

W15171

Songs of the British Isles



Volume 1



Healey Willan

Songs of the British Isles

Volume One

CONTENTS

Drink to Me Only with Thine Eyes	3
Avenging and Bright	6
Phyllis is My Only Joy	9
Ye Mariners of England	12
My Bonnie Mary	14
The Self-Banished	16
If the Heart of a Man	18
Men of Harlech	20
How Should I Your True Love Know?	22
I Attempt from Love's Sickness to Fly	24
Pastime with Good Company	28
The Three Ravens	30
To All You Ladies	32
We Be Three Poor Mariners	34
Near Woodstock Town	36
Ae Fond Kiss	38
Barbara Allen	40
The Leather Bottel	43

Drink to me only with thine eyes

BEN JONSON
1573-1637

Arranged by HEALEY WILLAN

OLD ENGLISH AIR
Date uncertain

Very smoothly and rather slow

VOICE

PIANO

p *cresc.* *p*

Drink to me on - ly with thine eyes, And I — will pledge with mine, —

pp

Or leave a kiss with - in — the cup, And I'll — not ask for wine; — The

thirst that from the soul doth rise, Doth ask a drink di - vine, —

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (B-flat major). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

But might I of Jove's nec - tar sip, — I would not change for

pp *cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment includes dynamic markings *pp* and *cresc.* in the treble staff.

thine!

mf *cresc.*

The third system shows the vocal line with a quarter rest followed by a quarter note, then a full rest. The piano accompaniment continues with dynamic markings *mf* and *cresc.* in the treble staff.

I sent thee late a ro - sy wreath, Not so much hon' - ring thee —

pp

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment includes a dynamic marking *pp* in the bass staff.

As giv-ing it a hope_ that there_ It could_ not with - er'd

be;_ But thou there-on didst on - ly breathe And sent'st it back_to

me;_ Since when it grows, and smells, I swear, Not

pp *cresc.*

of_ it-self, but thee!

mf

Avenging and bright

(IRISH WAR - SONG)

Arranged by
HEALEY WILLAN

Feroce *f*

VOICE

PIANO

f *f* *f*

1. A -
2. By the

-veng - ing_ and bright falls the swift sword of E - rin On him who the_
red cloud that hung o - ver Co - nor's dark dwel - ling, When U - lad's three

brave sons of Us - na be - tray'd; For ev - 'ry_ fond eye he hath
cham-pions lay sleep - ing in gore. By the bil - lows of_ war, which so

wak - en'd a_ tear in, A drop from his heart-strings shall weep o'er her blade.
of - ten, high swel - ling, Have waft - ed_ these he - roes to vic - to - ry's shore.

colla voce *a tempo*

8. We sware to re - venge them! no joy shall be tast - ed, The

harp shall be si - lent, the maid - ens un - wed, Our halls shall be

mute, and our fields shall be wast - ed, Till ven - gence is wreat'h'd on the

mur - d'r's head. 4. Yes, mo - narch! tho' sweet are our

home re - col - lec - tions, Tho' sweet are the tears that from ten - der - ness

fall; Tho' sweet are our friend - ships, our hopes our af - fec - tions, Re -

-venge on a ty - rant is sweet - est of all.

colla voce *sf* *accel.* e *cresc.*

ff *a tempo* *sf* *sf*

Phyllis is my only joy

Words by
Sir CHARLES SEDLEY

Arranged by HEALEY WILLAN

Music by
JOHN WILLIAM HOBBS

Allegretto

VOICE

PIANO

1. Phyl - lis is my on - ly_ joy, Faith - less as the
2. Though, a - las! too late I_ find No - thing can her

winds or seas, — Some - times cun - ning, some - times coy, Yet she nev - er_
fan - cy fix, — Yet the mo - ment she is kind I for - give her.

fails to please, Yet she nev - er fails to please;
with her tricks, I for - give her with her tricks;

If with a frown I am cast down, Phyl - lis smil - ing,
Which though I see, I can't get free, She de - ceiv - ing,

And be-guil-ing, Makes me hap-pier than be-fore.
I be-liev-ing, What need lov-ers wish for more?

