

14-15

VII

RUTLAND BOUGHTON

OPUS 23

THE BARKSHIRE
TRAGEDY
AND
KING ARTHUR HAD
THREE SONS



NEW YORK : THE H. W. GRAY COMPANY
SOLE AGENTS FOR
NOVELLO & Co., LIMITED



First performed at the Leeds Festival of 1907

TWO SETS OF UNACCOMPANIED
CHORAL VARIATIONS UPON ENGLISH
FOLK SONGS

THE BARKSHIRE TRAGEDY

AND

KING ARTHUR HAD
THREE SONS

BY

RUTLAND BOUGHTON

OP. 23

Price, 35c.



THE H. W. GRAY CO.
SOLE AGENTS FOR
NOVELLO & CO., LT.
21 EAST 17TH ST., NEW YORK

1. THE BARKSHIRE TRAGEDY

(To my friend ALBERT E. GRAY)

RUTLAND BOUGHTON, Op. 23

1 Allegretto

Soprano *f* *mf* (With a hey-down, bow-down) A

Contralto *f* *mf* (With a hey-down, bow-down) A

Tenor *f* *mf* A varmer he lived in the West Countree, (With a hey-down, bow-down) A

Bass *f* *mf* (With a hey-down, bow-down) A

Piano *mf* *f* *mf* (For Rehearsal only)

poco rit. *a tempo* *p dolce*

varmer he liv'd in the West Countree, And he had daughters one, two, and three (And *p*)

varmer he liv'd in the West Countree, And he had daughters one, two, and three (And *p*)

varmer he liv'd in the West Countree, And he had daughters one, two, and three (And *p*)

varmer he liv'd in the West Countree, And he had daughters one, two, and three (And *p*)

I'll be true to my love if my love'll be true to me) —

I'll be true to my love if my love'll be true to me) —

I'll be true to my love if my love'll be true to me) —

I'll be true to my love if my love'll be true to me) —

² *mf* (a) *f* *p*
 As they were walk-ing by the ri-ver's brim (With a hey-down, bow-down) As

f *p*
 (With a hey-down, bow-down) As

f *mf*
 (With a hey-down, bow-down) As

f *p*
 (With a hey-down, bow-down) As

mf *f* *p*

(a) Here and in other places I have considered it better to preserve the original misplacement of accent. R.B.

they were walking by the ri - ver's brim, The eld-est push'd the youngest in And

they were walking by the ri - ver's brim, The eld-est push'd the youngest in And

they were walking by the ri - ver's brim, The eld-est push'd the youngest in And

they were walking by the ri - ver's brim, The eld-est push'd the youngest in And

poco rit. *a tempo*

cresc. *f* *dim.* *p*

I'll be true to my love If my love'll be true to me. —

cresc. *f* *dim.* *p*

I'll be true to my love — If my love'll be true to me. —

cresc. *f* *dim.* *p*

I'll be true to my love — If my love'll be true to me. —

cresc. *f* *dim.* *p*

I'll be true to my love — If my love'll be true to me. —

f *Poco piu mosso* *dim.* *p*

O sister, O sister, pray gee me thy hand (With a hey-down, bow-down) O

p *dim.* *p*

O sis - ter, sis - ter (With a hey-down, bow-down) O

p *dim.* *p*

O sis - ter, sis - ter (With a hey-down, bow-down) O

p *dim.* *p*

O sis - ter, sis - ter (With a hey-down, bow-down) O

poco rit. *a tempo* *p*

sister, O sister, pray gee me thy hand And I'll gee thee both house and land (And

p

sister, O sister, pray gee me thy hand And I'll gee thee both house and land (And

poco rit. *a tempo* *p*

sister, O sister, pray gee me thy hand And I'll gee thee both house and land (And

sis - ter sis - ter O gee — me thy hand —

a tempo *p*

cresc. *f* *dim. e rit.* *p*

I'll be true to my love if my love'll be true to me —

cresc. *f* *dim. e rit.* *p*

I'll be true to my love — if my love'll be true to me —

cresc. *f* *dim. e rit.* *p*

I'll — be true to my love — if my love'll be true to me —

p *rit.* *p* *p*

O sis - ter

cresc. *dim. e rit.* *p*

4 *Piu mosso e marcato*

f

I'll nei-ther gee thee hand nor glove — I'll

f

(With a hey - down, bow - down

f

(With a hey - down, bow - down

Piu mosso e marcato *f*

pp sempre cresc.

