



This edition dedicated to David H. A. Connell, DMA,  
Director of the Yale Glee Club 1992-2002. Gaudeamus.

# SIX CHORAL FOLKSONGS

(H.136) (Op.36b)

*SATB divisi*

*Folk songs collected by*  
George GARDINER

(1852 —1910), *arranged for mixed voices by*

Gustav HOLST

(1874 —1934)

1. I Sowed the Seeds of Love
2. There Was a Tree
3. Matthew, Mark, Luke and John
4. The Song of the Blacksmith
5. I Love My Love
6. Swansea Town

Holst's arrangement dedicated to W.G. Whittaker and his singers.

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# I Sowed the Seeds of Love

From SIX CHORAL FOLKSONGS (H.136) (Op.36b)

HAMPSHIRE FOLKSONG  
collected by G.B. GARDINER

Arranged by  
Gustav HOLST (1874-1934)

**Allegretto**  
*p*

SOPRANO  
I sow'd the seeds of love, And I sow'd them in the spring; I— ga-ther'd them up in the

CONTRALTO  
I sow'd the seeds of love, And I sow'd them in the spring; I— ga-ther'd them up in the

TENOR  
I sow'd the seeds of love, And I sow'd them in the spring; I— ga-ther'd them up in the

BASS  
I sow'd the seeds of love, And I sow'd them in the spring; I— ga-ther'd them up in the

**Allegretto**  
*p*

PIANO  
(rehearsal only)

6

*p*  
mor-ning so soon, When small birds sweetly sing, — When small birds sweetly sing. My gar-den was plan-

*mf*  
mor-ning so soon, When small birds sweetly sing, — When small birds sweetly sing. My gar-den was planted

*p*  
mor-ning so soon, When small birds sweetly sing, — When small birds sweetly sing. —

*p*  
mor-ning so soon, When small birds sweetly sing, — When small birds sweetly sing. —

12

- ted well With flowers ev'-ry where, But I had not the li-ber - ty to choose The flow'r that I lov'd so well With flow-ers ev'-ry where, But I had not the li - ber - ty to choose The flow'r that I lov'd so dear, The

19

dear, so dear. The gard' ner standing by, I a-skèd to choose for flow'r that I lov'd so dear. The gard' ner standing by, I a-skèd to choose for me; He

25

me; He chose me the Vio - let, the Li - ly, the Pink, But these I refused all three. The me; He chose me the Vio - let, the Li - ly, the Pink, But these I refused all three. The chose me the Vio-let, the Li - ly, the Pink, But these I re - fused all three. The But these I refused all Ah

30 **a tempo** **f** **accelerando**

Vio-let I did not like Be-cause it fades so soon; The Li-ly and Pink I did o-ver think And vow'd I would wait till

Ah Ah And vow'd I would wait till

8 Vio-let I did not like Be-cause it fades so soon; Ah And vow'd I would wait till three.

**p** **pp** **f** **f**

**a tempo** **accelerando**

37 **ff** **Lento** **p** **SOLO OR SEMICHORUS**

June, And vow'd I would wait till June.

June, And vow'd I would wait till June. In June is a red, red Rose; And

8 June, And vow'd I would wait till June.

And vow'd I would wait till June.

**ff** **Lento** **p** **ff**

43 *pp*

[hum with closed lips]

that is the flow'r for\_ me; I'll\_ pluck it and think that no Li - ly nor Pink can match with the bud on that

*pp*

[hum with closed lips]

*pp*

[hum with closed lips]

*pp*

48 *pp* SOLO OR SEMICHORUS

Can match with the bud\_\_\_\_\_ on that tree.

*rallentando*

tree,\_\_\_\_\_ Can match with the bud on that tree.\_\_\_\_\_

[hum with closed lips]

[hum with closed lips]

*rallentando*

*pp*

Holst's arrangement dedicated to W.G. Whittaker and his singers.

