

# I. BREDON HILL.

Words by A. E. Housman.

George Butterworth.

Con anima.

VOICE. *p*  
In sum - mer time on Bre - don The

PIANO. *mf* *pp*

bells they sound so clear; \_\_\_\_\_ Round both the shires they

*cre - - - scen - - - do* *f*  
ring them In steep - les far and near, A

*cre - - - scen - - - do*

hap - - - py noise to hear.

The first system of music features a vocal line in treble clef with lyrics "hap - - - py noise to hear." The piano accompaniment consists of two staves, treble and bass clef. The piano part begins with a *mf* dynamic and includes a *f* dynamic marking. The melody is characterized by eighth-note patterns and arpeggiated chords.

The second system of music shows the piano accompaniment continuing. It includes a *dimin.* (diminuendo) marking and a *pp* (pianissimo) dynamic marking. A fingering of "5" is indicated for a specific note in the bass line.

*p*  
Here of a Sun - day morn - ing My love and I would lie,

The third system of music features a vocal line in treble clef with lyrics "Here of a Sun - day morn - ing My love and I would lie,". The piano accompaniment continues with a *p* (piano) dynamic marking.

And see the co - loured count - ies, And hear the larks so

The fourth system of music features a vocal line in treble clef with lyrics "And see the co - loured count - ies, And hear the larks so". The piano accompaniment includes a *cresc.* (crescendo) marking.

*f*  
high A - bout us in the

sky

*p*  
The bells would ring to call her In

*dimin.* *pp*

val - leys miles a - way: "Come

ere - seen - do

all to church, good peo - ple; Good peo - - ple come — and

*mf*

pray." — But here my love — would

*p* *rit.*

stay. —

*a tempo* *f a tempo*

And I would turn and an - swer A -

*p* *dim.* *p*

mong the spring-ing thyme, ————— "Oh, peal up-on our

*f*

*cre - scen - do* *mf*

wed - ding, And we will hear the chime, And come — to

*più forte*

*cresc.*

church in time? —————

*f* *ff*

*Ad.*

*sf* *dim. e rall.* *pesante* *p*

*Ad.*

Tempo moderato. *p*

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-lone. They tolled the one bell on-ly,

Groom there was none to see, The mourn-ers fol-lowed af-ter, And so to church went

she, And would not wait for me. —

*sf*

*cresc.* *sf* *p*

The bells they sound on Bre - don, And still the steep - les

*pp*

*pp*

hum. — "Come all to church, good

*animando molto* *f*

*animando molto*

peo - ple," O noi - sy bells, be dumb; I

*p* *ff*

*f* *molto* *cresc.*

*Red.*

hear you, I will

*a piacere f*

*ff colla voce*

Tempo moderato.

come.....

*p*

Lento.

*sf* *p* *pp* *ppp*



# II. O FAIR ENOUGH ARE SKY AND PLAIN.

Words by A.E. Housman.

George Butterworth.

Molto moderato, espressivo e senza rigore.

VOICE. *p*  
Oh fair e - nough are sky and

PIANO. *mf* *p*

plain, But I know fair - er far: \_\_\_\_\_ Those are as

beau - ti - ful a - gain That in the wa - - - ter

*mf* *p* *espressivo*

*Red.* *Red.*

are; *pp* The pools and ri-vers wash so clean The trees and clouds and

air, \_\_\_\_\_ The like on earth \_\_\_\_\_ was ne-ver seen, And oh \_\_\_\_\_

*pp*

\_\_\_\_\_ that I were there. *meno piano* These are the thoughts I of-ten think

*pp* *pp*

\_\_\_\_\_ As I stand gaz-ing down In act up- on the cres-sy brink To

*cresc.* *ed* *accel.*

*cresc.* *ed* *accel.*

*sf* Tempo I.

strip and dive and drown; \_\_\_\_\_

The first system features a vocal line in G minor with lyrics "strip and dive and drown;". The piano accompaniment includes a *sf* dynamic marking and a triplet of eighth notes in the right hand.

*p*

But in the gold - en sandled brooks And a - zure meres I spy \_\_\_\_\_

The second system continues the vocal line with lyrics "But in the gold - en sandled brooks And a - zure meres I spy". The piano accompaniment features a *p* dynamic marking.

— A sil - ly lad that longs and looks And wish - es he were

The third system continues the vocal line with lyrics "— A sil - ly lad that longs and looks And wish - es he were". The piano accompaniment includes *mf* and *p* dynamic markings and three fermatas.

I. \_\_\_\_\_

The fourth system shows the vocal line with a first ending bracket. The piano accompaniment includes *pp* and *ppp* dynamic markings and three fermatas.

### III.

## WHEN THE LAD FOR LONGING SIGHS.

Words by A. E. Housman.

George Butterworth.

Moderato.

**VOICE.**

*p*

When the lad for long - ing sighs, Mute — and dull of

**PIANO.**

*p*

cheer and pale, If at death's own door he lies, Maid - en, you can

*pp*

heal his ail. Lo - vers' ills are all to buy: The wan look, the

*sempre pp*

*poco rit.*

hol - low tone, The hung head, the sunk - en eye, You can have them

*poco rit.*

*mf a tempo*

for - your own. Buy them, buy them: eve and morn

*a tempo*  
*meno piano*

*rit. e dim.*

Lo - vers' ills are all to sell. Then you can lie down for - lorn;

*rit. e dim.*

*Più lento.*

But the lo - ver will be well.

*p* *colla voce*

# IV. ON THE IDLE HILL OF SUMMER.

Words by A. E. Housman.

George Butterworth.

*Molto sostenuto.*

VOICE. *p* *quasi languido*

On the i - dle hill of

PIANO. *pp*

*sempre Ped.*

sum - mer, Sleep - - y with the flow of streams,

Far I hear the stead - y drum - mer Drum - ming like a noise in dreams.

*pp*

Far and near and low and loud - er,

*ppp senza cresc.* *sf*

*cresc.* *f*

On the roads of earth go by, Dear to friends

*cresc.* *mf* *cresc.*

*p* *f* *p*

and food for powder, Sol - diers march - ing, all to

*f* *f* *p*

die. East and west on fields for.

*pp*

got - ten Bleach — the bones of com - rades slain, Love - ly lads and dead and

*3*

rotten; None that go re - turn a - gain.

*sf*

Poco animato.

Far the call - ing bugles hol - lo,

*mf* *p* *mf* *p* *f*

High the scream - ing fi re - plies,

*p* *mf* *p* *molto* *tr*

*f animando*

Gay the files of scar - let fol - low:

*mf* *cresc.*



*ff* *allargando*

Wo - - - man bore me,

*ff* *allargando* *p*

*a piacere* *cresc.* *f* *Tempo moderato.*

I will rise.

*colla voce* *p* *p* *molto cresc.*

*ff* *rit.* *allargando*

*p* *dim.* *pp* *morendo*

## V.

## WITH RUE MY HEART IS LADEN.

Words by A. E. Housman.

George Butterworth.

Moderato, molto teneramente.

VOICE. *mp*

With rue my heart is

PIANO. *mp* *p*

lad - en For gold - en friends I had, For

man - y a rose-lipt maid - en - And man - y a light - foot

*più forte*

lad. — By brooks too broad for leap - ing The

*poco cresc.*

*mf*

light-foot boys are laid; The rose - lipt girls are sleep -

*p*

*p*

*pp* *a piacere*

ing In fields where ro - ses - fade.

*colla voce* *a tempo*

*pp*

*espress.* *poco rit.*