

Songs from "A Shropshire Lad" (A E Housman)

Moderato

Music: Jeremy Rawson

Voice

When I was one and twen-ty I heard a wise man say: "Give
I was one and twen-ty I heard him say a - gain: "The

Piano

f

crowns and pounds and gui-neas But not your heart a-way, Give
heart out of the bo-som was ne-ver giv'n in vain; 'Tis

mf

pearls paid a - way and ru - bies But keep your fan - cy
with sighs a- plen - ty And sold for end - less

p

free." rue." But And I was one and twen - ty, No And
 I am two and twen - ty

1. use to talk to me. When oh 'tis true, 'tis true!

2.

Andante

When the lad for long - ing sighs The

p *legato*

Mute and dull of cheer and pale If at death's own
 wan look the hol - low tone, The hung head, the

door — he lies Maid - en you can heal — his all
 sunk- — en eye You can have them for — your own.

Red.

1. Lov-er's Buy them, buy them: eve and morn
 2. — — — — —

Lov-er's ills are all to sell, Then you can lie down — for-

Red.

lorn; But the lov-er will be well. — — — — —

*Red. Red. Red. **

Lento

Oh when I was in love with you Then I was clean and brave, And

miles a-round the won-der grew how well I did be-have. And now the fan-cy pas-ses by, And

noth-ing will re-main, And miles a-round they'll say that I am quite my-self a-gain.

The lads in their hun-dreds to
There's chaps from the town and the

Lud - low come in for the fair, There's men from the barn and the
 fields and the till and the cart, And ma - ny to count are the

forge and the mill and the fold, The lads for the girls and the
 stal - wart and ma - ny the brave, And ma - ny the hand - some of

lads for the li - quor are of there And there with the rest are the
 face and the hand - some of heart, And few that will car - ry their

lads that will ne - ver be old. looks or their truth to the grave.

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

for - tu - nate fel - lows that now you can ne - ver dis - cern; And

then one could talk with them friend - ly and wish them fare - well

And watch them de - part on the way that they will not re - turn.

But now you may stare as you like and there's no-thing to

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, and then a triplet of quarter notes: A4, B4, and C5. This is followed by another triplet of quarter notes: D5, E5, and F#5. The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

scan; And brush-ing your el-bow un - guessed at and not to be told. They

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter rest, then a quarter note A4. It then features a triplet of quarter notes: B4, C5, and D5, followed by another triplet of quarter notes: E5, F#5, and G5. The piano accompaniment continues with similar chordal textures.

car - ry back bright to the coin - er the mint - age of man, The

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter note F#4, then a quarter note E4. It then features a triplet of quarter notes: D4, C4, and B3, followed by another triplet of quarter notes: A3, G3, and F#3. The piano accompaniment continues with similar chordal textures.

lads that will die in their glo - ry and ne - ver be old.

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter note F#4, then a quarter note E4. It then features a triplet of quarter notes: D4, C4, and B3, followed by another triplet of quarter notes: A3, G3, and F#3. The piano accompaniment continues with similar chordal textures.

Lento

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of a whole rest followed by a 4/4 time signature change. The piano accompaniment begins with a series of chords in the right hand and a single note in the left hand. A dynamic marking of *p* is present. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a *Red.* marking under the bass line.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "White in the moon the long road lies, The moon stands blank a - bove". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *Red. (simile)* marking under the bass line.

White in the moon the long road lies _____ That leads me to my love.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "White in the moon the long road lies _____ That leads me to my love.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Still hangs the hedge with - out a gust, Still, still the shad - ows stay: My feet up - on the

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Still hangs the hedge with - out a gust, Still, still the shad - ows stay: My feet up - on the". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p*.

moon-lit dust Pur - sue the cease-less way. The world is round, so trav' - llers tell And

poco a poco cresc - en - do...

straight though reach the track: Trudge on, turdge on, 'twill all be well, The

mf

way will lead one back. But ere the cir - cle home - ward hies, Far,

sempre cresc.

far it must re - move: White in the moon the long road lies That

f

Lento

leads me from my love. You smile up-on your friend to-day, To-

day his ills are o-ver, You hear-ken to the lo-ver's say, And hap-py is the lo-ver, 'Tis

late to hear-ken, late to smile, But bet-ter late than ne-ver: I shall have lived a lit-tle while Be-

fore I die for-e-ver.