



VICTORIAN WOMEN

All among the barley

Elizabeth Stirling

(1819-1895)

**Elizabeth Stirling** (1819–1895) was born in Greenwich, London, England, and studied music at the Royal Academy of Music with Edward Homes, W.B. Wilson, J.A. Hamilton and Sir George Macfarren. In 1837 she performed a recital at St. Katherine's Church, Regent's Park, which was reviewed by *The Musical World*. In 1839 she took a position as organist at All Saints' Poplar Church. 1853, she passed the examination for the degree of Mus. Bac. at Oxford but did not receive the degree, for the University had never before conferred the degree upon a woman. She is considered one of the finest of the English organists and published many organ works and over fifty part-songs. Her part-song *All Among the Barley* won a prize offered by Novello & Co. in 1849 and was one of the most popular English part-songs at that time.

**All among the barley**

A. T. (unknown)

Come out, 'tis now September  
The hunter's moon's begun;  
And thro' the wheaten stubble  
Is heard the frequent gun.  
And the ripe and golden Barley  
Is hanging down its head.

*All among the Barley,  
Who would not be blithe,  
When the free and happy Barley  
Is smiling on the scythe.*

The Spring, she is a young maid,  
That does not know her mind;  
The Summer is a tyrant,  
Of most unrighteous kind.  
And that brings the happy Barley  
To glad the heart of man.

The Wheat is like a rich man,  
That's sleek and well to do;  
The Oats are like a pack of girls,  
Laughing and dancing too.  
But the free and bearded Barley  
Is the monarch of them all.

# All among the barley

Elizabeth Stirling

## Verse one

S *mf* Come out, 'tis now Sep - tem - ber, The hun - ter's moon's be - gun; And

A *mf* Come out, 'tis now Sep - tem - ber, The hun - ter's moon's be - gun; And

T *mf* Come out, 'tis now Sep - tem - ber, The hun - ter's moon's be - gun; And

B *mf* Come out, 'tis now Sep - tem - ber, The hun - ter's moon's be - gun; And thro' the

S <sup>5</sup> thro' the wheat - en stub - ble Is heard the fre - quent gun; Come *f*

A thro' the wheat - en stub - ble Is heard the fre - quent gun; Come *f*

T thro' the wheat - en stub - ble Is heard the fre - quent gun; Come *f*

B wheat - en stub - ble Is heard the fre - quent gun; Come *f*

# All among the barley

9

S out, 'tis now Sep - tem - ber The hun - ter's moon's be - gun; And

A out, 'tis now Sep - tem - ber The hun - ter's moon's be - gun; And

T out, 'tis now Sep - tem - ber The hun - ter's moon's be - gun; And

B out, 'tis now Sep - tem - ber The hun - ter's moon's be - gun;

13

S thro' the wheat - en stub - ble Is heard the fre - quent gun.

A thro' the wheat - en stub - ble Is heard the fre - quent gun. *p* The

T thro' the wheat - en stub - ble Is heard the fre - quent gun. *p* The

B Is heard the fre - quent gun. *p* The

17

S *cresc.* And the

A leaves are pal - ing yel - low, Or kind - ling in - to red, *cresc.* And the

T leaves are pal - ing yel - low, Or kind - ling in - to red, *cresc.* And the

B leaves are pal - ing yel - low, Or kind - ling in - to red, *cresc.* And the

## All among the barley

21

S  
ripe and gold - en Bar - ley Is hang - ing down its head.

A  
ripe and gold - en Bar - ley Is hang - ing down its head.

T  
ripe and gold - en Bar - ley Is hang - ing down its head.

B  
ripe and gold - en Bar - ley Is hang - ing down its head.

## CHORUS

25

S  
*p* All a - mong the Bar - ley, Who would not be blithe, When the

A  
*p* All a - mong the Bar - ley, Who would not be blithe, When the

T  
*p* All a - mong the Bar - ley, Who would not be blithe, When the

B  
*p* When the

29

S  
free and hap - py Bar - ley Is smil - ing on the scythe, *f* When the

A  
free and hap - py Bar - ley Is smil - ing on the scythe, *f* When the free and

T  
free and hap - py Bar - ley Is smil - ing on the scythe, *f* When the

B  
free and hap - py Bar - ley Is smil - ing on the scythe, *f* When the free and

33

S free and hap - py Bar - ley Is smil - ing on the scythe.