(I'll be _____

nei-ther gee thee hand nor glove Un - less thou't gee me thine own true

Hey - down, bow - down, Hey - down, _____ bow - down,)

Hey - down, bow - down, Hey - down, _____ And

pp

true _____ to my love _____

dim.

p

pp

love _____ Thine own true love _____

p

pp

Thine own true _____ love _____

cresc.

I'll be true to my love if my love'll be true to me _____

pp

5 *Poco meno mosso* *poco cresc.*
 Then down she sank and a - way she swam (With a hey - down, bow - down) —

p *poco cresc.*
 Then down she sank and a - way she swam (With a hey - down

p *poco cresc.*
 So down she sank and a - way she swam (With a

p *poco cresc.*
 So down she sank and a -

Poco meno mosso
p

mf
 So down she sank and a - way she swam, Un - til she came to the

mf
 bow - down) Un - til she came to the

mf
 hey - down bow - down) Un - til she came to the

mf
 way she swam (With a hey - down, — bow - down) With a hey - down.

mf

p cresc.

mil - ler's dam (And I'll be true to my

p

mil - ler's dam (With a hey - down bow - down) Un -

p *mf*

mil - ler's dam (With a hey - down, bow - down) Un - til she came to the

p

bow - down) Un - til she came to the ri - ver's dam

mf *dim.* *poco rit.*

love if my love'll be true — to me.) —

til she came to the mil - ler's dam, a - way she — swam —

mil - ler's dam (And I'll be true to my love — If my love'll be true to me) —

— (And I'll be true to my love If my 'love'll be true to me) —

mf *dim.* *poco rit.*

6

(With a hey-down, bow -

The mil-ler's daughter stood by the door _____ (With a

The mil-ler's daughter stood by the door _____ (With a

p

f

The mil-ler's daughter stood by the door, As

down,)The mil-ler's daughter fair _____ as

hey - down bow - down) _____ As fair _____

hey - down, bow - down _____

p

fair as an - y gil - ly flower — As fair as an - y
 fair as an - y gil - ly flower — As fair
 — as an - y gil - ly flow'r, And I'll be true to my love
 bow - down) As fair —

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a piano accompaniment line in treble clef, and the fourth staff is a piano accompaniment line in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. Dynamics include *cresc.* and *mf*. The piano part features a triplet in the right hand.

gil - ly flow'r — As fair as an - y gil - ly flower.
 as an - y gil - ly flower.
 if my lov'e'll be true to me —
 as — an - y gil - ly flower.

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a piano accompaniment line in treble clef, and the fourth staff is a piano accompaniment line in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. Dynamics include *mf dim.*, *p rit. e dim.*, and *mf rit. e dim.*. The piano part features a triplet in the right hand.

7
Piu mosso
 O fa - ther, father, here swims a swan _____ O
 O fa - ther, father, here swims a swan _____ O
 With a hey - down bow -
 With a hey - down bow -
p _____ *f*

fa - ther, fa - ther, here swims a swan Ve - ry much like a wound - ed
 fa - ther, fa - ther, here swims a swan like a wound - ed gen - tle -
 down Ve - ry much like a wound - ed gen - tle -
 down Like a wound - ed gen - tle
dim. e rit.
dim. e rit.
dim. e rit.
dim. e rit.
dim. e rit.

sostenuto

gen-tle - wo-man (And I'll be true to my love

wo - man (And I'll be true to my love _____

wo - man (And I'll be true to my love _____

wo - man (And I'll be true to my love _____

dim. *ppp*

if my love'll be true _____ to me) _____

dim. *ppp*

if my love'll be _____ true to me) _____

ppp

if my _____ love'll be true _____ to me) _____

if my _____ love'll be _____ true to me) _____ The

dim. *ppp*

f

8 Allegro

The
The miller he fot his pole and hook and he
miller he fot his pole and hook (With a hey - down, bow - down) The

Allegro

The miller he fot his pole and hook (With a
miller he fot his pole and hook and he fished the fair maid out of the brook (With a
fished the fair maid out of the brook (With a hey - down,) bow - down, The
mil - ler fot his pole and hook (With a hey - down,) bow - down, The

hey - down, bow - down The miller he got his pole and hook And he
 hey - down ————— The mil - ler got his pole and hook And
 mil - ler got his pole and hook And fished the fair maid out of the brook And
 mil - ler got his pole and hook And he

fished the fair maid out of the brook *mf* O
 fished the fair maid out of the brook And I'll be true to my love if my
 fished the fair maid out of the brook And I'll be true to my love — if my
 fished the fair maid out of the brook And I'll be true —

9

mil-ler I'll gee — thee guin-eas ten —

pp love'll be true — to me — *p*

pp love — 'll be true — With a hey - down *p*

pp — to my love — With a hey - down

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The lyrics are "mil-ler I'll gee — thee guin-eas ten —". The second staff continues the vocal line with lyrics "love'll be true — to me —" and a dynamic marking of *pp*. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp. It includes dynamic markings of *pp* and *p*.

