

FOLK SONGS

British and Irish Folk Songs

Chorbuch für gemischten Chor a cappella
A choral collection for mixed choir a cappella

herausgegeben von / edited by
Mirjam James

Chorleiterband mit CD
Choral conductor's score with CD

Inhalt / Contents

Alphabetisches Verzeichnis der Titel / *Alphabetical index of titles*

Titel <i>Title</i>	Komponist <i>Composer</i>	Text <i>Text</i>	Besetzung <i>Scoring</i>	CD <i>CD</i>	Nr. <i>No.</i>
A rosebud by my early walk	Cedric Thorpe Davie	Robert Burns.	SATB		1
A round of three country dances in one . . .	Thomas Ravenscroft.	trad.	SATB		2
Ah, Robin, gentle Robin	William Cornish (Cornysh) . . .	Anon.	SSATB.		3
And I were a maiden	Anon.	Anon.	SSATB.		4
Ballad of green Broom	Benjamin Britten.	Anon.	SATB		5
Blow thy horn, hunter.	William Cornish (Cornysh) . . .	Anon.	SATB		6
Come live with me and be my love	William Sterndale Bennett . . .	Christopher Marlowe (?).	SATB		7
Dashing away with the smoothing iron . . .	John Rutter.	trad.	SATBarB	1	8
Finnegan's wake	Sebastian Krause	trad. aus Irland	SSATB.	2	9
Greensleeves	Ralph Vaughan Williams	trad. aus England	SSAATBB		10
I love my love	Gustav Holst	trad. aus Cornwall	SSATBB.	3	11
I'm seventeen come Sunday	Carsten Gerlitz	trad. aus Lincolnshire und Somerset	SSATB.	4	12
O waly, waly	Jan-Hendrik Herrmann	trad. aus Schottland	SSATB.		13
Quick, we have but a second	Charles Villiers Stanford	Thomas Moore	SATB		14
Remember, O thou man	Thomas Ravenscroft.	trad.	SATB		15
Salley Gardens	Ludwig Böhme	William Butler Yeats	SSAATBB	5	16
Sumer is icumen in	Anon.	Anon.	SATB or SA or TB		17
The mother-in-law	Gustav Holst.	trad. aus Wales, engl. Text: Stuart Wilson	SAM/ SAT/B.		18
The springtime of the year	Ralph Vaughan Williams	trad. aus Norfolk.	SATB bzw. SSATBB		19
Tra bo dau / Two hearts beat as one	Richard Elfyn Jones.	trad. aus Wales, engl. Text: Mary S. Jones	SSATB.	6	20
There were three ravens.	Thomas Ravenscroft.	trad.	SATB		21
Verzeichnis der Komponisten/ <i>Composers</i> , Verzeichnis der Textdichter/ <i>Authors</i> , Die CD-Aufnahme/ <i>The CD-Recording</i>					1
Vorwort					2
Foreword					3
Übersetzungen der englischen Texte ins Deutsche					81

Chorleiterband mit CD. Daneben ist eine Chorpartitur (edition*chor*) erhältlich (Carus 2.214/05)
Conductor's score with CD. A choral score is also available (Carus 2.214/05)

⊙ = CD-Zeichen = Einspielung auf CD Carus 2.214/97
Diese CD ist Bestandteil des Chorleiterbandes.
Track on the Carus CD which is included in the choral conductor's edition (Carus 2.214/97).

Titelbild / Cover: Frank Walka, Stuttgart

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Spoken versions of the text of the songs are accessible as audio files on www.carus-verlag.com/2214

Sätze in diesem Chorbuch, die nicht bei anderen Verlagen geschützt sind, können einzeln in Chorstärke beim Verlag bestellt werden. Wir weisen im Zusammenhang mit dem vorliegenden Chorbuch auf die Rechtslage, nach der das Kopieren geschützter Noten nicht erlaubt ist.
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Verzeichnis der Komponisten / Composers

Ziffer nach Doppelpunkt = Nummer in Chorbuch

figure after the colon: No. of the arrangement in the book

Bennett, William Sterndale (1816–1875): 7
Böhme, Ludwig (*1979): 16
Britten, Benjamin (1913–1976): 5
Cornish (Cornysh), William (ca. 1468–1523): 3, 6
Davie, Cedric Thorpe (1913–1983): 1
Gerlitz, Carsten (*1966): 12
Herrmann, Jan-Hendrik (*1985): 13
Holst, Gustav (1874–1934): 11, 18
Jones, Richard Elfyn (*1944): 20
Krause, Sebastian (*1979): 9
Ravenscroft, Thomas (ca. 1592–1635): 2, 15, 21
Rutter, John (*1945): 8
Stanford, Charles Villiers (1852–1924): 14
Vaughan Williams, Ralph (1872–1958): 10, 19

Verzeichnis der Textdichter / Authors

Burns, Robert (1759–1796): 1
Marlowe, Christopher (1564–1593): 7
Moore, Thomas (1779–1852): 14
Yeats, William Butler (1865–1939): 16

Die CD-Aufnahme

Homogenität, Präzision, Leichtigkeit und Witz – das ist es, was Calmus auszeichnet und zu einer der erfolgreichsten Vokalgruppen Deutschlands macht. Das Leipziger Vokalensemble begeistert sein Publikum im In- und Ausland mit einem breit gefächerten Repertoire und seiner sicht- und hörbaren Freude am Singen. Seine CD „Lied:gut“ mit deutschen Volksliedern erhielt 2009 den ECHO Klassik in der Kategorie „Klassik ohne Grenzen“.

Die Auswahl britischer und irischer Folk Songs auf der beiliegenden CD stammt aus der gleichnamigen CD-Produktion „Folk Songs“, einer Sammlung internationaler Volkslieder aus fünf Kontinenten (Carus 83.034).

The CD-Recording

A perfect blend of sound, precision, lightness and wit – these are the hallmarks of Calmus, one of the most successful vocal groups in Germany. The vocal ensemble from Leipzig has been delighting its audiences with a broad and varied repertoire both at home and abroad. The ensemble's enthusiasm can be seen and readily heard during its performances. The Calmus CD "Lied:gut", which comprises folk songs, was honoured in 2009 with the ECHO Classic award in the category of "Classic music without categories."

The enclosed CD includes a selection of British and Irish folk songs which have been taken from the CD "Folk Songs" – a collection of international folk songs from five continents (Carus 83.034).



Vorwort

In allen Jahrhunderten gab es neben der komponierten Musik europäischer Höfe und Kirchen eine lebendige Musiktradition, die von der einfachen Stadt- und Landbevölkerung gesungen und musiziert und ab dem späten 19. Jahrhundert als *folk* bezeichnet wurde.

Viele *folk songs* wurden mündlich übertragen. Dabei wurde dem Text bei der Verbreitung der Lieder eine deutlich größere Bedeutung beigemessen als den Melodien, was bis heute zu Melodievarianten führt. Durch die verschiedenen Jahrhunderte zeigten Musiker und Komponisten immer wieder Interesse an der Musikkultur jenseits der Höfe. Niederschriften populärer Musik der einfachen Gesellschaft dienten jedoch weniger der Archivierung des Liedguts, sondern wurden vielmehr aus praktischen Gründen angelegt. Die Lieder und Tänze sollten weiter gesungen und verbreitet werden und wurden deshalb schon bei der Notierung an die ihnen zugedachte Verwendung angepasst.

Eine der ausführlichsten Sammlungen weltlicher Musik der frühen Tudor-Zeit, angelegt am Hofe Heinrichs VIII., ist heute als *Henry VIII's Songbook* bekannt. Neben einer großen Anzahl an komponierten Liedern und Instrumentalstücken finden sich hier auch Werke, die auf populäre Melodien jenseits des Hofes zurückgeführt werden können.