Phyl - lis is my on - ly joy,

dim. e rit. *mf a tempo*

Faith - less as the winds or seas, Some - times for - ward,

some-times coy, Yet she nev - er_ fails to_ please, Some-times for - ward

some - times coy, _____

pp *mf*

Yet she nev - er fails to please, yet_ she nev - er fails to please.

colla voce rall.

Ye Mariners of England

Arranged by
HEALEY WILLAN

Allegro e maestoso

VOICE

1. Ye mar - i - ners of Eng - land, That
2. Bri - tan - nia needs no bul - warks, No
3. The me - teor flag of Eng - land, Shall

PIANO

f

guard our na - tive seas, Whose flag has braved a thou - sand years The bat - tle and the
towers a - long the steep; Her march is o'er the moun - tain waves, Her home is on the
yet ter - ri - fic burn; Till dan - ger's trou - bled night de - part And the star of peace re -

breeze! Your glo - rious stan - dard launch a - gain, To match an - oth - er foe. —
deep, With thun - ders from her na - tive oak She quells the floods be - low. —
turn. Then, then ye o - cean war - ri - ors! Our song and feast shall flow. —

And sweep through the deep, And sweep through the deep, And
 As they roar on the shore, As they roar on the shore, As they
 To the fame of your name, To the fame of your name, To the

sweep through the deep. While the storm-y winds do blow, While the
 roar on the shore. When the storm-y winds do blow, When the
 fame of your name. When the storm has ceased to blow, When the

storm-y winds do blow, While the bat-tle ra-ges loud and long, And the storm-y winds do
 storm-y winds do blow, When the bat-tle ra-ges loud and long, And the storm-y winds do
 storm has ceased to blow, When the fie-ry fight is heard no more, And the storm has ceased to

1 & 2 3
 blow. blow.
 ff ff rall.

My Bonnie Mary

BURNS

 Arranged by
 HEALEY WILLAN

Moderato ma marcato

PIANO

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand starts with a bass clef and a key signature of two sharps. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The piece is marked 'Moderato ma marcato' and 'PIANO'.

1. Go fetch to me a pint o' wine, An' fill it in a sil-ver
 2. The trum-pets sound, the ban - ners fly, The glitt'-ring spears are rank-ed

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef, two sharps, and 3/4 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is on two staves (treble and bass clefs) with two sharps and 3/4 time. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The piano part includes a dynamic marking of 'p' (piano).

tas-sie, That I may drink, be-fore I go, A ser-vice to my bon-nie
 read-y, Theshouts o' war are heard a far, The bat-tle clo - ses thick and

The second system of the vocal melody and piano accompaniment. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano part includes a dynamic marking of 'p'.

las-sie. The boat rocks at the pier o' Leith Fu' loud the wind blows frae the
 blood-y, It's no the roar o' sea or shore Wad'mak' me lang - er wish to

The third system of the vocal melody and piano accompaniment. The vocal line continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3. The piano part includes a dynamic marking of 'p'.

fer - ry, The ship rides by the Ber-wick - law And I mann
tar - ry, Nor shouts o' war that's heard a far It's leav - ing

leave my bon - nie Ma-ry. Go fetch to me a pint o' wine An fill it
thee, my bon - nie Ma-ry.

in a sil-ver tas-sie, That I may drink, be-fore I go, A ser-vice

to my bon - nie las-sie.

2nd verse

The Self-banished

Arranged by HEALEY WILLAN

EDMUND WALLER

JOHN BLOW
(1648-1708)

Andante moderato

PIANO

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It starts with a piano (*p*) dynamic and features a series of chords and moving lines. The left hand uses a bass clef and provides a steady accompaniment with chords and single notes.

The first system of the vocal score includes two vocal staves and piano accompaniment. The lyrics are:
 1. It is not that I love you less, Than when be -
 2. Who in the spring - time, from the sun Al - read - y

The second system of the vocal score includes two vocal staves and piano accompaniment. The lyrics are:
 -fore your feet I lay; But to pre - serve the
 has a fe - ver got. Too late be - gins those

The third system of the vocal score includes two vocal staves and piano accompaniment. The lyrics are:
 sad in - crease Of hope - less love, I keep a - way;
 shafts to shun Which Phoe - bus through his veins hath shot.