— O — mil-ler I'll gee thee guin - eas ten, If thou't

bow - - down With a

bow - - down With a

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of two staves. The first staff has a treble clef and a key signature of one sharp. The lyrics are "— O — mil-ler I'll gee thee guin - eas ten, If thou't". The second staff continues the vocal line with lyrics "bow - - down With a". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp. It includes dynamic markings of *pp* and *p*.

mf *dim.* *p*

bring me back to my father a - gain _____

mf *dim.* *p*

hey - down, _____ bow - down, And I'll be true to my

mf *dim.* *p*

hey - down, _____ bow - down, And I'll

mf *dim.* *p*

_____ To my father a - gain _____

love, if my love'll be true to me _____

be _____ true _____

10 Poco allegro

The miller he took her guin-eas ten (With a hey-down, bow-down) The

The miller he took her guin-eas ten (With a hey-down, bow-down)

The miller he took her guin-eas ten (With a hey-down, bow-down)

Poco allegro

f *dim.* *p*

miller he took her guin-eas ten, he took her guin-eas ten And he

The miller he took her guin-eas ten her guin-eas ten, And he

The miller he took her guin-eas ten

p *p* *f* *cresc.*

f pushed the fair maid in a - gain — and pushed the fair maid in a - gain — *p* *pp*

f pushed the fair maid in a - gain — and pushed the fair maid in a - gain — *p* *pp*

and pushed the fair maid in a - gain — *p* *pp*

ppp sempre And I'll be true to my love if my love'll be true to me —

ppp sempre — And pushed the fair maid in — a - gain —

ppp sempre — And pushed the fair maid in a - gain —

ppp sempre And pushed the fair maid in — a - gain —

11 Allegro

And the Jus-tice too (with a hey - down

But the Crown-er came and the Jus - tice ——— too ———

But the Crown - er came and the

But the Crown-er came and the Jus-tice too with a hey - down

bow - down) ——— But the Crown - er came and the

——— The Crowner came and the Jus-tice too The Crown - er came and the

Jus - tice too with a hey - down, bow - down With a hey - down

bow - down hey - down hey - down bow -

ff sempre

Jus - tice too, With a hue and a cry and a hul - la - ba - loo

ff sempre

Jus - tice too With a hue and a cry and a hul - la - ba -

ff sempre

bow - down With a hue and a cry and a

sempre ff

down With a hue and a

ff

A hul - la - ba - loo

ff *pp*

loo - a hul - la - ba - loo A hul - la - ba - loo And

ff *pp*

cry and a hul - la - ba - loo A hul - la - ba - loo And

ff *pp*

cry and a hul - la - ba - loo A hul - la - ba - loo And

Poco andante
sostenuto

pp sempre

And I'll be true to my
 I'll be true to my love ——— If my love - 'll be true
 I'll be true ——— to my love ——— I'll be
 I'll be true to my love If my love - - 'll be

Poco andante

sostenuto

love ——— if my love'll be true to me, true ———
 to me ——— I'll ——— be ———
 true ——— And I'll be true to my love ———
 true ——— And I'll be

I'll be true to my love if my love'll be true
true to my love if my love
if my love'll be true if my love -'ll be
true to my love if my love'll be true

This system contains the first four staves of music. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are spread across the vocal staves.

to me
true to me
true if my love -'ll be true to me
to me

ppp

ppp

ppp

ppp

ppp

This system contains the next four staves of music. It continues the vocal lines and piano accompaniment from the first system. The lyrics are spread across the vocal staves. The dynamic marking *ppp* (pianissimo) is present in several places, indicating a very soft volume.

