

# The Old Mill

SAB and Piano\*

Words by  
Thomas Dunn English (1819–1902)

Music by  
Kenneth Riggs

|         |      |          |
|---------|------|----------|
| Soprano | Alto | Baritone |
|---------|------|----------|

1 Gently flowing (♩ = ca. 52)

7

S

A

B

Here \_\_\_\_\_ from the

Performance time: ca. 4:00

\*Also available: Performance/Accompaniment CD (CGECD42).

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10

*mp*  
through a  
brow \_\_\_\_\_ of the hill I look, \_\_\_\_\_ through a

13

lat - tice \_\_\_\_\_ of boughs and leaves,  
lat - tice \_\_\_\_\_ of boughs and leaves,

16 *mp*

on the old \_\_\_\_\_ gray mill \_\_\_\_\_ with its

on the old \_\_\_\_\_ gray mill \_\_\_\_\_ with its

on the old \_\_\_\_\_ gray mill \_\_\_\_\_ with its

19

\*gam - brel roof, \_\_\_\_\_ and the moss \_\_\_\_\_ on its

\*gam - brel roof, \_\_\_\_\_ the moss on its

\*gam - brel roof, \_\_\_\_\_ and the moss \_\_\_\_\_ on its

\*gambrel: a roof with two sides, each of which has a shallower slope above a steeper one. Often called a “hip roof,” it is commonly seen on barns.

22 4 *mf*

rot - ting eaves. I

rot - ting eaves. I

rot - ting eaves. I

25 *mf*

hear the clat - ter that jars its walls, and the rush - ing wa - ter's

hear the clat - ter that jars its walls, the

hear the clat - ter that jars its walls, and the rush - ing wa - ter's

28

sound, \_\_\_\_\_ and I see the black floats rise and fall as the  
 wa - ter's sound, and I see the black floats rise and fall as the  
 sound, \_\_\_\_\_ and I see the black floats rise and fall as the

31

5

*mp*

wheel goes slow - ly round.  
 wheel goes slow - ly round.  
 wheel goes slow - ly round.

*mp*

*p*

34

*p*

Oo \_\_\_\_\_

*p*

Oo \_\_\_\_\_

*p*

Oo \_\_\_\_\_

37

*p*

Oo \_\_\_\_\_

Oo \_\_\_\_\_

Oo \_\_\_\_\_

6

40 *mp*

I rode \_\_\_\_\_ there \_\_\_\_\_ of - ten when *mp*

when -

43 *mp*

I was young, with my grist on the

I was young, — with my grist on the

46

horse be - fore, \_\_\_\_\_  
the horse — be - fore, \_\_\_\_\_  
horse be - fore, \_\_\_\_\_ and I

The musical score for measures 46-48 consists of three systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A large 'PREVIEW' watermark is overlaid diagonally across the page.

49

Nel - ly, the mill - er's girl, \_\_\_\_\_  
talked \_\_\_\_\_ with Nel - ly, \_\_\_\_\_ the mill - er's girl, \_\_\_\_\_

The musical score for measures 49-51 consists of three systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A large 'PREVIEW' watermark is overlaid diagonally across the page.

52

as I wait - ed my turn \_\_\_\_\_ at the

as I wait - ed my turn \_\_\_\_\_ at the

55

7

*mf*

And while she tossed\_ her

door;

*mf*

And while she tossed\_ her

door;

And while she tossed\_ her

*mf*

58

ring - lets brown, and flirt - ed and chat - ted so free, \_\_\_\_\_ the

ring - lets brown, and chat - ted so free, the

ring - lets brown, and flirt - ed and chat - ted so free, \_\_\_\_\_ the

61

wheel might stop or the wheel might go, it was all the same to

wheel might stop or the wheel might go, it was all the same to

wheel might stop or the wheel might go, it was all the same to