

PERCY ALDRIDGE GRAINGER

**SETTINGS OF SONGS & TUNES FROM
WILLIAM CHAPPELL'S
"OLD ENGLISH POPULAR MUSIC."**

**N^o 2. "MY ROBIN IS TO THE GREENWOOD GONE."
PIANO VERSION.**

**SCHOTT & Co., Ltd.
LONDON**

SETTINGS OF SONGS & TUNES FROM
WILLIAM CHAPPELL'S
"OLD ENGLISH POPULAR MUSIC"

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№ 2. "MY ROBIN IS TO THE GREENWOOD GONE"

Mo te hoa takatapui
Roger Quilter.

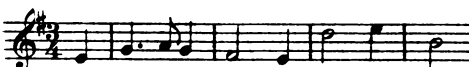
A room-music ramble upon the first 4 bars of the old tune of that name,
for Flute, English horn, and 6 strings

fiddle, 2 middle-fiddles (*viola*), 2 bass-fiddles (*cello*) & double-bass

by

PERCY ALDRIDGE GRAINGER.

begun: 10. 3. 12. ended: 5. 5. 12.

The bit of the old song I have used is: 

For the whole of the tune see page 153 of William Chappell's "Old English Popular Music," edited by H. E. Wooldridge (Chappell & Co., London, 1893). In its entirety it makes a charming and quite different impression to that produced by my treatment of its first phrase and by the free ramble that follows.

Percy Aldridge Grainger.

All held within the above square is meant to be used in full in programs, where possible.

Full score (for eight-some)	net 2/6
Wind & String parts (for eight-some) each	net 6 ^d
Piano version	net 2/
Version for fiddle, bass-fiddle (<i>cello</i>) and piano, score	net 2/6
Version for fiddle, bass-fiddle and piano, string parts each	net 6 ^d

"MY ROBIN IS TO THE GREENWOOD GONE"

Mo te hoa takatapui
Roger Quilter.

PIANO VERSION.

All big stretches may be harped (played Arpeggio).

WITH A DROWSY LILT. M. M. ♩ = between 152 & 168

PIANO.

p dreamily.

mp

pp

pppp

soften and slacken
(*dim. e rit.*)

The image shows a piano score for the piece "My Robin is to the Greenwood Gone" by Roger Quilter. The score is in 3/4 time and G major. It consists of three systems of music. The first system starts with a piano (*p*) dynamic and a "dreamily" instruction. The second system includes a "soften and slacken" instruction with a *dim. e rit.* marking. The third system features a *pp* dynamic and a *pppp* dynamic. The score includes various musical notations such as slurs, arpeggios, and dynamic markings. There are also asterisks under some notes, likely indicating where big stretches can be harped.

1st SPEED. (a tempo)

simply and gracefully.

(*simplice e grazioso*)

(My Ro - bin is to the green - wood gone.)

Musical notation for the first system, featuring a treble and bass clef. The melody in the treble clef begins with a piano (*p*) dynamic. The accompaniment in the bass clef starts with a pianissimo (*pp*) dynamic. The key signature has one sharp (F#).

delicately. (*delicato*)

Musical notation for the second system. The melody continues with a piano (*p*) dynamic, marked as *delicately. (delicato)*. The accompaniment remains pianissimo (*pp*).

louden slightly. (*poco cresc.*)

Musical notation for the third system. The melody is marked mezzo-piano (*mp*). The accompaniment is marked *louden slightly. (poco cresc.)*.

or:

Alternative musical notation for the third system, showing a different harmonic texture for the accompaniment.

louden! (*cresc.*)

Musical notation for the fourth system. The melody is marked mezzo-forte (*mf*). The accompaniment is marked *louden! (cresc.)*.

or:

Alternative musical notation for the fourth system, showing a different harmonic texture for the accompaniment.

Musical notation for the fifth system. The melody is marked mezzo-forte (*mf*). The accompaniment is marked piano (*p*).

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues with a melodic line, marked with *louden. (cresc.)* and *f*. The left hand has a similar accompaniment. Pedal markings (*Ped.*) are present under the left hand. A double bar line with an asterisk (*) is at the end of the system.

Third system of musical notation. The right hand is marked *(left.)* and *(right.) mp*. The left hand is marked *soften. (dim.)*. A time signature change to 5/4 is indicated at the end of the system. Pedal markings (*Ped.*) are present. A double bar line with an asterisk (*) is at the end of the system.

Fourth system of musical notation. The right hand is marked *right. pp* and the left hand is marked *pp*. Pedal markings (*Ped.*) are present. A double bar line with an asterisk (*) is at the end of the system.

feelingly. (*espress.*)

Fifth system of musical notation. The piece concludes with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a harmonic accompaniment. Pedal markings (*Ped.*) are present.

louden. (cresc.) *f* *left.*

Red. * Red. * Red. *

LINGERINGLY. (sost.) *mp* *right.* *soften. (dim.)* *p (or pp)* QUICKEN. (accel.) *louden lots. (molto cresc.)*

Red. *

1st SPEED. (a tempo) *louden. (cresc.)* *mf*

left. *left.* *don't soften. (non dim.)*

Red. * Red. *

slow off (rit.) *1st SPEED. (a tempo)* *pp*

very faintly. (*lontano*)

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

mp

very feelingly
(*molto espress.*)

mf

louden. (*cresc.*)

Musical notation for the second system, including dynamic markings and performance instructions.

mf

f

mp

p

Red.

Red.

Red.

*

Red.

*

Musical notation for the third system, including dynamic markings and performance instructions.

intensely. (*molto espress.*)

f

soften
(*dim.*)

Red.

Red.

Red.

Red.

Red.

Red.