Für die authentische Darstellung von Szenen aus der Jagd oder dem Landleben in Ballett- oder Theateraufführungen wurden besonders gern Melodien eingesetzt, die ursprünglich aus diesem Umfeld stammten. Dazu zählen *Ah, Robin, gentle Robin, And I were a maiden* und *Blow thy horn, hunter*. Da die Sänger am Hofe ausschließlich Männer waren, sind in den Fassungen vom Hofe Heinrichs VIII. diese Lieder für Männerstimmen gesetzt. Für den hier vorliegenden Band wurden sie für gemischte Stimmen aufbereitet. Dort, wo Texte nicht in den unterschiedlichen Stimmen ausgeschrieben waren, wurden sie ergänzend eingefügt.

Der Notendruck lag in England bis zum Beginn des 17. Jahrhunderts fest in königlich-aristokratischer Hand. Daher ist es bemerkenswert, dass es dem aus einfachen Verhältnissen stammenden Musiker und Komponisten Thomas Ravenscroft gelang, seine drei Anthologien *Pammelia*, *Deuteromelia* (beide 1609) und *Melismata* (1611) im Druck erscheinen zu lassen. Ravenscrofts Sammlungen vereinen Kanons, Singspiele, Strophenlieder und Balladen aus Stadt und Land, darunter viele *folk songs* aus jener Zeit, wie beispielsweise das heute noch von Kindern gesungene Lied *Three blind mice* und der in der vorliegenden Sammlung enthaltene Satz *There were three ravens*. Ravenscrofts Engagement galt ebenfalls nicht der Archivierung, sondern hatte zum Ziel, das Repertoire musikalischen Amateuren der Mittelschicht zugänglich zu machen. Daher bearbeitete auch Ravenscroft die gesammelten Lieder für seine Zwecke: Für *A round of three country dances in one* kombinierte er verschiedene Lieder miteinander. Die Flexibilität, mit der im 16. und 17. Jahrhundert das musikalische Material behandelt wurde, darf auch in der heutigen Rezeption erhalten bleiben.

Im ausgehenden 19. und beginnenden 20. Jahrhundert war die Sammelleidenschaft auf dem Höhepunkt angelangt. Zu den wichtigsten Protagonisten dieser Zeit zählen Cecil Sharp,

Ralph Vaughan Williams sowie Percy Grainger. Weitere Komponisten, wie Gustav Holst und später Benjamin Britten, haben sich von dem gesammelten Reichtum inspirieren lassen.

Auch hier war – neben dem allgemeinen Sammlerinteresse – der Aspekt der Verbreitung und Nutzung von Bedeutung. So hat Cecil Sharp die von ihm gesammelten Lieder vor allem für seine Tätigkeit als Lehrer bearbeitet. Dazu harmonisierte er die ursprünglich einstimmig vorgetragenen Lieder und glich sie durch die Ergänzung von Klavierbegleitungen der zeittypischen Liedrezeption an. In gleicher Weise bearbeitete er auch den Text gemäß den moralischen Vorstellungen seiner Zeit. Das ist beispielsweise in den Aufzeichnungen des Lieds *I'm seventeen come Sunday* nachzuvollziehen, welches sowohl von Cecil Sharp, Ralph Vaughan Williams als auch von Percy Grainger aufgeschrieben wurde. In Sharps Version fehlen die letzten beiden Strophen, die in Graingers Handschrift zu finden sind. Sie wurden bei Sharp durch eine neue Strophe ersetzt, die weder vorehelichen Geschlechtsverkehr noch ausufernden Alkoholgenuss thematisiert. Grainger dagegen hat den Text so niedergeschrieben, wie er ihm vorgetragen wurde. In seiner Bearbeitung für Chor und Blechblasensemble hat aber auch er eine Strophe ausgelassen. Wir haben in unserem Buch alle von Grainger niedergeschriebenen Strophen in einen neuen Chorsatz übernommen.

Mit der Verbreitung des Notendrucks wurden zunehmend auch die Namen der Komponisten und Dichter bekannt, deren Lieder wir heute zu den *folk songs* zählen. Der bekannteste Name in unserer Sammlung ist sicherlich Robert Burns, dessen Dichtungen und Lieder den Kern der schottischen Volkslieder bilden. Die Popularität einzelner Lieder und Balladen – beispielsweise der *Ballad of green Broom* oder Burns' *A rosebud by my early walk* – spiegelt sich in hohen Druckauflagen wider. Diese Einzelausgaben oder Blätter verzichteten auf die Notation von Melodien, die weiterhin mündlich verbreitet wurden. Auch Christopher Marlowes Gedicht *Come live with me and be my love* war schon vor William Sterndale Bennetts Vertonung im frühen 17. Jahrhundert unter dem Titel „The passionate shepherd to his love“ als Lied weit verbreitet.

Alle für das Chorbuch ausgewählten Sätze sind für Chor a capella gesetzt. Sowohl die stilistische Umsetzung (von einfachen Kanons bis zu auskomponierten Sätzen) als auch die Besetzung (von drei bis zu sechs Stimmen) spiegeln die Vielseitigkeit der *folk songs* wider. Die langen Balladen, Kanons oder Strophenlieder – ernsthaft, frech oder ironisch – haben auch heute nichts von ihrer Lebendigkeit verloren.

Suffolk, im Sommer 2018

Mirjam James

Foreword

Throughout the centuries a rich and lively music tradition in rural and urban communities existed parallel to the music written for European courts and churches. From the late 19th century this instrumental and vocal music was described as *folk*.

The majority of *folk songs* were passed on orally. The text was often valued more than the tune, which explains the still existing differences in tunes to the same text. Throughout the years musicians and composers showed great interest in the musical cultures beyond the courts by notating these tunes. However, transcripts of the songs and dances popular with plebeian communities were not intended as an archive, but to be shared further, with a clear use and audience in mind, which led to immediate alterations of the musical material.

One of the largest collections of secular music of the early Tudor-period was compiled at the court of Henry VIII. Today it is known as *Henry VIII's Songbook*. Besides a huge number of composed vocal and instrumental pieces, a number of popular works from life beyond the court are also included. These tunes were used in ballet or theatre productions to illustrate hunting or country life scenes and were therefore inspired by their original surroundings. *Ah, Robin, gentle Robin, And I were a maiden* and *Blow thy horn, hunter* are examples of such songs. Because the singers at court were male, all versions in Henry VIII's Songbook are set for male voices only. In the present publication they have been adapted for mixed choirs. Lyrics were added to individual parts where they were missing in the original manuscripts.

At the beginning of the 17th century music publishing in England was almost entirely in royal and aristocratic hands. Therefore it is quite astonishing how musician and composer Thomas Ravenscroft managed to publish his three anthologies *Pammelia*, *Deuteromelia* (both 1609), and *Melismata* (1611). Ravenscroft's collection combines rounds, plays, songs and ballads set in cities and the country. He included a huge number of folk songs of the time, which are still well known today. The best known are the children's song *Three blind mice* and *There were three ravens*, the latter of which is included in the present collection. Also in Ravenscroft's case publication was not meant as an archive, but a way to introduce the musical repertoire to amateurs of higher social classes. He therefore made changes to the collected material. By way of example: for *A round of three country dances in one* he combined three different songs into one. The flexibility with which the musical material was treated in the 16th and 17th centuries can be an example for us today.

The passion of collecting folk tunes and songs was at its peak at the end of the 19th and the beginning of the 20th century. The most important protagonists include – amongst others – Cecil Sharp, Ralph Vaughan Williams and Percy Grainger. Other composers, such as Gustav Holst or in later years Benjamin Britten, were also inspired by the collected material.

Collections were not only made for purposes of general interest but also led to practical use. Cecil Sharp harmonized all songs and added a piano accompaniment which represents the typical *Lieder* convention of the time. As a teacher, he wanted to make the material accessible to his pupils. For that reason

he also adapted the text to suit the moral ideas of the time, which can be shown in the different transcripts of the song *I'm seventeen come Sunday*. The song was collected and used by all three, Cecil Sharp, Ralph Vaughan Williams and Percy Grainger. In Sharp's version the last two verses, that can be found in Grainger's handwriting, are missing, but are replaced by a new final verse, which glossed over premarital sex or excessive alcohol consumption. Grainger wrote down the text as it was sung to him. But even he did not include one of the offending verses in his arrangement for choir and brass. In the present collection we have finally included all verses collected by Grainger in a new choral arrangement.