12 Allegro marcato

They hanged the mil-ler be - side his own gate (With a hey - down, —

They hanged the mil-ler be - side his own gate (With a hey - down,

They hanged the mil-ler be - side his own gate (With a hey - down, —

They hanged the mil-ler be - side his own gate (With a hey - down, —

Allegro marcato

bow - down) They hanged the mil-ler be - side his own gate For

bow - down) They hanged the mil-ler be - side his own gate — For

bow - down) They hanged the mil-ler be - side his own gate — For

bow - down) — For

Andante

poco rit ma non dim *p molto espress*

drown-ing the var - mer's daugh - ter Kate And I'll be true to my

p

drown-ing the var - mer's daugh - ter Kate And I'll be true

p molto espress

drown-ing the var - mer's daugh - ter Kate And I'll be

p

drown-ing the var - mer's daugh - ter Kate And I'll be true to my

Andante

p molto espress

dim. *pp*

love if my love - 'll be true to me

dim. *pp*

true to my love if my love 'll be true to me

dim. *pp*

true to my love if my love - 'll be true to me

dim. *pp*

love if my love 'll be true to me

dim. *pp*

13 Allegro

mf The sis - ter, she fled _____ be - yond _____ the

mf The

This system contains the first vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over the first four notes. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

mf **Allegro**

This system shows the piano accompaniment for the second system. It features a melodic line in the right hand with a slur and a bass line in the left hand. The tempo is marked **Allegro** and the dynamic is *mf*.

seas _____ she fled _____

sis - ter she fled _____ be - yond _____ the _____

This system contains the second vocal line and piano accompaniment. The vocal line continues with a slur over the first four notes. The piano accompaniment continues with a similar harmonic accompaniment.

This system shows the piano accompaniment for the fourth system. It features a melodic line in the right hand with a slur and a bass line in the left hand.

dim. she fled she fled
dim. seas Be - yond the seas Be -

This system contains the first two vocal staves and the piano accompaniment. The piano part begins with a *dim.* dynamic marking. The key signature has one sharp (F#) and the time signature is 4/4.

be - yond the seas With a hey - down
 yond the seas she fled she fled
mf. The sis - ter she fled be -

This system continues the vocal and piano parts. The piano part includes a *mf.* dynamic marking. The key signature remains one sharp (F#) and the time signature is 4/4.

This system shows the piano accompaniment for the third system, continuing the musical texture established in the previous systems.

bow - down

— be - yond the seas — With a hey - down

yond — the seas — she fled —

The sis - ter she fled — be -

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'bow - down'. The second staff is another vocal line with lyrics '— be - yond the seas — With a hey - down'. The third staff is a vocal line with lyrics 'yond — the seas — she fled —'. The fourth staff is a bass line with lyrics 'The sis - ter she fled — be -'. Below these are two staves of piano accompaniment.

p The sis - ter she

bow - down — be - yond the seas

— be - yond the seas —

yond — the seas be - yond the seas (With a

pp

pp

p

p

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'The sis - ter she' and a dynamic marking of *p*. The second staff is a vocal line with lyrics 'bow - down — be - yond the seas' and a dynamic marking of *pp*. The third staff is a vocal line with lyrics '— be - yond the seas —' and a dynamic marking of *pp*. The fourth staff is a bass line with lyrics 'yond — the seas be - yond the seas (With a' and a dynamic marking of *p*. Below these are two staves of piano accompaniment with dynamic markings *pp* and *p*.

fled _____ be - yond _____ the seas _____

The sis - ter she

_____ be - yond _____ the seas (With a

hey - down, bow - down)

cresc. _____ She fled _____ be - yond the seas (With a

cresc. fled _____ be - yond _____ the seas _____

hey - down bow - down)

mf

The sis - ter she

cresc.

mf

hey - down bow - down

she fled be - yond the seas (With a

The sis - ter she

fled be - yond the seas

mf'

cresc.

Detailed description: This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with 'hey - down bow - down' and continues with 'she fled be - yond the seas (With a'. The piano accompaniment includes a treble and bass clef. Dynamics include *mf'* and *cresc.*

The sis - ter she fled be -

hey - down bow - down The

fled be - yond the seas she

be - yond she fled be - yond the

f

cresc.

f

Detailed description: This system contains the second and third systems of music. The vocal line continues with 'The sis - ter she fled be -' and 'hey - down bow - down The'. The piano accompaniment continues with 'fled be - yond the seas she' and 'be - yond she fled be - yond the'. Dynamics include *f* and *cresc.*

sempre cresc. e poco accel.

yond — the seas she fled be -
 sis - ter, she fled — be - yond — the
 fled — be - yond the
 seas (With a hey - down bow - down)

sempre cresc. e poco accel.