3rd verse begins here

In vain, a - las! for - ev - 'ry - thing, Which I - have
 Too late he would the - pain - as - suage, And to - thick
 3. But vow'd I have, and nev - er must Your ban - ish'd

known - be - longs - to you. Your form does to - my -
 sha - dows does re - tire: A - bout with him - he -
 ser - vant trou - ble you. For if I break, you

fan - cy bring, And makes my old wounds bleed - a -
 bears the rage, And in his taint - ed blood the
 may mis - trust The vow I - made to love you

1st and 2nd verses

Last verse

-new. _____ too.
 fire. _____

If the Heart of a Man

(Macheath)

Allegretto

p

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes in a major key with two sharps. The left hand provides a steady accompaniment of eighth notes.

If the heart of a man is de-press'd with care The mist is disspell'd when a

The first system of the vocal melody and piano accompaniment. The vocal line begins with a quarter rest followed by a series of eighth and sixteenth notes. The piano accompaniment continues with a steady eighth-note pattern.

wo - man ap-pears, Like the notes of a fid - dle, she sweet - ly, sweet - ly

The second system of the vocal melody and piano accompaniment. The vocal line continues with a melodic line of eighth and sixteenth notes. The piano accompaniment features a more active right hand with sixteenth-note patterns.

mf

Rais - es our spir-its and charms our ears. Ro-ses and li-lies her cheeks dis-close,

The third system of the vocal melody and piano accompaniment. The vocal line includes a dynamic marking of *mf*. The piano accompaniment also features a dynamic marking of *mf* and continues with a complex accompaniment of sixteenth and eighth notes.

But her ripe lips are more sweet than those Press her, caress her, with bliss-es her kiss-es Dis -

solve us in pleas-ure and soft re- pose. Ro - ses and li - lies her

cheeks dis- close, But her ripe lips are more sweet than those Press her, ca-ress her, with

bliss - es her kiss-es Dis - solve us in pleasure and soft re - pose.

dim. e rit.

pp

Men of Harlech

Words by
WILLIAM DUTHIE

Arranged by
HEALEY WILLAN

Tempo di marcia

VOICE

1. Men of Har-lech! in the hol-low, Do ye hear, like
2. Rock-y steeps and pass-es nar-row Flash with spear and

PIANO

rush-ing bil-low, Wave on wave that surg-ing fol-low, Bat-tle's dis-tant sound?
flight of ar-row, Who would think of death or sor-row? Death is glo-ry now!

'Tis the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men, Be they knights, or
Hurl the reel-ing horseman o-ver! Let the earth dead foe-men cov-er! Fate of friend, of

hinds, or yeo-men, They shall bite the ground! Loose the folds a - sun-der,
wife, of lov-er, Trem-bles on a blow! Strands of life are riv-en,

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady, rhythmic accompaniment with some triplet figures. The lyrics are printed below the vocal line, with some words in italics. The tempo is marked 'Tempo di marcia'.

Flag we con - quer un - der! The pla - cid sky now bright on high Shall
Blow for blow is giv - en, In dead - ly lock, or bat - tle shock, And

launch its bolts in thun - der! On - ward! 'tis our coun - try needs us,
mer - cy shrieks to hea - ven! Men of Har - lech! young or hoa - ry,

He is brav - est he who leads us! Hon - our's self now proud - ly heads us!
Would you win a name in sto - ry? Strike for home, for life, for glo - ry!

8ve lower.....

Cam - bria, God, and Right!
Cam - bria, God, and Right!

ff

How should I your true love know?

Arranged by
HEALEY WILLAN

PIANO

Poco lento

mp

The piano introduction is in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a melody in the right hand and a bass line in the left hand. The melody starts on a G4, moves to A4, then B-flat4, and continues with various intervals. The bass line starts on a G3, moves to A3, then B-flat3, and continues with various intervals. The piece ends with a final chord in the right hand.