With music print becoming readily available, printing of popular songs for wider use also increased, which subsequently spread the names of poets and composers. A number of such songs are counted as folk songs today. The most famous name in our collection is probably Robert Burns, whose poems and songs are at the heart of Scottish folk culture. The popularity of songs and ballads such as the *Ballad of green Broom* and Burns' *A rosebud by my early walk* can be measured by large numbers of prints. Such popular pieces were published as individual broadsides which only included the lyrics. Tunes continued to be passed on orally. That also explains the variations of the tune of Christopher Marlowe's poem *Come live with me and be my love*, which was already well known in the early 17th century before William Sterndale Bennett wrote his catchy version. In earlier times this popular song was known as "The passionate shepherd to his love".

All settings in this collection are for a cappella choir. Both stylistic realizations (from simple rounds to fully composed settings) and line-up (three to six voices) illustrate the versatility of folk songs. The ballads, rounds and songs – serious, cheeky, or ironic – have not lost any of their freshness.

Suffolk, summer 2018

Mirjam James

2 A round of three country dances in one

Text und Melodie: trad.
Satz: Thomas Ravenscroft (ca. 1592–1635),
in: *Pammelia*, 1609

3

Soprano
Now foot it as I do, — Tom boy Tom, now foot it as I do,

2

Alto
Rob - in Hood, Rob - in Hood, said Lit - tle John, come dance be - fore the

4

Tenore
The cramp is in my purse full — sore, no mo - ney will bide there -

1

Basso
Sing af - ter fel - lows as you hear me, a toy

4

Swi - then - a.* Now foot it as I do, — Tom bo' — not I do,

Queen - a,* Rob - in Hood, Rob - in Hood, s — John, ce be - fore the

in - a.* And if I had —, O light - ly then would I

is seen - a,* sing af - ter as hear me, a toy that sel - dom

8

Swi - then - —ough must trick it all a - lone, till

Quee in a red pet - ti - et, a

- a, three coun - try danc - e

* Alle gedruckten As (-a) werden als separater A-Laut gesungen. / All "-a" printed in ita.

oe sung as

-sounds (u,

er ,

3 Ah, Robin, gentle Robin

Text: Anonymus
 Melodie und Satz: William Cornish (Cornysh) (ca. 1465/68–1523)
 in: *Henry VIII's Songbook*,
 eingerichtet von Mirjam James (*1973)

Soprano II

Alto

4

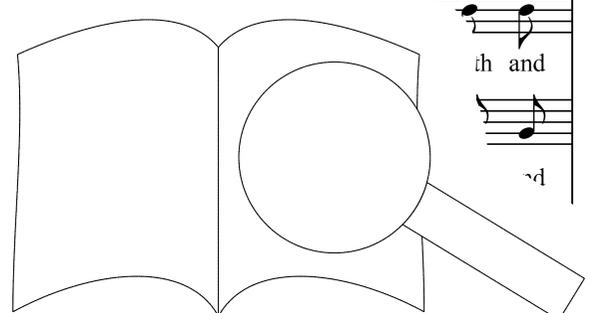
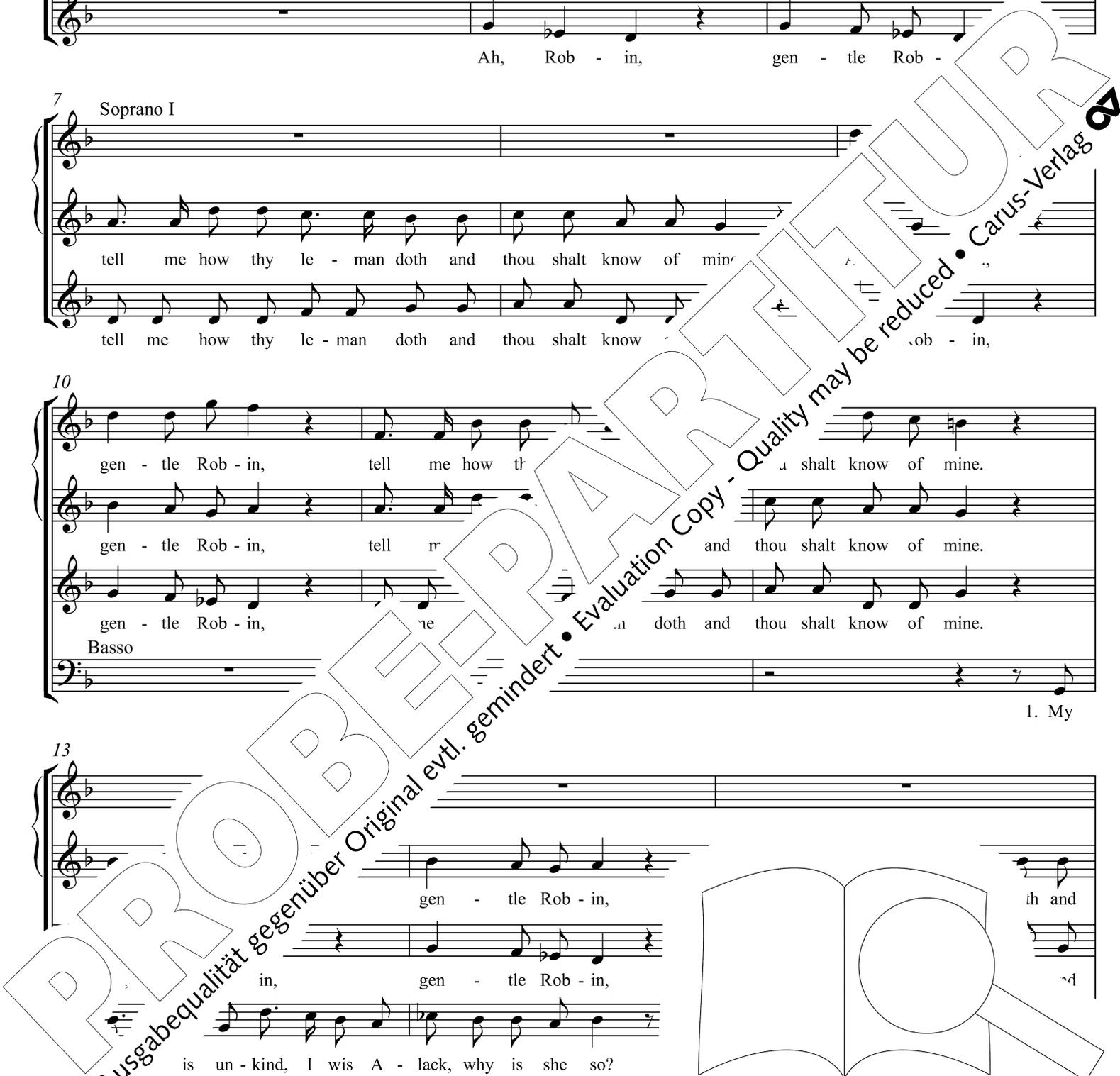
7 Soprano I

10

Basso

13

* ien. ...lover / Geliebte



16

Ah, Rob - in, gen - tle Rob - in, tell me how thy le - man doth and
 thou shalt know of mine. Ah, Rob - in, gen - tle Rob - in, tell me how thy le - man doth and
 thou shalt know of mine. Ah, Rob - in, gen - tle Rob - in, tell me how thy le - man doth and
 yet she will say no.