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# There Was a Tree

From SIX CHORAL FOLKSONGS (H.136) (Op.36b)

HAMPSHIRE FOLKSONG  
collected by G.B. GARDINER

Arranged by  
Gustav HOLST (1874-1934)

The musical score is written for Soprano, Contralto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The Soprano and Tenor parts have rests for the first four measures. The Contralto part begins with the lyrics: 'There was a tree all in the woods, As fine a tree as ev-er you did'. The Piano part begins with the lyrics: 'see, For the tree was in the woods, And the woods lie down in the val - ley be - low, low, low,'. The score continues with a second system of lyrics: 'low, And the woods lie down in the val - ley be-low, low, low, low, low, low, low, low,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

HOLST: *There Was a Tree*

13

tree as ev-er you did see, For the tree was in the woods, And the woods lie down in the val - ley be - low, low, low, low, low, low, low, low,

17

low, low, low, low, And the woods lie down in the val - ley be - low, low, low, low, *sempre p e leggiero* There was a limb all on that

22

For the limb was on the tree, For the tree, For the limb was on the tree, For the tree, As fine a limb as ev-er you did see, For the limb was on the

25

limb was on the tree and the tree was in the woods,  
 limb was on the tree and the tree was in the woods,  
 tree, And the tree was in the woods, And the woods lie down in the val - ley be -

27

and the tree was in the woods. There was a  
 and the tree was in the woods And the woods lie down in the val - ley be -  
 low, low, low, low, And the woods lie down in the val - ley be -

30

bough all on the limb, as fine a bough as ev-er you did  
 low, and the bough was on the limb, And the  
 low, low, low, low, low, low, low,  
*sempre p e leggiero*  
 And the bough was on the limb, And the limb was on the tree,



33

see, for the bough was on the limb, And the limb was on the tree, And the limb was on the tree. low, For the bough was on the limb, And the limb was on the tree, And the tree was in the

35

tree was in the woods, And the woods lie down in the val - ley be - low, low, low, low, In the val - ley be - woods In the val - ley be-low, low,

37

low, low, low, low, And the woods lie down in the val - ley be-low, In the val - ley below, low, low, low, low, In the val - ley below, low, low, low, low, low, There was a

41

low, low, low, low, low, low, low, low,

bird all on the tree, The fine - st bird that ev - er you did see, For the bird was on the

45

And the bough was on the limb, And the limb was on the tree,  
For the bird was on the bough, And the  
And the bough was on the limb,  
bough, For the bird was on the

47

For the bird was on the bough, And the bough was on the limb, And the limb was on the  
bough was on the limb, For the bird was on the bough, And the bough was on the limb, And the  
For the bird was on the bough, And the bough was on the limb, And the limb was  
bough, For the bird was on the bough, And the bough was on the limb,

49

tree, And the tree was in the woods, And the woods lie down in the val - ley be -

limb was on the tree, and the tree was in the woods, And the woods lie down in the val - ley be -

on the tree, And the tree was in the woods, And the woods lie down in the val - ley be -

And the limb was on the tree, And the tree was in the woods, And the woods lie down in the val - ley be -

*pp*

52

low, low, low, low, And the woods lie down in the val - ley be - low.

low, low, low, low, And the woods lie down in the val - ley be - low.

low, low, low, low, low.

Holst's arrangement dedicated to W.G. Whittaker and his singers.

This edition dedicated to David H. A. Connell, DMA, Director of the Yale Glee Club 1992-2002. Gaudeamus.

# Matthew, Mark, Luke and John

From SIX CHORAL FOLKSONGS (H.136) (Op.36b)

Words and Melody from  
SONGS OF THE WEST

by permission of Messrs. Methuen & Co.

Arranged by

Gustav HOLST (1874-1934)

**Poco adagio**  
SOLO VOICE OR SEMICHORUS

*pp sempre legato*

SOPRANO  
Ma-tthew, Mark, and Luke and John, Bless the bed that I lie on.