How should I your true love know From an-o - ther one?

mp

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts on a G4, moves to A4, then B-flat4, and continues with various intervals. The piano accompaniment starts on a G3, moves to A3, then B-flat3, and continues with various intervals. The piece ends with a final chord in the right hand.

By his coc - kle_ hat and staff And his_ san - dal shoon.

p

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts on a G4, moves to A4, then B-flat4, and continues with various intervals. The piano accompaniment starts on a G3, moves to A3, then B-flat3, and continues with various intervals. The piece ends with a final chord in the right hand.

He is dead and_ gone, la - dy

p

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts on a G4, moves to A4, then B-flat4, and continues with various intervals. The piano accompaniment starts on a G3, moves to A3, then B-flat3, and continues with various intervals. The piece ends with a final chord in the right hand.

He is dead and gone: At his head a— grass-green turf, At his heels a

stone. White his shroud as the

moun-tain snow, Lar - ded with sweet flow'rs, Which be - wept to the

grave did go With— true - love show'rs.

rall. *pp*

I attempt from Love's sickness to fly

(Composed in 1692)

Arranged by
HEALEY WILLAN

HENRY PURCELL
1658-1695

Andante ma non troppo

VOICE

PIANO

p *mf*

I at - tempt from Love's sick - ness to fly

in vain, Since I am my - self, my own fe - ver, Since

p

cresc. *dim.* *mf*

I am my - self, my own fe - ver and pain. No more now, no

more now, fond heart, with pride should we swell, Thou canst not raise

for - ces, thou canst not raise for - ces e - nough to re - bel, I at -

- tempt from Love's sick - ness to fly _____ in vain, Since

I am my - self, my own fe - ver, Since I am my - self, my own

fe - ver and pain.

For love has more pow'r and less mer - cy than fate, To make us seek

ru - in, To make us seek ru - in, and love those that hate. I at-

- tempt from Love's sick - ness to fly in

p

vain, Since I am my - self, my own fe - ver, Since

p

ad lib.

I am my - self, my own fe - ver and pain.

colla voce *f a tempo*

poco rit.

Pastime with good company

Arranged by
HEALEY WILLAN

Andante

VOICE

PIANO

mf

1. Pas - time with good com - pa - ny I
2. Youth will have needs dal - li - ance Of
3. Com - pa - ny with hon - es - ty Is

love, and shall un - til I die; Grudge who will, but
good or ill some pas - tance; Com - pa - ny me -
vir - tue and vice to flee; Com - pa - ny is

none — de - ny, So God be pleased this life_ will I. For
 - think - eth best All thoughts and fan - cies to_ di - gest For
 good — or ill, But ev - 'ry man hath his_ free will: The

my pas - tance, hunt, sing and dance, My
 i - dle - ness is chief mis - tress Of
 best I sue, the worst es - chew, My

heart_ is set, All good - ly sport to my com - fort Who
 vi - ces all: Then who can say but pass the day Is
 mind_ shall be; Vir - tue to use, vice to re - fuse, I

shall, who shall_ me let. me.
 best, is best_ of all.
 shall, I shall_ use

rall. 1 & 2 *a tempo* 3

The Three Ravens

Arranged by
HEALEY WILLAN

Moderato

VOICE

PIANO

mf

1. There
2. There

were three ravens sat on a tree, Down - a-down, hey down, hey down; They were as black as
lies a knight in yon-der field, Down - a-down, hey down, hey down; All foul-ly slain be -

they could be, With a down. And one of them said to his mate, "Now
- neath his shield, With a down. His hounds a - bout his feet you see, They

where shall we our break-fast take?" With a down der-ry, der-ry, der-ry down, down.
guard their lord right faith-ful - ly; With a down der-ry, der-ry, der-ry down, down.

colla voce *a tempo*

3. His faith-ful hawks a -
4. She lift-ed up his

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a rest, followed by the lyrics for two verses.