Musical notation for the fourth system, including dynamic markings and performance instructions.

louden.
(*cresc.*)

Red.

Red.

*

Musical notation for the fifth system, including dynamic markings and performance instructions.

right.

slow off (rit.)

f *mp* *p* *mp* *pp*

Red. *

1st SPEED.
(a tempo)

p *ppp* *pp* *mf* *p*

mp *mf* *p*

left. hold. right.

p *mf* *mf* *p*

louden. (cresc.)

louden. (cresc.)

Red. *

mp *f* *mp* *mp* *p* *pp*

soften. (dim.)

5/4 **gradually slow off**
rit. poco a poco

pp *mf* *pp*

5

or:

pp *mf* *ppp* *pp*

5

2

Red. *

1st SPEED.
(a tempo)

mp *pp*

freshly.

like plucked strings
(quasi pizz.)

Red. *

pp *ppp*

soften
(dim.)

(hold.) (hold.)

Red. *

PERCY ALDRIDGE GRAINGER OWN WORKS (In which no folk-music tunes are used.)

KIPLING SETTINGS

- | | |
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| Nr. 1. "DEDICATION" (from "The Light that Failed.") Net
Song for man's high voice and piano 2/- | Nr. 4. "TIGER-TIGER" (from The Jungle Book.) Net
For unaccompanied men's chorus or man's high voice
single (tenor solo) and men's chorus. Choral and
piano score (to sing from) 6d. |
| Nr. 2. "WE HAVE FED OUR SEAS FOR A
THOUSAND YEARS" (from the "Seven Seas.")
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and strings (strings can be done without at will)
Full score 3/- Choral & piano score (to sing from) 8d.
Band parts on hire. | Nr. 5. "THE INUIT" (from "The Second Jungle Book")
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score (to sing from) 6d. |
| Nr. 3. "MORNING SONG IN THE JUNGLE" (from
The Second Jungle Book.)
For unaccompanied mixed chorus. Choral and piano
score (to sing from) 6d. | |

ROOM-MUSIC TIT-BITS

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| Nr. 1. MOCK MORRIS. For string six-some (six single Net
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Score, 2/6 For piano (concert version) 2/-
Parts 6d. each net, or the set 3/6
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Score 2/6 Wind part, each 6d Piano version 2/- |
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For three-some [piano, fiddle and bass fiddle (cello)],
or four-some [piano, fiddle, middle-fiddle (viola) and
bass fiddle] or two pianos and massed strings
Score (piano part) ... 2/6 String parts, each ... 6d | "AT TWILIGHT." For unaccompanied mixed chorus and
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| | "A REIVER'S NECK VERSE." Words by A.C. SWINBURNE
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and piano 2/- |

SENTIMENTALS

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Full score and band parts on hire ... net 2/-
Piano version net 2/ | Two Voices and Piano net 2/-
For Three-some (Trio) score and parts net 3/- |
|--|---|

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BRITISH FOLK-MUSIC SETTINGS

Settings of English and Celtic Folk-songs, Dance Tunes, Sea Chanties, Morris Dance Tunes, and so on, for all sorts of combinations.

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|---|--|
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four-some four single strings, or string band (no
double basses).
Score ... 2/6 Parts, 6d. each, or the set 2/- | Nr. 9. MARCHING TUNE. (Folk-song tune from Lincoln- Net
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brass. Choral and piano score (to sing from) ... 4d.
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| Nr. 3. "SHEPHERD'S HEY." Morris Dance. For room-
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baritone English concertina, and eight strings.)
Score ... 2/6 Parts, 4d. each, or the set ... 4/- | Nr. 11. "SIX DUKES WENT A FISHIN'." (Folk-song
from Lincolnshire.) For voice (woman's or man's)
and piano (2 keys) 2/- |
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Dished-up for piano 2/- | Nr. 12. "GREEN BUSHES." Passacaglia for smallish
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| Nr. 5. IRISH TUNE FROM COUNTY DERRY.
For unaccompanied mixed chorus, without words
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Choral score (to sing from) 1/-
Score & parts (including piano accompt., on hire. |
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chorus. Choral and piano score (to sing from) 6d. | Nr. 15. IRISH TUNE FROM COUNTY DERRY. For
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| Nr. 8. "I'M SEVENTEEN COME SUNDAY." (Folk-
song from Lincolnshire and Somerset). For mixed
chorus and brass band or (concert brass). Full
score 2/6. Choral and piano (to sing from) 4d.
Band parts, each 6d. | Nr. 16. "SHEPHERD'S HEY." Morris Dance.
For Full Band. Score 2/6. Parts, each 6d |

Settings of Songs and Tunes from William Chappell's "Old English Popular Music."

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|---|--|
| Nr. 1. "WILLOW WILLOW" For voice (man's or
woman's) accompanied by guitar (or harp) and 4
muted strings. Score ... 2/6 Parts, each 6d.
Voice and piano version ... 2/- | Nr. 2. "MY ROBIN IS TO THE GREENWOOD Net
GONE." (A ramble upon the old tune of that name.)
For flute, English horn, and 6 strings.
Full score, 2/6 Parts, each 6d. Piano version 2/-
Version for fiddle, bass fiddle ('cello) and piano,
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Settings of Dance-Folksongs from the Faeroe Islands.

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| Nr. 1. "FATHER & DAUGHTER" (FADIR OG Net
DOTTIR.) For five men's single voices, double
mixed chorus, string and brass band
Full score (Færösk, English and German) ... 10/6
Vocal & piano score (English & German) (to sing from) 2.6- | Chorus parts
(English) { First Chorus, women, each Net
4d.
" " men " 4d.
Second " women " 4d.
" " men " 4d.
Band parts, each 6d. |
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