20

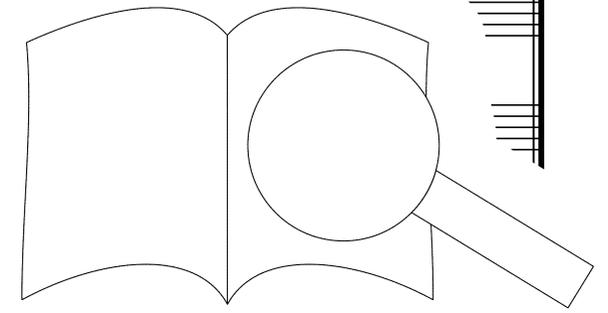
thou shalt know of mine. Ah, Rob - in, gen - tle Rob - in, tell me how thy le - man doth and
 thou shalt know of mine. Ah, Rob - in, gen - tle Rob - in, tell me how thy le - man doth and
 thou shalt know of mine. Ah, Rob - in, gen - tle Rob - in, tell me how thy le - man doth and
 Tenore
 2. I can - not think such dou - ble - nee - ded in

23

tell me how thy le - man doth and Ah, Rob - in, tell me how thy le - man doth and Ah, Rob - in, tell me how thy le - man doth and Ah, Rob - in, tell me how thy le - man doth and
 tell me how thy le - man doth and Ah, Rob - in, tell me how thy le - man doth and Ah, Rob - in, tell me how thy le - man doth and Ah, Rob - in, tell me how thy le - man doth and
 tell me how thy le - man doth and Ah, Rob - in, tell me how thy le - man doth and Ah, Rob - in, tell me how thy le - man doth and Ah, Rob - in, tell me how thy le - man doth and
 faith my la - dy lov - ed ge for no new.

26

gen - tle me how thy le - man doth and thou shalt know of mine. tell me how thy le - man doth tell me how thy le - man doth
 tell me how thy le - man doth tell me how thy le - man doth tell me how thy le - man doth tell me how thy le - man doth
 tell me how thy le - man doth tell me how thy le - man doth tell me how thy le - man doth tell me how thy le - man doth



4 And I were a maiden

Text, Melodie und Satz: Anonymus (um 1518),
in: *Henry VIII's Songbook*,
eingichtet von David James (*1950)

Soprano I

1. And I were a maid - en, as man - y one _____ is, for
2. When I was a wan - ton wench of twelve year of _____ age, these
3. When I _____ was come _____ to the age of fif - teen year in

Soprano II

1. And I were a maid - en, as man - y one is, for
2. When I was a wan - ton wench of twelve year of age, these
3. When I was come to the age of fif - teen year in

Alto

1. And I were a maid - en, as man - y one _____ is, _____
2. When I was a wan - ton wench of twelve year of _____ age,
3. When I _____ was come to the age of fif - teen _____ ye

Cantus

Tenore

1. And I were a maid - en _____ as man - y one _____
2. When I was a wan - ton wench of twelve year of _____ of
3. When I _____ was come to _____ the age of fif

Basso

1. And I were a maid - en, as man _____ - _____ for
2. When I was a wan - ton wench of twelve _____ c. _____ these
3. When I _____ was come _____ to the age of _____ ar in

5

all the gold in Eng - land not do a - miss.
cour - tiers with their a - dled my cour - age.
all this lond* nei - ther free .ght I had no peer.

all the gold in would not do a - miss.
cour - tiers with their they kin - dled my cour - age.
all this lond nei me - thought I had no peer.

all the g I would not do a - miss.
cour - tiers with theirs nor bond they kin - dled my cour - age.
all this lond nei nor bond me - thought I had no peer.

Eng - land I
a - mours they
nei - ther free nor bond me -

all the gold in Eng - land
cour - tiers with their a - mours
all this lond nei - ther free nor bond

* lond

7 Come live with me and be my love

Text: Christopher Marlowe (1564–1593)
 zugeschrieben („The Passionate Shepherd to his love“)
 Melodie und Satz: William Sterndale Bennett (1816–1875), ca. 1846

With spirit

Soprano

f

1. Come live with me _____ and be my love, _____ and we will all _____ the plea - sures
 2. There will I make _____ thee beds of ros - es _____ with a thou - sand fra - grant

Alto

f

1. Come live with me _____ and be my love, _____ and we will all _____ the plea - sures
 2. There will I make _____ thee beds of ros - es _____ with a thou - sand fra - grant

Tenore

f

1. Come live with me _____ and be my love, _____ and we will all _____
 2. There will I make _____ thee beds of ros - es _____ with a tho -

Basso

f

1. Come live with me _____ and be my love, _____ and _____ the ca - sures
 2. There will I make _____ thee beds of ros - es _____ with a tho - sand fra - grant

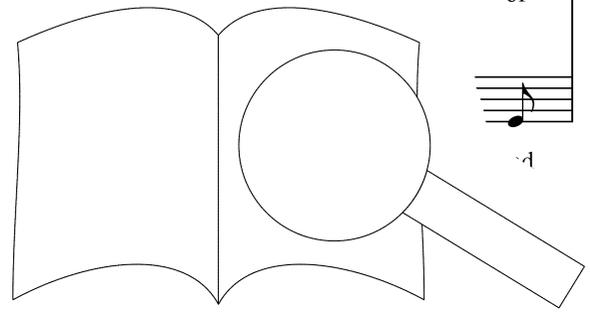
4

prove _____ that hill and of _____ and a field, _____ that hill and
 po - sies, a cap of _____ d a kir - tle,* a cap of

prove _____ - ley, dale and field, _____ hill and
 po - sies - ers and a kir - tle, cap of

prove h. _____ and of val - - ley, dale _____ hill and
 of flow - - ers and of

pc _____ that hill and of val - - ley, _____
 sies, a cap of flow - - ers _____



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val - ley, dale and a field, and all the crag - gy moun - tains
 flow - ers and a kir - tle em - broid - er'd all with leaves of

val - ley, that dale and a field, and all the crag - gy moun - tains
 flow - ers and a kir - tle em - broid - er'd all with leaves of

val - ley, dale and a field, and all the crag - gy moun - tains
 flow - ers and a kir - tle em - broid - er'd all with leaves of

val - ley, dale and a field, and all the crag - gy moun - tains
 flow - ers and a kir - tle em - broid - er'd all with leaves of

yield. There will we sit up - on the rocks,
 myr - tle. The shep - herd swains * shall dance and sing

yield. There will we sit up - on the rocks,
 myr - tle. The shep - herd swains * shall dance and sing

yield. There will we sit up - on the rocks,
 myr - tle. The shep - herd swains * shall dance and sing

yield. There will we sit up - on the rocks,
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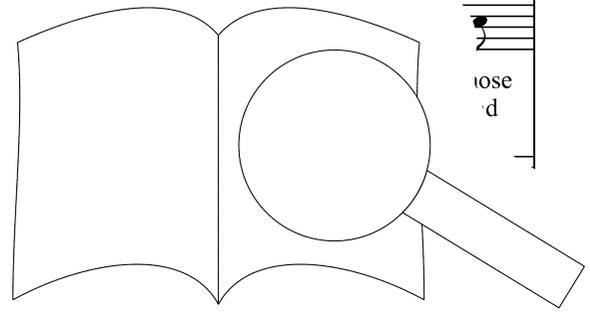
shep - he by shal - low riv - ers to whose
 light The shep - herd swains shall dance and

shep - he by shal - low riv - ers to whose
 light The shep - herd swains shall dance and

their flocks, by sha
 morn - ing. The she

the and rocks, by sha -
 and sing, the shep -

* swains young men / young youths / Jugend vom Lande



16

p falls _____ me - lo - dious birds *pp* sing mad - ri - gals. *f* And if these
sing _____ for thy de - light each May morn - ing. If these de -

p falls _____ me - lo - dious birds *pp* sing mad - ri - gals. *f* And if these
sing _____ for thy de - light each May morn - ing. If these de -

pp falls _____ me - lo - dious birds _____ sing mad - ri - gals. *f* And if these
sing _____ for thy de - light _____ each May morn - ing. If these de -

p falls _____ me - lo - dious birds *pp* sing mad - ri - gals. *f* Ar e
sing _____ for thy de - light each May morn - ing.

