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# PERCY ALDRIDGE GRAINGER

FROM

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

**№ 2. "MY ROBIN IS TO THE GREENWOOD GONE."  
PIANO VERSION.**

Printed in England.

*H. Wood*

**SCHOTT & Co.  
LONDON**

META  
MUSIC  
CASH

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

(by kind permission of Chappell & Co., Ltd.)

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

Mo te hoa takatapui  
Roger Quilter.

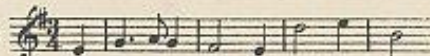
A room-music ramble upon the first 4 bars of the old tune of that name,  
for Flute, English horn, and 6 strings

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 ram-  
ble 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 <sup>d</sup>
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 <sup>d</sup>

Schott & Co. London

# "MY ROBIN IS TO THE GREENWOOD GONE."

Mo te hoa takatapai  
Roger Quilter.

## PIANO VERSION.

All big stretches may be harped (played Arpeggio).

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

PIANO.

*p* dreamily.

soften and slacken  
(dim. e rit.)

*mp*

*ppp*

1st SPEED. (a tempo)  
simply and gracefully.  
(*simplice e grazioso*)

(My Robin is to the green-wood gone.)

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *pp* and *p*.

Musical notation for the second system, including piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *pp*, and the instruction "delicately. (*delicato*)".

Musical notation for the third system, including piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand, with dynamic markings *mp* and *p*, and the instruction "louden slightly. (*poco cresc.*)".

or:

Musical notation for the fourth system, including piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand, with dynamic markings *mf* and *p*, and the instruction "louden. (*cresc.*)".

or:

Musical notation for the fifth system, including piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand, with dynamic markings *mf* and *p*.

*Red.* *Red.* \*

First system of musical notation, featuring a treble and bass clef. The key signature has one sharp (F#). The music consists of a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *p* (piano) is present in the middle of the system.

Second system of musical notation. It includes dynamic markings *louden. (cresc.)* and *f*. Pedal markings *Ped.* are shown below the bass staff. The word *left.* is written above the treble staff in two places. A double bar line with a repeat sign is at the end of the system.

Third system of musical notation. It includes dynamic markings *mp* (piano), *soften. (dim.)*, and a time signature change to  $\frac{5}{4}$ . Pedal markings *Ped.* are shown below the bass staff. The word *left.* is written above the treble staff. A double bar line with a repeat sign is at the end of the system.

Fourth system of musical notation. It includes dynamic markings *pp* (pianissimo) and *pp*. Pedal markings *Ped.* are shown below the bass staff. The words *left.* and *right.* are written above the treble staff. A double bar line with a repeat sign is at the end of the system.

feelingly. (*express.*)

Fifth system of musical notation. It includes a dynamic marking of *p* (piano). The music continues with melodic and harmonic lines in both staves.

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

This system shows the first two measures of the piece. The right hand has a melodic line with a slur and a crescendo hairpin. The left hand has a bass line with a slur and a forte dynamic. Pedal points are marked with 'Ped.' and asterisks.

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

This system contains measures 3 through 6. It features a tempo change to 'LINGERINGLY' and a dynamic change to mezzo-piano. The right hand has a melodic line with a slur and a decrescendo hairpin. The left hand has a bass line with a slur and a piano dynamic. The tempo changes to 'QUICKEN' and the dynamic becomes 'louden lots.' Pedal points are marked with 'Ped.' and asterisks.

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

This system contains measures 7 through 10. The tempo returns to '1st SPEED' and the dynamic is mezzo-forte. The right hand has a melodic line with a slur and a crescendo hairpin. The left hand has a bass line with a slur. Pedal points are marked with 'Ped.' and asterisks.

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

This system contains measures 11 through 14. The right hand has a melodic line with a slur and a 'don't soften' instruction. The left hand has a bass line with a slur. Pedal points are marked with 'Ped.' and asterisks.

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

This system contains measures 15 through 18. The tempo slows down to 'slow off' and then returns to '1st SPEED'. The right hand has a melodic line with a slur and a decrescendo hairpin. The left hand has a bass line with a slur. The dynamic is piano-piano. Pedal points are marked with 'Ped.' and asterisks.

very faintly. (*lontano*)

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a piano (*pp*) dynamic and moves to mezzo-piano (*mp*). The tempo is marked as *lontano*. The notation includes various chordal textures and melodic lines.

The second system continues the piece. It features dynamic markings of mezzo-piano (*mp*) and mezzo-forte (*mfe*). The instruction "very feelingly (*molto espress.*)" is written above the upper staff. The lower staff includes the instruction "louden. (*cresc.*)".

The third system shows dynamic changes from mezzo-forte (*mf*) to forte (*f*) in the upper staff, and from mezzo-piano (*mp*) to piano (*p*) in the lower staff. The system concludes with two asterisks (\*).

The fourth system is marked "intensely. (*molto espress.*)" above the upper staff. The dynamic starts at forte (*f*) and ends with the instruction "soften (*dim.*)". The lower staff contains several chords, some marked with "Red." and asterisks.