CONTRALTO

TENOR

BASS

Mm

PIANO  
(rehearsal only)

*pp sempre legato*

6  
Four an-gels to my bed, Two to bot-tom, two to head. Two to hear me when I pray,

Mm Mm

HOLST: *Matthew, Mark, Luke and John*

2 SOLO VOICES OR SEMICHORUS

TUTTI

12

Two to bear my soul a-way. Mm Mm

8

pp Mm

Mm Mm Mm Mm

17

Mm Mm

*p sempre legato*

God is the branch, and I the flow'r, Pray God send me a bles-sed hour.

*p sempre legato*

God is the branch, and I the flow'r, Pray God send me a bles-sed hour.

*p*

21

[mouths half open]

[mouths half open]

*mp*

I go to bed some sleep to take: The Lord, He knows if I shall wake.

*mp*

I go to bed some sleep to take: The Lord, He knows if I shall wake.

*mp*

25

*Largo*

*f*

God re - ceive my soul for ev - er.

*f*

God re - ceive my soul for ev - er.

*mf*

Sleep I ev - er, sleep I nev - er, God re - ceive my soul for ev - er.

*mf*

Sleep I ev - er, sleep I nev - er, God re - ceive my soul for ev - er.

*Largo*

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Holst's arrangement dedicated to W.G. Whittaker and his singers.

This edition dedicated to David H. A. Connell, DMA, Director of the Yale Glee Club 1992-2002. Gaudeamus.

# The Song of the Blacksmith

From SIX CHORAL FOLKSONGS (H.136) (Op.36b)

HAMPSHIRE FOLKSONG  
collected by G.B. GARDINER

Arranged by  
Gustav HOLST (1874-1934)

**Moderato e maestoso**  
*ff*

SOPRANO  
Kang kang kang ki ki kang kang kang ki ki kang kang kang kang ki ki kang

CONTRALTO  
Kang kang kang ki ki kang kang kang ki ki kang kang kang kang ki ki kang

TENOR  
Kang kang kang ki ki kang kang kang ki ki kang kang kang kang ki ki kang

BARITONE  
Kang kang kang ki ki kang kang kang ki ki kang kang kang kang ki ki kang

BASS  
Kang kang kang ki ki kang kang kang ki ki kang kang kang kang ki ki kang

PIANO  
(rehearsal only)  
*ff*



HOLST: *The Song of the Blacksmith*

4

kang kang ki ki kang kang kang kang kang ki ki kang kang kang ki ki kang kang

kang kang ki ki kang kang For the

kang kang ki ki kang kang kang kang kang ki ki kang kang kang ki ki kang kang

kang kang ki ki kang kang kang kang kang ki ki kang kang kang ki ki kang kang

kang kang ki ki kang kang kang kang kang ki ki kang kang kang ki ki kang kang

*mf*

*mf*

7

kang kang kang ki ki kang kang kang ki ki kang kang kang kang ki ki kang

black-smith court-ed me, nine months and bet-ter; And first he won my heart, till he

kang kang kang ki ki kang kang kang ki ki kang kang kang kang ki ki kang

kang kang kang ki ki kang kang kang ki ki kang kang kang kang ki ki kang

kang kang kang ki ki kang kang kang ki ki kang kang kang kang ki ki kang

*p*

*p*

*p*

*p*

10

kang kang ki ki kang kang kang kang kang kang kang  
 wrote to me a let-ter. With his ham-mer in his hand, as he strikes so\_migh-ty and cle-ver, he  
 kang kang ki ki kang kang kang kang kang kang kang  
 kang kang ki ki kang kang kang kang kang kang kang  
 kang kang ki ki kang kang kang kang kang kang kang

13

kang kang kang ki ki kang kang kang ki ki kang. For the blacksmith courted me, nine  
 makes the sparks to fly all round his mid-dle. kang kang ki ki kang kang  
 kang kang kang ki ki kang kang kang ki ki kang kang. kang kang ki ki kang kang  
 kang kang kang ki ki kang kang kang ki ki kang kang. kang kang ki ki kang kang  
 kang kang kang ki ki kang kang kang ki ki kang kang. kang kang ki ki kang kang