19

plea - sures may thee move, _____ } then live with me a. my
lights _____ thy mind may move, _____ }

plea - sures may thee move, _____ } then live _____ and be my
lights _____ thy mind may move, _____ }

plea - sures may thee move, _____ } _____ and be my
lights _____ thy mind may move, _____ }

plea - sures may thee move, _____ } with me _____ and be my
lights _____ thy mind may move, _____ }

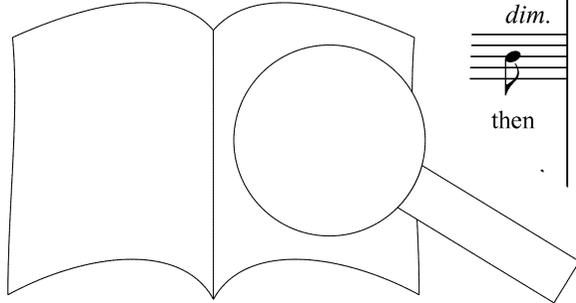
22

love, _____ ,nts _____ sures may thee move, _____ } then live with *dim.*
lights _____ thy mind may move, _____ }

love, _____ these plea - sures may thee move, _____ } then live with *dim.*
de - lights _____ thy mind _____ }

ff { and if these plea - sures *dim.*
If these de - lights _____ thy _____ then

ff { and if _____ these plea - sures *dim.*
If these _____ de - lights _____ thy _____ then



25

me _____ and be my love, then live with me _____

me _____ and be my love, _____ then live with me _____

live with me _____ and be my love, _____

live with me _____ and be my love, then live, then

28

_____ and be my love, _____

_____ and be my love, _____

then live with me _____

live, then live with my love, _____ then

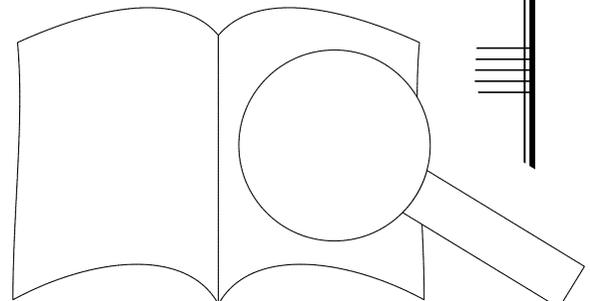
31

me _____ and be my love. _____

then live with me _____

with me, then live wi

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9 Finnegan's wake ☉

Text und Melodie: trad. aus Irland (um 1850)
Satz: Sebastian Krause (*1979)

de ge de ge

Soprano I, II
Alto
Tenore Basso

mf Deng de ge deng de ge deng deng. 1. Tim

mf Deng de ge deng deng deng deng de ge de ge deng deng deng deng de ge deng deng. 1. Tim

mf Deng de ge deng deng deng deng deng deng deng deng deng de ge deng deng. 1. Tim

5

Fin - ne - gan lived in Wat - ling Street, a gen - tle - man I - rish,

Fin - ne - gan lived in Wat - ling Street, a gen - tle - man I He

Fin - ne - gan lived in Wat - ling Street, a gen - y odd. He

9

had a tongue both rich and sweet d he car - ried a hod. Now

had a tongue both rich swee in the world he car - ried a hod. Now

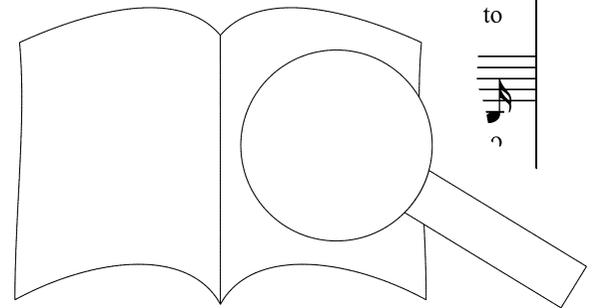
had a tongue to rise in the world he car - ried a hod. Now

13

- pling way, with a love of t' to

of tip - pling way, with a love of

had a sort of tip - pling way, with a love of



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17

help him on his way each day, he'd a drop of the cra - tur ev - e - ry morn.

help him on his way each day, he'd a drop of the cra - tur ev - e - ry morn.

help him on his way each day, he'd a drop of the cra - tur ev - e - ry morn.

21

Whack fol de da now dance to your part - ner, 'round the floor ye trot - ters shake, was -

Whack fol de da now dance to your part - ner, 'round the floor ye trot - ters st

Whack fol de da now dance to your part - ner, 'round the floor ye s . it the

26

truth I told you; lots of fun at Deng deng deng deng

truth I told you; lots of wake. Deng deng deng deng

truth I told you' .1 Fin - ne - gan's wake. Deng deng deng deng

30

de ge de er

deng Ooh, mp

ng. Ooh,

deng. Ooh, mf

2. One morn - ing Tim felt ratl.

34

ooh, _____ ooh. _____

mf

ooh, _____ so they car-ried him home, his

He fell from a lad-der and broke his skull, so they car-ried him home, his

made him shake. Ooh, _____ ooh, _____

38

rit.

im Tempo

mf

They wrap-ped him up in a nice clean sheet, they laid

p

corpse to wake. Doo _____

corpse to wake.

p

doo _____

42

rit.

on the bed ...

mf

with a nag-gin of whis- h:

mf

with at his feet, a bar-rel of por-ter at his head.

47

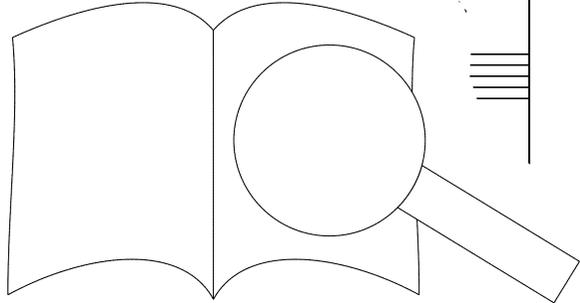
Tempo I

p

W' uance to your part-ner, 'round'

now dance to your part-ner, 'roun

fol de da now dance to your part-ner, 'rour



51

f was - n't it the truth I told you; lots of fun at Fin - ne - gan's wake.

f was - n't it the truth I told you; lots of fun at Fin - ne - gan's wake.

f was - n't it the truth I told you; lots of fun at Fin - ne - gan's wake.

55

mf de ge de ge de ge de ge

Deng deng deng deng deng deng deng deng deng.

mf Deng deng deng deng deng deng deng. deng deng deng.

Deng deng deng deng deng deng deng.

mf Deng deng deng deng deng der dm

59

doo doo doo doo doo doo

doo doo doo doo doo doo

at the wake when Mis - sis for lunch. First they brought in

dm dm dm dm dm dm dm

63

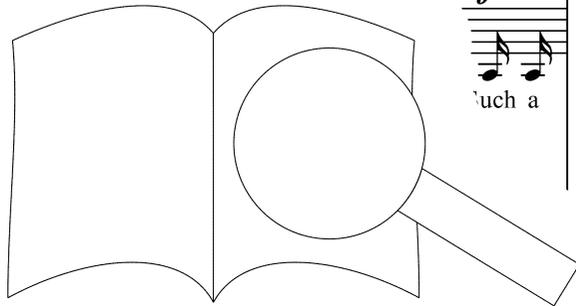
dc doo doo doo doo doo doo

doo doo doo doo doo doo

men piped to - bac - co and whis - key punch. The

dm dm dm dm dm dm

f uch a



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68 ... said

doo doo

love - ly corpse did you ev - er see? Ar - rah Tim, my dear, why did you die?" Doo doo

Doo doo doo doo doo doo doo doo doo doo doo doo "Ah hold your whislt!"

dm dm

73 Pad - dy Ma - gee.

doo doo. Deng de ge deng deng deng de ge deng deng deng der

doo doo. Deng de ge deng deng deng de ge deng deng

Whack fol de da now dance to your part - n' ti.

dm dm. Deng de ge deng deng deng de deng deng

77

deng deng

deng deng deng deng deng deng deng deng deng deng deng deng deng deng deng

trot - ters shake, was - n't he I told you; lots of fun at

deng deng

81

de ge de ge deng deng

deng deng deng deng deng deng deng deng deng deng deng deng deng deng deng

Deng deng deng deng deng deng deng deng deng deng deng deng deng deng deng

deng deng deng deng deng deng deng deng deng deng deng deng deng deng deng

85

"Bid - dy," she said, "you're wrong, I'm sure."