yond — the seas Be - yond —
 seas be - yond — the seas be - yond — the
 seas be - yond — the seas — be -
 hey - down bow - down hey - down

ff. *molto rit. ma non dim.*

— be - yond the seas — And died an old

seas — be - yond the seas And died an old

yond — the seas — And died — an old

hey - down bow - - - - down) —

ff. *molto rit. ma non dim.*

p *tranquillo*

maid — a - mong black — sa - va - gees — And

maid — a - mong black — sa - va - gees — And

maid — a - mong black — sa - va - gees — And

— And died an old maid a - mong black sa - va - gees —

p *tranquillo*

I'll be true to my

I'll be true

I'll be true to my

True to my

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'I'll be true to my'. The second staff is a vocal line with lyrics 'I'll be true'. The third staff is a vocal line with lyrics 'I'll be true to my'. The fourth staff is a bass line with lyrics 'True to my'. Below these are two piano staves (treble and bass clef) with accompaniment.

love if my

If my love

love if my love - 'll be

love

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'love if my'. The second staff is a vocal line with lyrics 'If my love'. The third staff is a vocal line with lyrics 'love if my love - 'll be'. The fourth staff is a vocal line with lyrics 'love'. Below these are two piano staves (treble and bass clef) with accompaniment.

dim.
love - 'll be true to
dim.
- 'll be true to me true
dim.
true to me true

dim.

me.
to me.
True to me.
pp
If my love - 'll be true to me.

pp

14

Tempo primo

mf So I've end - ed my tale of the West Coun - tree (With a

mf So I've end - ed my tale _____ (With a

mf So I've end - ed my tale _____ (With a

mf So I've end - ed my tale _____ (With a

Tempo primo

mf

hey - down, bow - down) I've

hey - down, bow - down) I've

hey - down, bow - down) I've

hey - down, bow - down) I've

hey - down, bow - down) I've

dim.
 end - ed my tale of the West Coun-tree, And they calls it the Bark - shire

dim.
 end - ed my tale ——— The Bark - shire

dim.
 end - ed my tale ——— And they calls it the Bark - shire

dim.
 end - ed my tale ——— The Bark - shire Tra - ge -

pp
 Tra - ge - dee And I'll be true to my love ——— And

pp
 Tra - ge - dee And I'll be true to my love ——— And

pp
 Tra - ge - dee And I'll be true ——— to my love ———

pp
 dee ——— And I'll ——— be true

I'll be true to my love _____ if my love'll be
 I'll be true to my love _____ if my love - 'll be
 I'll be true to my love if my love - - 'll be true _____
 true to my love _____ if my love'll be

f *dim.* *rit.*

true _____ to _____ me True _____ to me. _____
 true _____ to _____ me True _____ to me. _____
 _____ to _____ me True _____ to me. _____
 true to me True _____ to me. _____

pp Adagio

2. KING ARTHUR HAD THREE SONS

(To Mr. A.T. HOBLEY)

1
Tempo giusto
Scherzando ma pesante

Soprano
King Ar - thur had three sons King Ar - thur had three

Contralto
King Ar - thur had three sons — King Ar - thur

Tenor
King Ar - thur had three sons — King

Bass
That he had

Piano
mf

sons He had three sons of yore And he kicked 'em out of door, Be -

had three sons And he kicked 'em out of door

Ar - thur had three sons and he kicked 'em out of door Be -

That he had He had three sons of yore, And he kicked 'em out of

cause they could not sing Be-cause_ they couldnt

Because they couldnt sing Because they couldnt

cause they could not sing Be-cause they could not

door_____ That he did

sing Be-cause they could not sing That he did He

sing That he did Because they couldnt sing That he did

sing That he did Because _ they couldnt sing That he did He

That he did That he did He

tenori marcato

had three sons of yore, And he kicked 'em out o' door Be - cause they could not

He had three sons of yore, And he kicked 'em out o' door Because they couldnt

had three sons of yore, And he kicked 'em out o' door Be - cause they could not

had three sons of yore, And he kicked 'em out o' door Be - cause they could not

2

sing, That he was the

sing, The first he was a mil-ler A

sing, That he was, that he

sing, That he did That he was, that he

second he was a weaver That he was, that he was, And the
 mil - ler, that he was, that he was, That he was, that he was, And the
 was, that he was, that he was, that he was, A wea - ver that he
 was, that he was, that he was, that he was, And the third he was a