-bove him fly, Down - a-down, hey down, hey down; No bird of prey dare ven-ture nigh; With a
life-less head, Down - a-down, hey down, hey down; She kissed his wounds that were so red; With a

The second system continues the vocal line and piano accompaniment. The piano accompaniment consists of chords and moving lines in both hands.

down. _____ But yon-der comes a fal-low doe, And to her knight she straight doth go; With a
down. _____ She bur-ied him be-fore the prime; She died herself ere e - ventime; With a

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a more active bass line.

last verse

down der-ry, der-ry, der-ry down, down.
down der-ry, der-ry, der-ry down, down.

colla voce - - - *a tempo* *rall.*

The fourth system concludes the piece with the 'last verse'. The piano accompaniment includes performance directions: 'colla voce' (with the voice), 'a tempo' (return to tempo), and 'rall.' (ritardando). The system ends with a double bar line and repeat signs.

To all you ladies

Arranged by
HEALEY WILLAN

Con brio

VOICE

PIANO

1. To all you la - dies
tho' the mu - ses
if we write not

now_ on_ land, We men at_ sea_ in - dite; But first would have you
should prove kind, And fill our_ emp - ty brain, - Yet if rough Nep - tune
by_ each post, Think not we_ are_ un - kind. Nor yet con - clude your

un - der - stand How hard it_ is_ to write: The mu - ses now, and
rouse the_ wind To wave the_ a - zure main, Our pa - per, pen, and
ships are_ lost, By Dutch-men. or_ by wind: Our tears we'll send a

Nep - tune too, We must im - plore to_ write to you, With a fa la la la, la la
ink, and_ we Roll up and down our_ ships at sea. With a fa la la la, la la
speed - ing_ way, - The tide shall bring them twice a day. With a fa la la la, la la

We be three poor Mariners

Arranged by
HEALEY WILLAN

Andante

VOICE

PIANO

mf

1. We be three poor mar - i - ners New - ly come home from
(2) care not for your mar - tial men That do the state dis -

seas; We spend our lives in jeo - par - dy While ye live here at
- dain; But we care for you sail - or lads That do the state main -

ease.)
-tain.)

So we'll go dance a - round a-round a-round, So

we'll go dance a - round; And he that is a

bul-ly, bul-ly boy, Come pledge me on this ground,a-ground,a-ground.

2. We *last verse*

Near Woodstock Town

Arranged by
HEALEY WILLAN

Andante moderato

VOICE

PIANO

mf *mf*

1. Near Woodstock
3. "A - las!" quoth
5. The la - dy

Town in Ox - ford - shire, As I walked forth to take the
she, "My love's un - kind, My sighs and tears he will not
round the mea - dow ran, And gath - ered flow - ers as they

air, To view the fields and mead - ows round, Me - thought I heard a dole - ful
mind; But he is cru - el un - to me, Which cau - ses all my mis - er -
sprang; Of ev - ry sort she there did pull, Un - til she got her a - pron

sound.
-y."
full.

2. Down by a crys - tal riv - er -
4. "Soon af - ter he had gain'd my
6. The green ground ser - ved as a

- side, A gal - lant bow - er I es - pied, Where a fair la - dy made great
heart, He cru - el - ly did from me part; An - oth - er maid he doth pur -
bed, And flow'rs a pil - low for her head; She laid her down and noth - ing

moan, With many a bit - ter sigh and groan. broke.
- sue, And to his vows he bids a - dieu".
spoke, A - las! for love her heart was

2 to 5 | last verse

Ae fond kiss

Arranged by
HEALEY WILLAN

Slow and sustained

PIANO

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Slow and sustained' and the dynamics are 'p' (piano).

1. Ae fond kiss, and then we sev - er! Ae fare -
2. Had we nev - er loved sae kind - ly, Had we

The first system of the song features a vocal line with two verses and a piano accompaniment. The piano part continues with the same accompaniment as the introduction, with long, sweeping arpeggiated chords in the right hand.

- weel, and then for ev - er! Deep in heart-wrung tears I'll
nev - er loved sae blind - ly, Nev - er met, or nev - er

The second system continues the vocal line and piano accompaniment. The piano part maintains the arpeggiated accompaniment.

pledge thee, War - ring sighs and groans I'll wage thee.
part - ed We had ne'er been brok - en - heart - ed.