Peg - gy O' Con - nor took in to moan.

mf Dum dum doo *f* dum dum doo. But

mf Dum dum doo *f* dum dum doo. But

89

mf Shoo shoo shoo shoo shoo shoo

Bid - dy gave her a smack in the gob and sent her sprawl - ing

Bid - dy gave her a smack in the gob and sent her floor. Then

93

such a war did soon en

such a war did soon en -

such a war did as wo - man to wo - man and man to man, Shil -

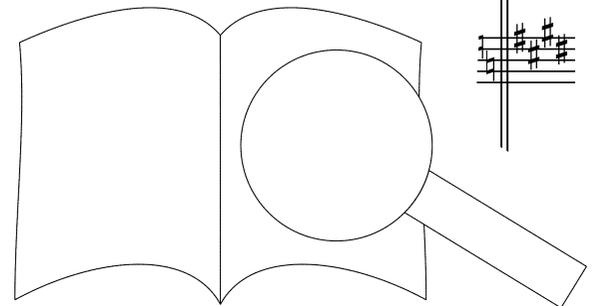
Ah.

97

and a hell of a

..ll did en - gage and a hell of

- lagh law all did en - gage and a hell of



101 immer schneller werdend

Mick - ey Ma - lo - ney dropped his head as a nag - gin of whis - key flew at him. It

Mick - ey Ma - lo - ney dropped his head as a nag - gin of whis - key flew at him. It

Mick - ey Ma - lo - ney dropped his head as a nag - gin of whis - key flew at him. It

105 rit.

miss - ed him, fall - ing on the bed, and the whis - key splat - tered o - ver

miss - ed him, fall - ing on the bed, and the whis - key splat - tered

miss - ed him, fall - ing on the bed, and the whis - key o . m.

109 frei im Tempo

Ah. p

Ah. p

god, he moves, and see him thy ris - ing from the bed, says:

Ah. p

113 Tempo I

"Fling y is take blaz - es, thun - der - ing " head?"

round like blaz - es, thun - der - i

your whis - key round like blaz - es, thun - der -

117

Whack fol de da now dance to your part - ner, 'round the floor ye trot - ters shake,
 Whack fol de da now dance to your part - ner, 'round the floor ye trot - ters shake,
 Whack fol de da now dance to your part - ner, 'round the floor ye trot - ters shake,

121

was - n't it the truth I told you; lots of fun at Fin - ne - gan'
 was - n't it the truth I told you; lots of fun at Fir
 was - n't it the truth I told you; lots of fun

125

de ge de ge der
 Deng deng deng deng deng deng
 Deng deng deng deng de
 Deng deng deng deng d'
 deng deng deng deng
 Deng deng deng deng

128

deng of fun at Fin - ne - gan's wake.
 Lots of fun at
 deng deng. Lots of fun at

11 I love my love ☉

Text und Melodie: trad. aus Cornwall,
aufgeschrieben von George Barnet Gardiner (1852–1910)
Satz: Gustav Holst (1874–1934),
in: *Six Choral Folksongs*, op. 36b, No. 5

Andante

p

Soprano
1. A - broad as I was walk - ing, one eve - ning in the spring, I

Alto
1. A - broad as I was walk - ing, one eve - ning in the spring, I

Tenore
1. A - broad as I was walk - ing, one eve - ning in the spring, I

Basso
1. A - broad as I was walk - ing, one eve - ning in the spring, I

5

heard a maid in Bed - lam* so sweet - ly for to sing; she rat - tled

heard a maid in Bed - lam so sweet - ly for she rat - tled

heard a maid in Bed - lam so sweet - ly for her chains she rat - tled

heard a maid in Bed - lam so sweet - ly for sing; her chains she rat - tled

10

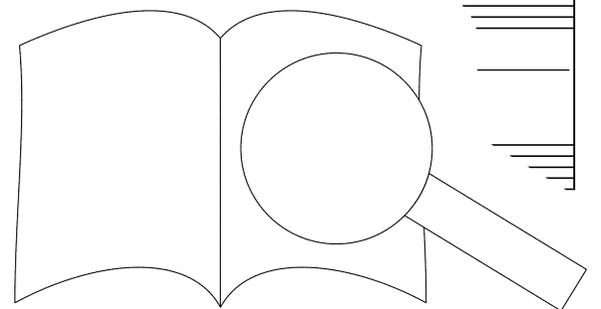
with her hands, and "I love my love be - cause I know my —

with her hands, and she: (closed lips)

thus re - pli - ed she: —

with her hands, and thus re - pli - ed she:

* Bethlem, alternative name for the English lunatic asylum „Bethlem Royal Hospital“, die u. a. für ihre me.
Bedlam, alternative name of the English lunatic asylum “Bethlem Royal Hospital”, which is known



as inhuman as in the 17th century

15 *mf*

love loves me! 2. O, cru - el were his par - ents who sent my love to sea, and

2. "O, cru - el were his par - ents who sent my love to sea, and

2. "O, cru - el were his par - ents who sent my love to sea, and

2. "O, cru - el were his par - ents who sent my love to sea, and

21

cru - el was the ship that bore my love from me; yet I love hi

cru - el was the ship that bore my love from me; yet

cru - el was the ship that bore my love from me; his ents

cru - el was the ship that bore my love f ais par - ents

26

since they're his al - though they've ruin - ed me' be - cause I know my

since they're his al - though they've rui (closed lips)

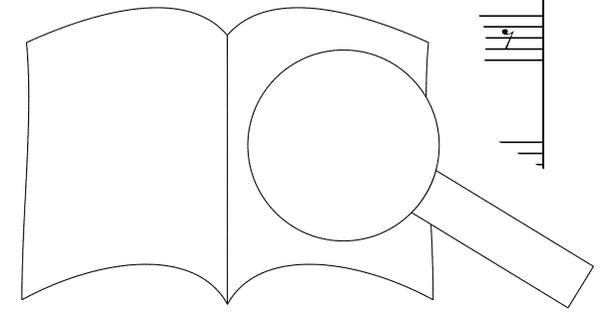
since they're his al - though (closed lips)

since they're his me:" (closed lips)

31

love love my love, I love

I love my love, I



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,
 gar - land, I'll weave it ve - ry fine; with ro - ses, lil - ies,

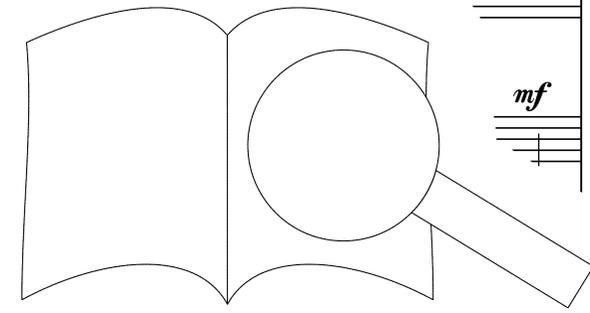
I love my love be - cause I know,
 I love my love be - cause I know,
 dai - sies, I'll mix the eg - lan - tine; and I'll pr when

be - cause I know my love loves love my love, be -
 be - cause I know my love loves For I love my love, be -
 he re - turns from sea my love, be - cause I know my

cause my love loves me.
 my love loves
 lo, "me."
 4. Just as she there sat weep - ing,

mf

accel. e cresc.



Più mosso

f

he__ flew in - to her

he__ flew__ in - to her

hear - ing she was_ in Bed - lam, he ran straight out of hand; he__ flew__ in - to her

hear - ing she was_ in Bed - lam, he ran straight out of hand; he__ flew in - to her

Con passione

ff

snow-white arms, and_ thus re - pli - ed he: "I love my love, be - cause I

snow-white arms, and_ thus re - pli - ed he: "I love my love, be - cau

snow-white arms, and_ thus re - pli - ed he: "I love my love

snow-white arms, and_ thus re - pli - ed he: "I love know my

Vivace

pp

love loves me; I know my love 5. She

love loves me; I know my loves me." *pp*

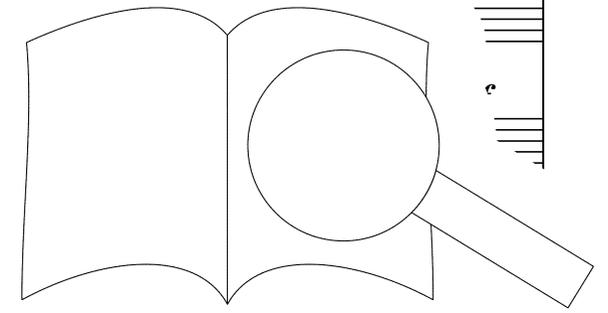
love loves me; I know my me, loves me." *pp*

love loves me; loves me, loves me." *pp*

love loves me; loves me, loves me." *pp*

Tempo I parlante

said: en me; are_ you my love ne"



76

Animato

mf

“Al - so I
 “Al - so I
 yes, my dear - est Nan - cy, I am your love, al - so I
 yes, my dear - est Nan - cy, I am your love, al - so I

80

am re - turn'd to make a - mends for all your in - ju - ry;
 am re - turn'd to make a - mends for all your
 am re - turn'd to make a - mends for all your in -
 am re - turn'd to make a - mends for ir - ry; I

84

mpo I sotto voce
 I love my love, my love loves me,
 I love I know my love loves me,
 love my love, be - love loves me.” 6. So
 love my lo - low my love loves me.”