*mf*

16

months and bet-ter; And first he won my heart, till he wrote to me a let-ter. With his  
kang kang kang kang ki ki kang kang kang kang  
kang kang kang kang ki ki kang kang kang kang  
kang kang kang kang ki ki kang kang kang kang  
kang kang kang kang ki ki kang kang kang kang

19

ham - mer in\_ his hand, as he strikes so\_ migh - ty and cle - ver,  
kang kang kang kang kang  
With his ham - mer in\_ his hand, as he strikes so\_ migh - ty and  
kang kang kang kang  
kang kang kang kang

21

migh-ty and cle-ver, migh-ty and cle-ver, kang kang kang kang kang kang kang ki ki kang. *fff*

kang kang kang kang kang kang kang kang kang kang kang kang ki ki kang. For\_ the *fff*

cle-ver, migh-ty and cle-ver, migh-ty and cle - ver. kang kang kang kang kang ki ki kang. *fff*

kang kang kang kang kang kang kang kang kang kang kang ki ki kang. For\_ the *fff*

kang kang kang kang kang kang kang kang kang kang kang ki ki kang. *fff*

kang kang kang kang kang kang kang kang kang kang kang ki ki kang. *fff*

24

*fff*

kang kang kang ki ki kang kang kang ki ki kang kang kang kang kang ki ki kang

black-smith cour-ted me, nine\_ months and bet-ter; And first he won my heart, till he

*fff*

kang kang kang ki ki kang kang kang ki ki kang kang kang kang kang ki ki kang

black-smith cour-ted me, nine\_ months and bet-ter; And first he won my heart, till he

*fff*

kang kang kang ki ki kang kang kang ki ki kang kang kang kang kang ki ki kang

27

kang kang ki ki kang kang kang kang kang kang kang\_

wrote to me a let-ter. With his ham-mer in\_ his hand, for he strikes so\_migh-ty and cle-ver,\_ he\_

kang kang ki ki kang kang kang kang kang kang kang\_

wrote to me a let-ter. With his ham-mer in\_ his hand, for he strikes so\_migh-ty and cle-ver,\_ he\_

kang kang ki ki kang kang kang kang kang kang kang\_

This block contains the musical notation for measures 27 through 29. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: 'kang kang ki ki kang kang kang kang kang kang kang\_ wrote to me a let-ter. With his ham-mer in\_ his hand, for he strikes so\_migh-ty and cle-ver,\_ he\_ kang kang ki ki kang kang kang kang kang kang kang\_ wrote to me a let-ter. With his ham-mer in\_ his hand, for he strikes so\_migh-ty and cle-ver,\_ he\_ kang kang ki ki kang kang kang kang kang kang kang\_'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

30

kang kang kang ki ki kang kang kang ki ki kang kang kang kang kang ki ki kang kang.

makes the sparks to fly all\_ round his mid-dle.\_ kang kang ki ki kang kang.

kang kang kang ki ki kang kang kang ki ki kang kang kang kang kang ki ki kang kang.

makes the sparks to fly all\_ round his mid-dle.\_ kang kang ki ki kang kang.

kang kang kang ki ki kang kang kang ki ki kang kang kang kang kang ki ki kang kang.

This block contains the musical notation for measures 30 through 32. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: 'kang kang kang ki ki kang kang kang ki ki kang kang kang kang kang ki ki kang kang. makes the sparks to fly all\_ round his mid-dle.\_ kang kang ki ki kang kang. kang kang kang ki ki kang kang kang ki ki kang kang kang kang kang ki ki kang kang. makes the sparks to fly all\_ round his mid-dle.\_ kang kang ki ki kang kang. kang kang kang ki ki kang kang kang ki ki kang kang kang kang kang ki ki kang kang.'. The piano accompaniment continues with chords and a rhythmic pattern.

Holst's arrangement dedicated to C.K.S. and the ORIANA.

This edition dedicated to David H. A. Connell, DMA, Director of the Yale Glee Club 1992-2002. Gaudeamus.