The third system concludes the vocal line and piano accompaniment. The piano part continues with the arpeggiated accompaniment.

3. Fare thee weel, thou first and fair - est, Fare thee
4 Ae fond kiss, and then we sev - er! Ae fare -

- weel, thou best and dear - est; Thine be il - ka
- weel, a - las, for ev - er! Deep in heart - wrung

joy and trea - sure Peace, en - joy - ment, love and
tears I'll pledge thee, War - ring sighs and groans I'll

Last verse
trea - sure.
wage thee.

pp

Barbara Allen

Arranged by
HEALEY WILLAN

Andante

VOICE

PIANO

mf

mf

In

Scar-let town where I was born, There was a fair maid dwel-lin', — Made

ev-ry youth — cry "Well-a-day," Her name was Bar - bra Al - len, — All

in the mer - ry month of May, When green buds they were swel - lin', — Young

Jem-my Grove on his death-bed lay, For love of Bar - bra Al-len. —

And death is prin - ted in his face, And o'er his heart is

steal-in', — Then haste a way — to com-fort him, Oh! love-ly Bar - bra

Al-len — So slow-ly, slow - ly she came up, And slow-ly she came

nigh him, — And all she said — when there she came, "Of love I think you're

dy - ing!" — When he was dead and

pp

laid in grave, Her heart was struck with sor - row, — "Oh mo - ther, mo - ther

make my bed, For I shall die to - mor - row," — "Fare - well," she said, "ye

ten.

vir - gins all, And shun the fault I fell in: — Hence - forth take warn - ing

by the fall Of cru - el Bar - b'ra Al - len!" —

molto rit.

The Leather Bottel

Arranged by
HEALEY WILLAN

Allegretto giocoso

VOICE

1. When
2. Now
3. Then

PIANO *mf*

I sur-vey_ the world a-round, The won - drous things that do a-bound, The
what do you say to these cans of wood? Oh, no, in faith, they can-not be good! For
what do you say to these glass - es fine? Oh, they shall have_ no praise of mine! For

ships that on_ the sea do swim To keep our foes that none come in, Ay!
if the bear - er fall by the way Why, on the ground your liq-uor doth lay; But
if you chance to touch the brim, Down falls the liquor and all therein; But

let them all— say what they can, 'Twas for one end— the use of man: So I
had it been in a leath-er bot-tel All though he had fall - en, all had been well: So I
had it been in a leath-er bot-tel And the stop - per in, all had been well: So I

wish him joy wher - e'er he dwell, That first found out— the leath-er bot-tel—
wish him joy wher - e'er he dwell, That first found out— the leath-er bot-tel—
wish him joy wher - e'er he dwell, That first found out— the leath-er bot-tel—

4. Then what do you say to these
5. At_ morn the haymakers
6. And when the bot-tle at

black pots three? If a man and his wife_ should not a-gree, Why they tug and pull till their
sit them down To drink from their bot-tles of ale nut brown; In sum - mer when_ the
last grows old, And will good liq-uor no long - er hold Out of the sides_ you

liq-uor doth spill, In a leather bottel they may tug their fill, And_ pull a-way till their
 weather is warm, A good full bottel will do no harm; Then the lads and las-ses be -
 may make a clout, To mend your shoes when they're worn out; Or__ take and hang it up

hearts do ache, And yet their liquor no harm can take: So I wish him joy wher-
 -gin to tat-tle But what would they be_ with - out their bottle, So I wish him joy wher-
 on a pin, 'Twill serve to put hinges and odd things in: So I wish him joy wher-

-e'er he dwell, That first found out___ the leath - er bot - tel ___
 -e'er he dwell, That first found out___ the leath - er bot - tel ___
 -e'er he dwell, That first found out___ the leath - er bot - tel ___

Last verse

let them all— say what they can, 'Twas for one end— the use of man: So I
had it been in a leath-er bot-tel All though he had fall - en, all had been well: So I
had it been in a leath-er bot-tel And the stop - per in, all had been well: So I

wish him joy wher - e'er he dwell, That first found out— the leath-er bot-tel—
wish him joy wher - e'er he dwell, That first found out— the leath-er bot-tel—
wish him joy wher - e'er he dwell, That first found out— the leath-er bot-tel—