The fifth system features the instruction "louden. (*cresc.*)" above the lower staff. The music concludes with several chords, some marked with "Red." and asterisks.

right. *f* *mp* *p* *mp* *pp* *slow off (rit.)*

Red. \*

1st SPEED. (a tempo)

*p* *mp* *mf* *p*

*mp* *p* *mf*

left. hold. right. *mf* *louden. (cresc.)* *louden. (cresc.)*

Red. \*

*mp* *f* *mp* *soften. (dim.)* *p* *p*



5 4 3 2

gradually slow off  
*rit. poco a poco*

*pp*  
*mf*  
*pp*

or:

5 3 1

*pp*  
*ppp*  
*mp*  
*pp*

Ped. \*  
Ped. \*

1st SPEED.  
*(a tempo)*

freshly.  
*mp*

*mp*

like plucked strings  
*(quasi pizz.)*  
*mp*

soften  
*(dim.)*

*p*

*pp*

*ppp*

(hold.)

(hold.)

Ped. Ped. Ped. \*

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

## KIPLING SETTINGS

	Net
Nr. 1. "DEDICATION" (from "The Light that Failed.") Song for man's high voice and piano .. .. .	2/-
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Nr. 2. "MY ROBIN IS TO THE GREENWOOD 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, score and string parts .. .. . 3/6	

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# PERCY ALDRIDGE GRAINGER'S COMPOSITIONS

PUBLISHED BY  
**SCHOTT & Co., 48 GREAT MARLBOROUGH STREET, LONDON, W. 1.**

## PIANO PIECES, SONGS, etc.

								Net
								d.
PIANO PIECES								
Shepherd's Hey. Morris Dance	...	...	...	...	...	...	...	2 0
Irish Tune from County Derry	...	...	...	...	...	...	...	2 0
The Sussex Mummer's Christmas Carol	...	...	...	...	...	...	...	2 0
My Robin is to the Greenwood gone (a Ramble)	...	...	...	...	...	...	...	2 0
Walking Tune	...	...	...	...	...	...	...	2 0
Mock Morris (Concert Version)	...	...	...	...	...	...	...	2 0
Mock Morris (Popular Version)	...	...	...	...	...	...	...	2 0
Colonial Song	...	...	...	...	...	...	...	2 0
Molly on the Shore	...	...	...	...	...	...	...	3 0
Knight and Shepherd's Daughter	...	...	...	...	...	...	...	2 6
Country Gardens. Morris Dance	...	...	...	...	...	...	...	2 6
Children's March. Over the Hills and Far Away	...	...	...	...	...	...	...	1 0
Paraphrase on Tschaiakowsky's Flower Waltz	...	...	...	...	...	...	...	2 6

## SONGS WITH PIANO ACCOMPANIMENT

								Net
								d.
Dedication (from Kipling's "The Light that Failed")	...	...	...	...	...	...	...	2 0
A Reiver's Neck-Verse (Words by A. C. Swinburne)	...	...	...	...	...	...	...	2 0
Died for Love (Folk-Song from Lincolnshire)	...	...	...	...	...	...	...	2 0
Willow Willow (Old English)	...	...	...	...	...	...	...	2 0
Six Dukes went a-fishin' Folk-Song from Lincolnshire (Two keys)	...	...	...	...	...	...	...	2 0

## SONGS WITH OTHER INSTRUMENTS

Willow Willow (Old English). Song accompanied by Guitar (or Harp) and Four Muted Strings.								
Score	...	...	...	...	...	...	...	2 6
Each part	...	...	...	...	...	...	...	0 6
Died for Love (Folk-Song from Lincolnshire). Song accompanied by Flute, Clarinet and Bassoon, or Three Muted Strings.								
Score	...	...	...	...	...	...	...	2 0
Each part	...	...	...	...	...	...	...	0 6
Lord Maxwell's Good-Night. Song accompanied by Six Single Strings and String Orchestra. Score and parts (including Version for Voice and Piano) on hire.								

## VOCAL DUET & FULL ORCHESTRA

Colonial Song. Soprano and Tenor, Harp and Orchestra. Full score and parts on hire. Version for Soprano, Tenor, and Piano (Vocal and Piano Score)	...	...	...	...	...	...	...	2 0
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## CHAMBER MUSIC WITH PIANO.

### PIANO QUARTET

								Net
								d.
Clog Dance: "Handel in the Strand." (Piano, Violin, Viola and Cello)								
Score	...	...	...	...	...	...	...	2 6
Each part	...	...	...	...	...	...	...	0 6

### TRIOS (Piano, Violin and Cello)

Colonial Song.	Score	...	...	...	...	...	...	2 6
	Each part	...	...	...	...	...	...	0 6
Clog Dance: "Handel in the Strand."	Score	...	...	...	...	...	...	2 6
	Each part	...	...	...	...	...	...	0 6
My Robin is to the Greenwood gone (a Ramble).	Score	...	...	...	...	...	...	2 6
	Each part	...	...	...	...	...	...	0 6

### PIANO & VIOLIN DUETS

Molly on the Shore	...	...	...	...	...	...	...	2 6
Mock Morris	...	...	...	...	...	...	...	2 6