# I Love My Love

From SIX CHORAL FOLKSONGS (H.136) (Op.36b)

CORNISH FOLKSONG  
collected by G.B. GARDINER

Arranged by  
Gustav HOLST (1874-1934)

**Andante**  
*p*

SOPRANO  
A - broad as I was wal - king, one eve - ning in the spring, I heard a maid in

CONTRALTO  
A - broad as I was wal - king, one eve - ning in the spring, I heard a maid in

TENOR  
A - broad as I was wal - king, one eve - ning in the spring, I heard a maid in

BASS  
A - broad as I was wal - king, one eve - ning in the spring, I heard a maid in

PIANO  
(rehearsal only)  
*p*

6

Bed - lam so sweet - ly for to sing. Her chains she ratt - led with her hands and thus re - pli - èd she: "I

Bed - lam so sweet - ly for to sing. Her chains she ratt - led with her hands and thus re - pli - èd she:

Bed - lam so sweet - ly for to sing. Her chains she ratt - led with her hands and thus re - pli - èd she:

Bed - lam so sweet - ly for to sing. Her chains she ratt - led with her hands and thus re - pli - èd she:

13

love my love be-cause I know my love loves me!" "O cru-èl were his pa-rents who sent my love to

[closed lips]----- "O cru-èl were his pa-rents who sent my love to

[closed lips]----- "O cru-èl were his pa-rents who sent my love to

[closed lips]----- "O cru-èl were his pa-rents who sent my love to

sea, And cru-èl was the ship that bore my love from me; Yet I love his pa-rents since they're his, al-

20

sea, And cru-èl was the ship that bore my love from me; Yet I love his pa-rents since they're his, al-

sea, And cru-èl was the ship that bore my love from me; Yet I love his pa-rents since they're his, al-

sea, And cru-èl was the ship that bore my love from me; Yet I love his pa-rents since they're his, al-

sea, And cru-èl was the ship that bore my love from me; Yet I love his pa-rents since they're his, al-

sea, And cru-èl was the ship that bore my love from me; Yet I love his pa-rents since they're his, al-

HOLST: *I Love My Love*

27

though they've ru-ined me: I love my love be - cause I know my love loves me!" I love my love,  
though they've ru-ined me." [closed lips]----- I love my love,  
though they've ru-ined me." [closed lips]-----  
though they've ru-ined me." [closed lips]-----

*sotto voce*  
*pp*

34

I love my love, love my love, I love my love, love my love, I love my love, love my love,  
I love my love, love my love, I love my love, love my love, I love my love, love my love,  
*p affettuoso*  
"With straw I'll weave a gar-land, I'll weave it ve-ry fine, With ro - ses, li-lies,  
I love my love, love my love, I love my love, love my love, I love my love, love my love,

40

I love my love because I know \_\_\_\_\_ be-cause I know my love loves  
I love my love because I know \_\_\_\_\_ because I know my love loves  
daisies, I'll mix the eg-lan-tine; And I'll present it to my love when he re-tur-ns from sea. For I



47

*Animato* *accelerando*

me. For I love my love be - cause I know my love loves me.

me. For I love my love because I know my love loves me.

love my love be - cause I know my love loves me." Then,

*mf* *mf*

Just as she there sat weeping, her love, he came on land, Then,

*Animato* *accelerando*

*mf*

54

*Più mosso* *f*

He flew in - to her snow-white arms, and

He flew in - to her snow-white arms, and

hear-ing she was in Bed-lam he ran straight out of hand; He flew in - to her snow-white arms, and

hear-ing she was in Bed-lam he ran straight out of hand; He flew in - to her snow-white arms, and

*Più mosso* *f*

60

*Con passione* **ff** *Vivace*

thus re-pli-èd he: "I love my love be - cause I know my love loves me; I know my love loves me."—

thus re-pli-èd he: "I love my love be-cause I know my love loves me; I know my love loves me,—

thus re-pli-èd he: "I love my love be-cause I know my love loves me, I know my love loves me,—

thus re-pli-èd he: "I love my love be - cause I know my love loves me, I know my love loves me,—