4. Then what do you say to these
5. At_ morn the haymakers
6. And when the bot-tle at

black pots three? If a man and his wife_ should not a-gree, Why they tug and pull till their
sit them down To drink from their bot-tles of ale nut brown; In sum - mer when_ the
last grows old, And will good liq-uor no long - er hold Out of the sides_ you

liq-uor doth spill, In a leather bottel they may tug their fill, And_ pull a-way till their
 weather is warm, A good full bottel will do no harm; Then the lads and las-ses be -
 may make a clout, To mend your shoes when they're worn out; Or_ take and hang it up

hearts do ache, And yet their liquor no harm can take: So I wish him joy wher-
 -gin to tat-tle But what would they be_ with - out their bottle, So I wish him joy wher-
 on a pin, 'Twill serve to put hinges and odd things in: So I wish him joy wher-

-e'er he dwell, That first found out_ the leath - er bot - tel
 -e'er he dwell, That first found out_ the leath - er bot - tel
 -e'er he dwell, That first found out_ the leath - er bot - tel

Last verse

You'll Also Enjoy Singing These Musical Gems . . .

Secular Solos

<i>A Circle of Tears</i> (Voice & Guitar)	Sealey
<i>April Weather</i> (low/high)	Archer
<i>Aria N° 4 from Coffee Cantata N° 211</i> (Voice & Guitar) ..	Bach/Laucke
<i>Come Live With Me And Be My Love</i> (high)	Russell
<i>Five Appalachian Ballads</i> (Voice & Guitar)	Hiller
<i>Five Songs for Alto Voice & Piano</i>	Beckwith
<i>Folk Songs of Canada, Piano/Vocal, Volumes 1 & 2</i> ..	Fowke/Johnston
<i>Folk Songs of Quebec, Piano/Vocal</i>	Fowke/Johnston
<i>Four Songs for High Voice and Harp</i>	Bissell
<i>Four Songs to Poems by e.e. cummings</i> (Soprano & Piano) ..	Beckwith
<i>Hymns of the Chinese Kings</i> (6 songs, high voice/piano) ..	Bissell
<i>Irish Book for High Voice and Piano</i>	Johnston
<i>Lotus Flower, The</i> (med. - high)	Schumann
<i>Someone</i> (low/high)	Archer
<i>Songs of the British Isles</i> (med), Volumes 1 & 2	Willan
<i>Spring Rhapsody: Song Cycle for Contralto & Piano</i>	Coulthard
<i>Ten Folk Songs of Canada</i> (med.)	Bissell
<i>Ten Songs</i> (high)	Willan

Sacred Vocal Music

<i>Alleluiah</i> (Soprano & Guitar)	Benedict
<i>But the Lord is Mindful of His Own</i> (high)	Mendelssohn
<i>Come Unto Me and Rest</i> (med.)	Pull
<i>Good Shepherd, The</i> (high/low)	van der Water
<i>Grant to Us, O Gracious Lord</i> (med.)	Handel/Park/Bissell
<i>He Was Despised</i> (from <i>Messiah</i>) (alto)	Handel
<i>Hymn to the Creator</i> (low)	Belyea
<i>I Heard The Voice of Jesus Say</i> (low/high)	Rathburn
<i>I Know That My Redeemer Liveth</i> (from <i>Messiah</i>) (Sop.) ..	Handel
<i>King of Love My Shepherd Is, The</i> (low/high)	Gounod
<i>Lord Is My Shepherd, The</i> (Sop.-Alto duet)	Smart
<i>Night of Nights</i> (med.)	van de Water
<i>O Love Divine</i> (med.)	Brace
<i>O Perfect Love</i> (med. - high)	Brown
<i>Where E're You Walk</i> (med.)	Handel



Published and Distributed by
Mayfair Music Publications
26037 Woodbine Ave Keswick On L4P 3E9
www.mayfairmusic.com