88

my love loves me, loves loves me,
 my love loves me, lo
 n ese two are mar - ried, and ha



92

loves me, I love my love be - cause I

loves me, I love my love be - cause I

tur - tle doves to - geth - er, in love and u - ni - ty. All

96

know, be - cause I know my

know, be - cause I know

pret - ty maids with pa - tience wait that have got loves

100

me. my love be - cause I

me. I love my love be - cause I

love my love be - cause I love loves

103

know me."

loves *sotto voce* I love my love,

I love my love,

12 I'm seventeen come Sunday ☉

Text und Melodie: trad. aus Lincolnshire und Somerset,
aufgeschrieben von Percy Grainger (1882–1961)
Satz: Carsten Gerlitz (*1966)

Schnell ♩ = 94 *mf*

Soprano I
Fo-ther did - le ay fo - ther did - le ay ay

Soprano II
mf
wee fo - ther did - le ay ay ay ay

Alto
mf
m m m m m m m m m m m

Tenore
mf
wee wee

Basso
mf
rmm rmm rmm rmm rmm rmm

5 *f* wok fol lare did - le - i do n.

f wok fol lare did - le - i *p* did - le - did - le - did - le - did - le did m

f wok fol lare did - le - i *mf* m m m m m m m

f wok fol lare did - le - i *mf* wee

f wok fol lare did - le - i .. As (2.) I rose up one stock - ings white and her

wok fol lare did - le - i rmm rmm

10 *rit.* *a tempo*

m m m a pret - ty maid just and her

m o - ver - took a pret - ty fair maid, just and her

did - le ay o st her

.. As (2.) May morn - ing so ear - ly, I c and her buck - ling shone like sil - ver, she ha

.. As (2.) did - le - ay rm. a - ty ...

as the sun was — dawn - ing, with me } rue rum ray, fo - ther did - le ay
 hair hung round on her shoul - der, with me }

as dawn - ing, with me } ay did - le do
 hair shoul - der, with me }

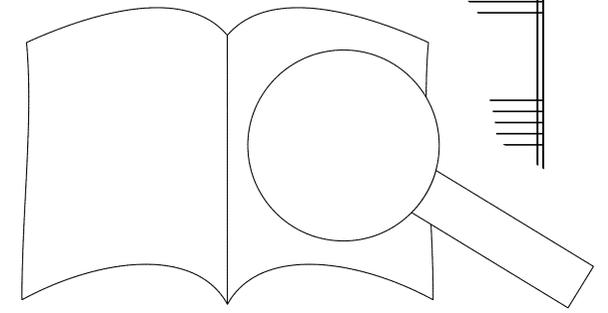
as dawn - ing, with me } rue rum ray, fo - ther did - le ay
 hair shoul - der, with me }

8 as the sun was — dawn - ing, with me } ay - did - le dee did - le fo - ther did - le ay
 hair hung round on her shoul - der, with me }

ah dawn - ing, with } rue ray fo
 shoul - der, with }

f wok fol lare did - le - i - do, *mp* wok fol lare
f wok fol lare did - le - i - do, *mp* wok fol lare did - le - i - do, *mf*
f did - le - i - do, *mp* ooh m m m
f did - le - i - do, *mp* ooh
f wok fol lare did - le - i - do, rmm rmm rmm rmm

ay fo - ther d' fol lare did - le - i
 fo - ther did - wok fol lare did - le - i
 m m wok fol lare did - le
 wok fol lare did - le
 1. rmm rmm rmm wok fol lare did - le
 2.



31

mp *p*

ooh ooh

p *mp*

did - le - i did - le - i fo - ther did - le - i rue rum ray

mp

ooh rue rum ray doo doo

mp

ooh hm She ans-wered me right

- (3.) are you go - ing, my pret - ty fair maid, where are you go - ing, my hon - ey?" }
 (4.) old are you, my pret - ty fair maid, how old are you, my hon - ey?" }
 (5.) take a man, my pret - ty fair maid, will you take a man, my hon - ey?" }

36

rit. *a tempo*

"I'm on er - rand for me - mum - my";
 "I am se - ven - teen come Sun - day"; } with me rue rum ray,
 "I durst not for my - mum - my,"

ooh hm mum - my, Sun - day, } with me
 come mum - my,

hm mum - my, Sun - day, } fo - ther did - le ay
 come mum - "

cheer - ful - ly hm dee did - le fo - ther did - le ay

hm rue ray fo ay

41

f *mf*

wok fol lare did' 6. Will you come down to me mum - my's house when the

mp

wok fol ooh

mp

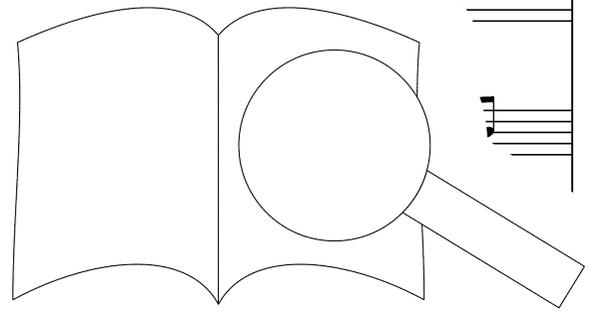
- do,

ok did - le - i - do,

mf

wok fol lare did - le - i - do,

4. "How -
 5. "Will you



47

P *rit.* *ppp a tempo*

moon is bright and clear - ly, and I'll come down and let you in and me mum-my shall not —

P.

ooh _____ come down let you in

P

ooh _____ come down let you in

ooh _____

ooh _____

ooh _____

52

hear me", with me rue rum ray, fo - ther did - le ay wok *f* *rit.*

ppp *ppp*

s s mh fo - ther did - i

ppp

s s! mh mh did - le - i

mh fol lare did - le - i

mh *ppp*

mh wok fol lare did - le - i

57

mp

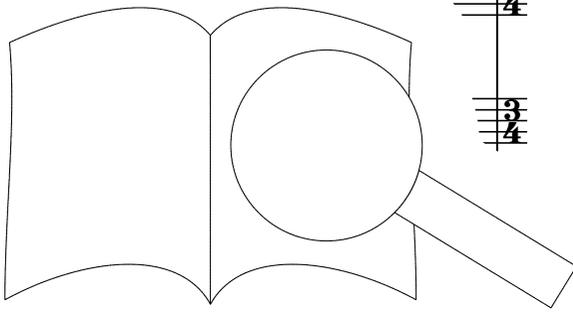
Ooh_

mp

down to her mum-my's house when the moo

p

rmm rmm rmm — rmm rmm



62

rit. *a tempo*

let me in ooh did - le -

came down let me in ooh did - le -

came down let me in ooh did - le -

8 she came down and let me in and I laid in her arms till morn-ing, with me rue rum ray,

rmm rmm let me in ooh

67

f *mf*

li - del - did - le - li - del - li - del wok fol lare did - le - i - do, do. 8. Oh