*Con passione* **ff** *Vivace*

69

*Tempo I* **pp** *parlante* *Animato*

She said, "My love, don't frighten me, are you my love or no?"

loves me." **pp**

loves me." **pp** *mf* "O yes, my dear-est

loves me." **pp** *mf* "O yes, my dear-est

*Tempo I* *parlante* *Animato*

**pp** *mf*

77 *mf*

al - so I am return'd to make a-mends for all your in - ju - ry;

*mf*

“Al-so I am re-turn'd to make a-mends for all your in - jury;

Nan-cy, I am your love, al - so I am re-turn'd to make a-mends for all your in - ju - ry; I

Nan-cy, I am your love, al - so I am re-turned to make a - mends for all your in - ju - ry; I

84 *rallentando* **Tempo I** *sotto voce*

I love my love because I know my love loves me, loves me, my love loves me,

*sotto voce*

I love my love because I know my love loves me, loves me, my love loves me,

*p*

love my love be - cause I know my love loves me.” “So now these two are mar - ried, and

love my love be - cause I know my love loves me.”

*rallentando* **Tempo I** *sotto voce*

90

loves me; my love loves me, loves me, I love my love be-cause I  
 loves me; my love loves me, loves me, I love my love be-cause I  
 hap - py may they be, Like tur - tle doves to - ge - ther, in love and u - ni - ty. All

96

know be-cause I know my love loves me. know be-cause I know my love loves me  
 know be-cause I know my love loves me  
 pret - ty maids with pa - tience wait that have got loves at sea; I love my love be - cause I know my

102

I love my love be-cause I know my love loves me." I love my love be-cause I know my love loves me."  
 I love my love be-cause I know my love loves me." *sotto voce* I love my love, my love loves me."  
 love loves me, *sotto voce* I love my love, my love loves me."  
 "I love my love, *sotto voce* my love loves me."

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# Swansea Town

From SIX CHORAL FOLKSONGS (H.136) (Op.36b)

FOLKSONG

collected by G.B. GARDINER

Arranged by

Gustav HOLST (1874-1934)

**Allegro moderato**

SOPRANO

CONTRALTO

TENOR  
*f*

BASS  
*f*

PIANO  
(rehearsal only)  
*f*

Oh! Fare-well to you my Nan-cy, ten thou-sand times a - dieu, I'm bound to cross the

ocean, girl, once more to part with you; Once more to part from you, fine girl, you're the girl that I a - dore, But

HOLST: Swansea Town

13

Old Swansea Town once more, fine girl,  
Old Swan - sea town once more, fine girl,

still I live in hopes to see old Swansea Town once more. Old Swansea Town once more, fine girl, you're the  
Old Swansea Town once more, fine girl, you're the

*ff* *ff* *ff* *ff* *ff* *ff*

Detailed description: This block contains the first system of the musical score, measures 13 through 18. It features a vocal line with lyrics and a piano accompaniment. The key signature is D major (two sharps). The tempo is marked with a common time signature. The lyrics are: 'Old Swansea Town once more, fine girl, Old Swan - sea town once more, fine girl, still I live in hopes to see old Swansea Town once more. Old Swansea Town once more, fine girl, you're the Old Swansea Town once more, fine girl, you're the'. The piano part consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. Dynamic markings of *ff* (fortissimo) are placed above and below the piano staves.

19

you're the girl that I adore, But still I live in hopes to see old Swansea Town once more. Oh! it's now that I am

girl that I a - dore, But still I live in hopes to see old Swansea Town once more. Oh! it's now that I am

*mf* *mf* *mf* *mf* *mf* *mf*

Detailed description: This block contains the second system of the musical score, measures 19 through 24. It continues the vocal line and piano accompaniment. The lyrics are: 'you're the girl that I adore, But still I live in hopes to see old Swansea Town once more. Oh! it's now that I am girl that I a - dore, But still I live in hopes to see old Swansea Town once more. Oh! it's now that I am'. The piano part continues with the same rhythmic pattern. Dynamic markings of *mf* (mezzo-forte) are placed above and below the piano staves.

