



There was a jolly miller

Henry A. Lambeth
(1822-1895)

Henry Albert Lambeth (1822-1895) was born at Alverstoke, Hampshire, England, and studied under the notable musicians Samuel Sebastian Wesley, Thomas Adams, Sterndale Bennett, Henry Smart, and Sir George Smart. He held a number of organist positions in the Portsmouth area before becoming city organist at Glasgow, Scotland, after the Corporation installed a Gray & Davison organ at the City Halls. He also served as organist at St. Mary's Episcopal Church and Park Parish Church. He became the conductor of the Glasgow Choral Union and was founder/conductor of the Glasgow Select Choir, which became known as the Balmoral Choir after twice performing at Balmoral by royal command of the Queen. His choirs traveled throughout Britain and his music was well received with reviews published throughout the country commending "H. A. Lambeth's choirs." He was also editor of "The Scottish Book Of Praise." About 2/3 of the songs are Scottish folk songs with many arranged for four voices. Besides his part-songs, his compositions are mostly for organ and piano, some songs and chants, and hymn tunes. He died in Glasgow.

There was a jolly miller

H. A. Lambeth

Jovially

S
A
T
B

There was a jol - ly mil - ler once Liv'd on the riv - er Dee, _____ He

There was a jol - ly mil - ler once Liv'd on the riv - er Dee, _____ He

Detailed description: This system contains the first four staves of the musical score. The Soprano (S) and Alto (A) parts are mostly rests, with a final note on 'He' marked with a forte (f) dynamic. The Tenor (T) and Bass (B) parts begin with a mezzo-forte (mf) dynamic and sing the lyrics 'There was a jol - ly mil - ler once Liv'd on the riv - er Dee, _____ He'. The music is in 6/8 time and B-flat major.

S
A
T
B

work'd and sung from morn till night, No lark _____ more blithe than he; _____

work'd and sung from morn till night, No lark more blithe than he; _____ And

work'd and sung from morn till night, No lark _____ more blithe than he; _____ And

work'd and sung from morn till night, No lark more blithe than he; _____ And

Detailed description: This system contains the next four staves of the musical score. The Soprano (S) part continues with the lyrics 'work'd and sung from morn till night, No lark _____ more blithe than he; _____'. The Alto (A), Tenor (T), and Bass (B) parts sing 'work'd and sung from morn till night, No lark more blithe than he; _____ And'. The music continues in 6/8 time and B-flat major.

There was a jolly miller

9

S *f* I

A this the bur - den of his song For ev - er used to be, *f* I

T 8 this the bur - den of his song For ev - er used to be, _____

B this the bur - den of his song For ev - er used to be, _____

13

S care for no - bod - y, no, not I, If no - bod - y cares for me. _____

A care for no - bod - y, no, not I, If no - bod - y cares for me. _____

T 8 *f* > > > no, not I, If no - bod - y cares for me. _____

B *f* > > > What care I, If no - bod - y cares for me. _____

S *f* I

A *f* I

T 8 *mf* I live by my mill, she is to me Like par - ent, child, and wife, *f* I

B *mf* I live by my mill, she is to me Like par - ent, child, and wife, *f* I

There was a jolly miller

21

S would not change my own de - gree, For an - y oth - er in life, _____

A would not change my own de - gree, For an - y oth - er in life, _____ *p* No

T would not change my own de - gree, For an - y oth - er in life, _____ *p* No

B would not change my own de - gree, For an - y oth - er in life, _____ *p* No

25

S _____ *f* I

A law - yer, sur - geon or doc - tor E'er had a goat from me, _____ *f* I

T law - yer, sur - geon or doc - tor E'er had a goat from me, _____

B law - yer, sur - geon or doc - tor E'er had a goat from me, _____

29

S care for no - bod - y, no, not I, If no - bod - y cares for me. _____

A care for no - bod - y, no, not I, If no - bod - y cares for me. _____

T *f* > > > What care I, If no - bod - y cares for me. _____

B *f* > > What care I, If no - bod - y cares for me. _____

There was a jolly miller

33

S *f* The

A *f* The

T *mf* Then, like the mil - ler bold and free, Let us re - joice and sing, *f* The

B *mf* Then, like the mil - ler bold and free, Let us re - joice and sing, *f* The

38

S days of youth were made for glee, And time is on the wing.

A days of youth were made for glee, And time is on the wing. *p* This

T days of youth were made for glee, And time is on the wing. *p* This

B days of youth were made for glee, And time is on the wing. *p* This

42

S *f* Let

A *f* song shall pass from me to thee, And round the jo - vial ring, *f* Let

T song shall pass from me to thee, And round the jo - vial ring,

B song shall pass from me to thee, And round the jo - vial ring,

There was a jolly miller

7

46

S all in heart and voice a - gree To sing "Long live the Queen." (King)

A all in heart and voice a - gree To sing "Long live the Queen." (King)

T voice a - gree To sing "Long live the Queen." (King)

B voice a - gree, To sing "Long live the Queen." (King)

Paterson & Sons
(1885)

There was a jolly miller once
Lived on the river Dee,
He worked and sung from morn till night,
No lark more blithe than he;
And this the burden of his song
For ever used to be,
I care for nobody, no, not I,
If nobody cares for me.

I live by my mill, she is to me
Like parent, child, and wife,
I would not change my own degree,
For any other in life;
No lawyer, surgeon or doctor
E'er had a groat from me,
I care for nobody, no, not I,
If nobody cares for me.

Then, like the miller bold and free,
Let us rejoice and sing,
The days of youth were made for glee,
And time is on the wing.
This song shall pass from me to thee,
And round the jovial ring,
Let all in heart and voice agree
To sing "Long live the Queen." (King)

Traditional

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.

please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:

www.shorchor.net

David Anderson
SHORCHOR Music
1706 NE 177th St.
Shoreline, WA 98155 USA