third he was a lit-tle tai-lor boy, And he was mighty clever
 third, he was a lit-tle tai - lor boy, And he was mighty clever
 was that he was, And he was migh - ty clever that he was And
 lit-tle tai-lor boy — And he was migh - ty clever that he

p *sost. e cresc.*

And he was migh - ty clev - er And

p *p*

And he was migh - ty clev - er And he was migh - ty

he was migh - ty clev - er And he was migh - ty clev - er

p

was And he was migh - ty clev - er

he was migh - ty clev - er And the third he was a

clever And he was migh - ty clever And he was mighty clever

And he was mighty clever That he was And he was mighty clever

And he was mighty clever That he was And he was mighty clever

f *mf* *f* *f*

f *f* *f*

lit - tle tai - lor boy And he — was migh - ty clev - er, That he was

And he was mighty clever And he was migh - ty clever, That he was Now the

And he was mighty clever And he was migh - ty clever, That he was

he was mighty clever And he was migh - ty clever That he was

3 *Secretly*

sempre *pp*

pp

And the weaver stole some wool for his

mil - ler stole some grist for his mill And the weaver stole some

The mil - ler stole some grist for his mill And the weaver stole some

The mil - ler stole some grist for his mill That he did That he

pp sempre

pp

pp sempre

pp sempre

f *pp*

sempre

loom — And the lit - tle tai - lor boy He stole some
 wool for his loom, And the lit-tle tai-lor boy — He stolesome cordu-roy To
 wool for hisloom, And the lit-tle tai-lor boy — He stolesome cordu-roy To
 did that he did, And the lit - tle tai-lor boy, He stole some cor-du-roy To

cor - du-roy To keep those three rogues warm To
 keep those three rogues warm, That he did that he did that he did
 keep those three rogues warm — That he did that he did
 keep those three rogues warm

f *pp*

keep those three rogues warm.

pp
To keep those three rogues warm to keep those three rogues

pp
To keep those three rogues warm To keep those three rogues

f That he did *pp* To keep those three rogues

That he did And the lit-tle tai-lor boy He stole some cordu-roy To

warm And the lit-tle tai-lor boy — He stole some cordu-roy — To

warm — And the lit-tle tai-lor boy — He stole some cordu-roy — To

warm And the lit-tle tai-lor boy He stole some cordu-roy To

f *f subito* *f subito* *f subito*

4 Poco adagio

p doloroso

keep those three rogues warm. Oh the miller he was drowned in his
 keep those three rogues warm. Oh
 keep those three rogues warm. Oh the miller he was
 keep those three rogues warm. That he did Oh the miller was

Poco adagio

dam And the weaver he was killed at his loom And old
 The miller and the weaver were killed And old
 drowned And the weaver he was killed at his loom And old
 drowned that he was And the weaver was killed That he was And old

accel. sempre poco a poco

Nick he cut his stick with the lit-tle tai-lor boy With the broad-cloth un - der his

Nick he cut his stick with the tai-lor boy — With — the broad - cloth

Nick he cut — his stick with the tai - lor boy With the broadcloth un - der his

Nick he cut his stick with the lit-tle tai-lor boy With the broad-cloth un - der his

accel. sempre poco a poco

Nick he cut his stick with the lit-tle tai-lor boy With the broad-cloth un - der his

arm. *mf* With the broad-cloth un - der his arm — *f* With the

un - der his arm *mf* With the broad - cloth un - der his arm that he did *f* With the

arm. That he did. *mf* With the broad - cloth un - der his arm that he did *f* With the

arm. That he did. *mf* With the broad - cloth un - der his arm that he did *f* With the

arm. That he did. *mf* With the broad - cloth un - der his arm that he did *f* With the

poco rit. *ff* Presto

broad-cloth un - der his arm ——— And old Nick he cut his stick with the

broad-cloth un - der his arm ——— And old Nick he cut his stick with the

broad-cloth un - der his arm that he did And old Nick he cut his stick with the

broad-cloth un - der his arm that he did And old Nick he cut his stick with the

poco rit. Presto

ff rit.

lit-tle tai-lor boy With the broad-cloth un - der his arm That he did.

lit-tle tai-lor boy With the broad-cloth un - der his arm That he did.

lit-tle tai-lor boy With the broad-cloth un - der his arm That he did.

lit-tle tai-lor boy With the broad-cloth un - der his arm That he did.

rit. *ff*