26

out at sea, and you are far be-hind, Kind letters I will write to you of the secrets of my mind; The secrets of my

34

mind, fine girl, you're the girl that I a - dore, But still I live in hopes to see old Swan-sea Town once old Swan-sea Town

40

more, Old Swansea Town once more, fine girl, you're the girl that I a dore, But still I live in more, Old Swan - sea Town once more, fine girl, Old Swansea Town once more, fine girl, you're the girl that I a - dore, But still I live in more, Old Swansea Town once more, fine girl,



HOLST: Swansea Town

46 **Più mosso** *p*

hopes to see old Swansea Town once more. Oh it's now the storm is rising, I can see it coming

[hum with closed lips] [hum]

8 hopes to see old Swansea Town once more. [hum with closed lips] [hum]

[hum with closed lips]

*p*

**Più mosso**

*p*

*p*

Detailed description: This system contains the first 16 measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Più mosso' and the dynamics are 'p' (piano). The key signature has two sharps (F# and C#). The vocal line includes lyrics: 'hopes to see old Swansea Town once more. Oh it's now the storm is rising, I can see it coming'. There are two instances of humming: '[hum with closed lips]' and '[hum]'. The piano accompaniment consists of a treble and bass clef part. The first system ends with a double bar line.

53

on, the night so dark as an-ything, we cannot see the moon; Our good old ship she is toss'd aft, our

[hum] [hum] [hum]

8 [hum] [hum] [hum]

Detailed description: This system contains the second 16 measures of the piece. It continues the vocal line and piano accompaniment. The tempo remains 'Più mosso'. The lyrics are: 'on, the night so dark as an-ything, we cannot see the moon; Our good old ship she is toss'd aft, our'. There are three instances of humming: '[hum]'. The piano accompaniment continues with treble and bass clef parts. The second system ends with a double bar line.

60

rigging is\_ all tore, But still I live in hope to see Old Swan-sea Town once more. Oh it's

[hum] [hum] [lips open]

[hum] [lips open] Oh it's

*ff* *ff* *ff* *ff*

Detailed description: This block contains the musical score for measures 60 through 66. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The key signature is D major (two sharps). The vocal line includes performance directions: [hum] and [lips open]. The piano and double bass parts are marked with *ff* (fortissimo) at the end of the section.

67

**Tempo I**

now the storm is o - ver and we are safe, are safe on shore, We'll drink strong drinks and brandies too, strong

now the storm is o-ver and we are safe on shore, We'll drink strong drinks and brandies too, to the

**Tempo I**

Detailed description: This block contains the musical score for measures 67 through 73. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The key signature is D major (two sharps). The tempo is marked **Tempo I**. The piano and double bass parts provide harmonic support for the vocal line.

73

drinks and brandies to the girls; To the girls that we a - dore, fine girls, we'll make, we'll make this ta - vern roar, And

girls that we a - dore, — To the girls that we a - dore, fine girls, we'll make this ta - vern roar, And

79

when our mon - ey is all gone we'll go \_\_\_\_\_ to sea for more. Old Swan-sea Town once more, fine

when our mon - ey is all gone we'll go to sea for more. Old Swan-sea Town once more, fine girls, we'll we'll go to sea for more.

85

*rallentando* *Lento*

girls, we'll make this ta - vern roar, And when our mon - ey is all gone we'll go to sea for more. we'll go, we'll go to sea for more.

make this ta - vern roar, And when our mon - ey is all gone we'll go, we'll go to sea for more. we'll go to sea for more.

*rallentando* *Lento*

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<b>ISRAELSBRÜNNLEIN</b> (Johann Hermann SCHEIN)	5vv/6vv
<b>FIRE SALMER</b> (Edvard GRIEG)	solo+4vv/6vv

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