains the first line of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are 'lads for the girl, and the lads for the li - quor are there, And'.

espress.
there with the rest are the lads that will nev - er be old.

mf

This system contains the second line of the song. The vocal melody continues in the treble clef. The piano accompaniment features a more active bass line. The lyrics are 'there with the rest are the lads that will nev - er be old.' The dynamic marking *mf* (mezzo-forte) appears at the end of the system.

mf
There's

This system contains the third line of the song. The vocal melody has a brief rest followed by the word 'There's'. The piano accompaniment continues with a steady rhythm. The dynamic marking *mf* is present.

chaps from the town and the field and the till and the cart, And

This system contains the fourth line of the song. The vocal melody continues in the treble clef. The piano accompaniment features a more active bass line. The lyrics are 'chaps from the town and the field and the till and the cart, And'.

man - y to count are the stal - wart and man - y the brave, And

The first system of the musical score for 'The Lads in their hundreds.' It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The vocal line has a melodic line with eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

man - y the hand - some of face and the hand - some of heart; And

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features some longer note values and rests.

espress.
few that will car - ry their looks or their truth to the grave.

The third system of the musical score. The vocal line begins with the instruction 'espress.' (espressivo). The piano accompaniment has a more active, flowing texture. A dynamic marking 'mf' (mezzo-forte) appears at the end of the system.

meno mosso.
I

The fourth system of the musical score. The vocal line has a rest followed by a single note, with the instruction 'meno mosso.' (meno mosso). The piano accompaniment continues with a steady rhythm. A first ending bracket 'I' is shown at the end of the system.

wish one could know them, I wish there were tok - ens to tell The

This system contains the first two staves of music. The vocal line is in the treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

for - tun - ate fel - lows that now you can nev - er dis - cern; And

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

then one could talk to them friend - - ly and wish them fare -

This system contains the next two staves of music. The vocal line ends with a double bar line and a repeat sign. The piano accompaniment continues. The lyrics are written below the vocal staff.

- well, And watch them depart on the way that they will not re-

This system contains the final two staves of music on the page. The vocal line ends with a double bar line and a repeat sign. The piano accompaniment continues. The lyrics are written below the vocal staff.

Tempo I.

- turn.

pp
But

now you may stare as you like but there's noth - ing to scan; And

pp

brush - ing your el - bow unguessed at and not to be told They

cresc. *f rall.*

car - ry back bright to the coin - er the min - tage of men, - The

ff

lads that will die in their glo - ry, the lads..... that will

rall.

die..... in their glo - ry and nev - er be old.....

rall. *ff*

rit.

The Lads in their hundreds.

6. 62. E.

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