A hap - py Bar - ley Is smil - ing on the scythe.

T free and hap - py Bar - ley Is smil - ing on the scythe.

B hap - py Bar - ley Is smil - ing on the scythe.

Verse two

39

S *mf* The Spring, she is a young maid, That does not know her mind; The

A *mf* The Spring, she is a young maid, That does not know her mind; The

T *mf* The Spring, she is a young maid, That does not know her mind; The

B *mf* The Spring, she is a young maid, That does not know her mind; The Sum - mer

44

S Sum - mer is a ty - rant, Of most un - righ - teous kind; *f* The

A Sum - mer is a ty - rant, Of most un - righ - teous kind; *f* The

T Sum - mer is a ty - rant, Of most un - righ - teous kind; *f* The

B is a ty - rant, Of most un - righ - teous kind; *f* The

## All among the barley

48

S Spring, she is a young maid, That does not know her mind; The

A Spring, she is a young maid, That does not know her mind; The

T Spring, she is a young maid, That does not know her mind; The

B Spring, she is a young maid, That does not know her mind;

52

S Sum - mer is a ty - rant, Of most un - righ - teous kind.

A Sum - mer is a ty - rant, Of most un - righ - teous kind. *p* The

T Sum - mer is a ty - rant, Of most un - righ - teous kind. *p* The

B Of most un - righ - teous kind. *p* The

56

S *cresc.* And that

A Au - tumn is an old friend, That loves one all he can, *cresc.* And that

T Au - tumn is an old friend, That loves one all he can, *cresc.* And that

B Au - tumn is an old friend, That loves one all he can, *cresc.* And that



60

S brings the hap - py Bar - ley To glad the heart of man.

A brings the hap - py Bar - ley To glad the heart of man.

T brings the hap - py Bar - ley To glad the heart of man.

B brings the hap - py Bar - ley To glad the heart of man.

Verse three

64

S *mf* The Wheat is like a rich man, That's sleek and well to do; The

A *mf* The Wheat is like a rich man, That's sleek and well to do; The

T *mf* The Wheat is like a rich man, That's sleek and well to do; The

B *mf* The Wheat is like a rich man, That's sleek and well to do; The Oats are

69

S Oats are like a pack of girls, — Laugh - ing and dan - cing too; The

A Oats are like a pack of girls, Laugh - ing and dan - cing too; The

T Oats are like a pack of girls, — Laugh - ing and dan - cing too; The

B like a pack of girls, — Laugh - ing and dan - cing too; The

## All among the barley

73

S Wheat is like a rich man, That's sleek and well to do; The

A Wheat is like a rich man, That's sleek and well to do; The

T Wheat is like a rich man, That's sleek and well to do; The

B Wheat is like a rich man, That's sleek \_\_\_ and \_\_\_ well to \_\_\_ do;

77

S Oats are like a pack of girls, Laugh - ing and dan - cing too.

A Oats are like a pack of girls, Laugh - ing and dan - cing too. *p* The

T Oats are like a pack of girls, Laugh - ing and dan - cing too. *p* The

B Laugh - ing and dan - cing \_\_\_ too. *p* *p* The

81

S *cresc.* But the

A Rye is like a mi - ser, That's sul - ky, lean, and small, *cresc.* But the

T Rye is like a mi - ser, That's sul - ky, lean, and small, *cresc.* But the

B Rye is like a mi - ser, That's sul - ky, lean, and small, *cresc.* But the

# All among the barley

85

S free and beard - ed Bar - ley Is the mo - narch of them all.

A free and beard - ed Bar - ley Is the mo - narch of them all.

T free and beard - ed Bar - ley Is the mo - narch of them all.

B free and beard - ed Bar - ley Is the mo - narch of them all.

Novello and Co.  
(1858)

## **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 recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:  
[www.shorchor.net](http://www.shorchor.net)