li - del - did - le - li - del - li - del wok fol lare did - le - i - do,

li - del - did - le - li - del - li - del did - le - i ooh

hm hm

wok do, ooh

72

mf *rit.* *f a tempo*

sol - dier lad, his .g. It's drum and fife is my de - light and a

and fife my de - light and a

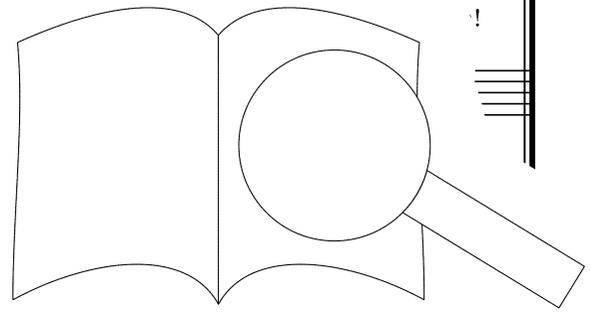
ooh

ooh

pint o' rum in the morn - ing, with me rue rum ray, fo - ther did - le ay
 pint o' rum in the morn - ing, with me rue rum ray, rum fo - ther did - le
 pint o' rum in the morn - ing, with me rue rum rum rum rum
 pint o' rum in the morn - ing, with me rue rum rum rum rum
 pint o' rum in the morn - ing, with me rue rum rum rum

wok fol lare _____ *a tempo*
 wok fol lare _____ *mf* wee _____
 wok fol lare _____ *mf* .1 m
 wok fol lare fol lare
 wok f rmm rmm rmm

ay fo - ther did lare did - le - i stomp! oh!
 fo - ther did - le wok fol lare did - le - i stomp! oh!
 m m wok fol lare did - le
 wok fol lare did - le
 rmm rmm rmm wok fol lare did - le



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13

wide I can - not go o'er and nei - ther have I wings to

p *p* *mf*

doo I wings to

p *p* *mf*

doo I wings to

p *mf*

doo doo doo doo wings to

16

fly. Give me a boat that will car - ry two,

fly, to fly. Doo doo doo doo

fly. Doo doo doo

fly, wings to fly. Doo doo

20

row, my love and I, ar 2. O, down in the

doo I.

doo my love and I. 2. O, down in the

doo. w, my love and I.

25

mead *mp* ay, a - gath' - ring flow'rs fine and

a doo doo foo tum doo doo foo tum d

as the oth - er day, a - gath' - r

the oth - er day

rs fine



gay, a - gath' - ring_ flow'rs both red and_ blue, I lit - tle

foo tum doo doo_ foo tum doo doo_ foo tum doo doo_ foo tum doo doo blue_

gay, a - gath' - ring flow'rs, red and blue,

gay, a - gath' - ring flow'rs, red and blue,

thought what love can_ do, can do.

doo doo can do.

doo doo can do.

doo doo. I lit - tle thought what love

doo doo. I lit - tle thought what love

back up a - gainst some oak, think - ing that he .ree, but first he_

back up a - gainst some oak, think - y_ tree, but first he_

back up a - gainst some oak. think was a trust - y tree, but first he

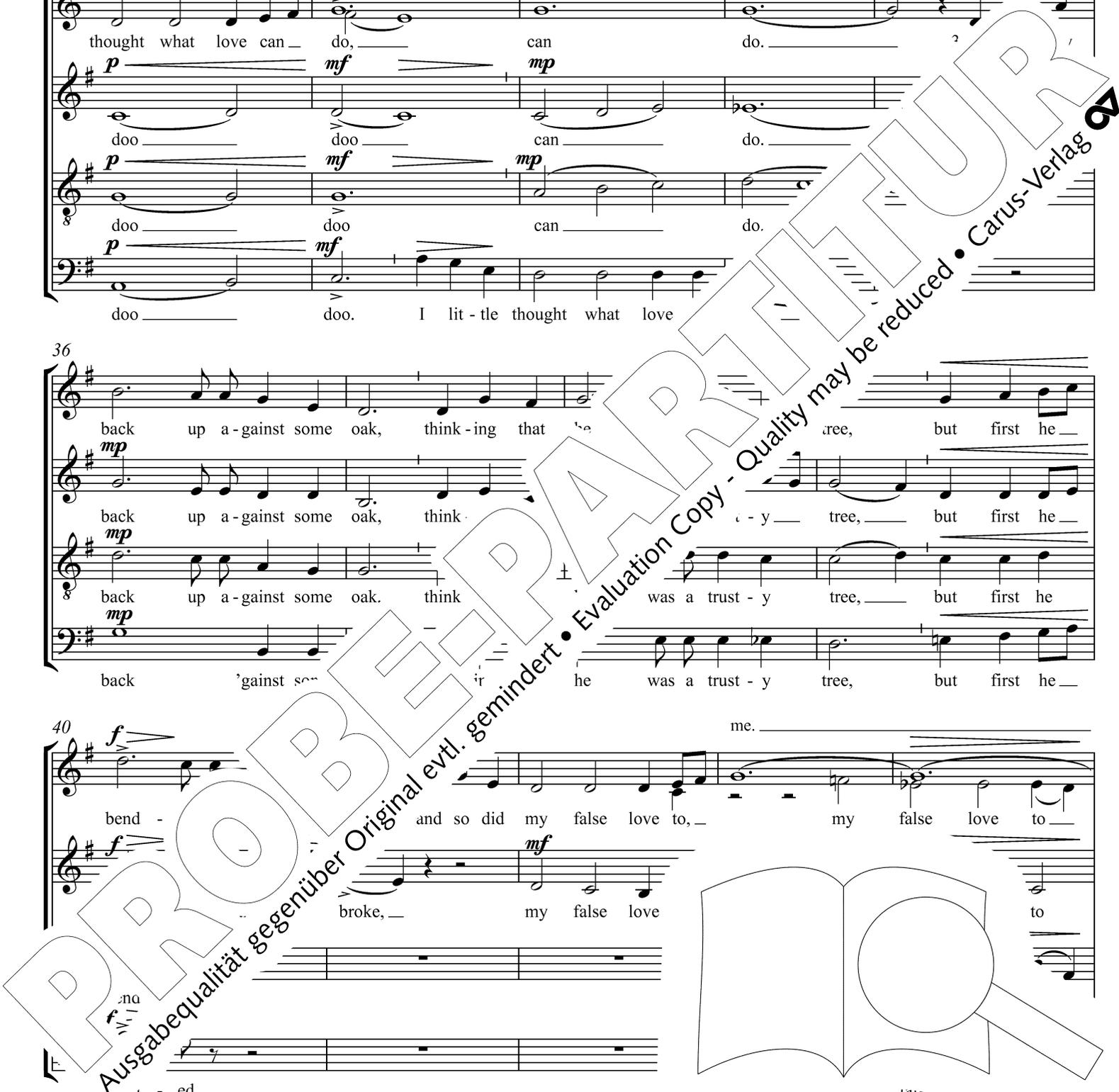
back 'gainst some he was a trust - y tree, but first he_

bend - and so did my false love to, my false love to

broke, my false love

to

to



45 *p* *mp*
 me. 4. A ship there is, and she sails the sea, she's load-ed deep, as deep can —
p
 me. Doo
p
 me. Doo
p
 me. Doo doo

49 *mf* *mp*
 be, but not so deep as the love I'm in, I
mf *mf*
 doo doo doo but not so deep as the love I'm in
mf *mf*
 doo
mf *mf*
 doo doo

52 *p* *pp*
 if I sink or swim. I know n if swim. 5. O, love is
pp *pp*
 doo
pp *pp*
 doo
pp *pp*
 doo
 if I sink or swim. 5. O, love is

56
 hand - sc and love's a jewel while it is new, but when it is
 fine, and love's a jewel whi
 love is fine, and love's a jewel wh
 ha. some and love is fine, and love's a jewel wh.



60 *mf* *rit.* *mp* **slower**

old, it grow - eth _ cold, and fades a - way like morn - ing _ dew,

old, it grow - eth _ cold,

old, it grow - eth _ cold,

old, it grow - eth _ cold,

64 **Coda** ♩ = 50

and fades a - way like m'

doo doo_ doo_ doo doo doo_ doo_ doo doo doo_ doo_ doo

doo doo doo doo

doo doo

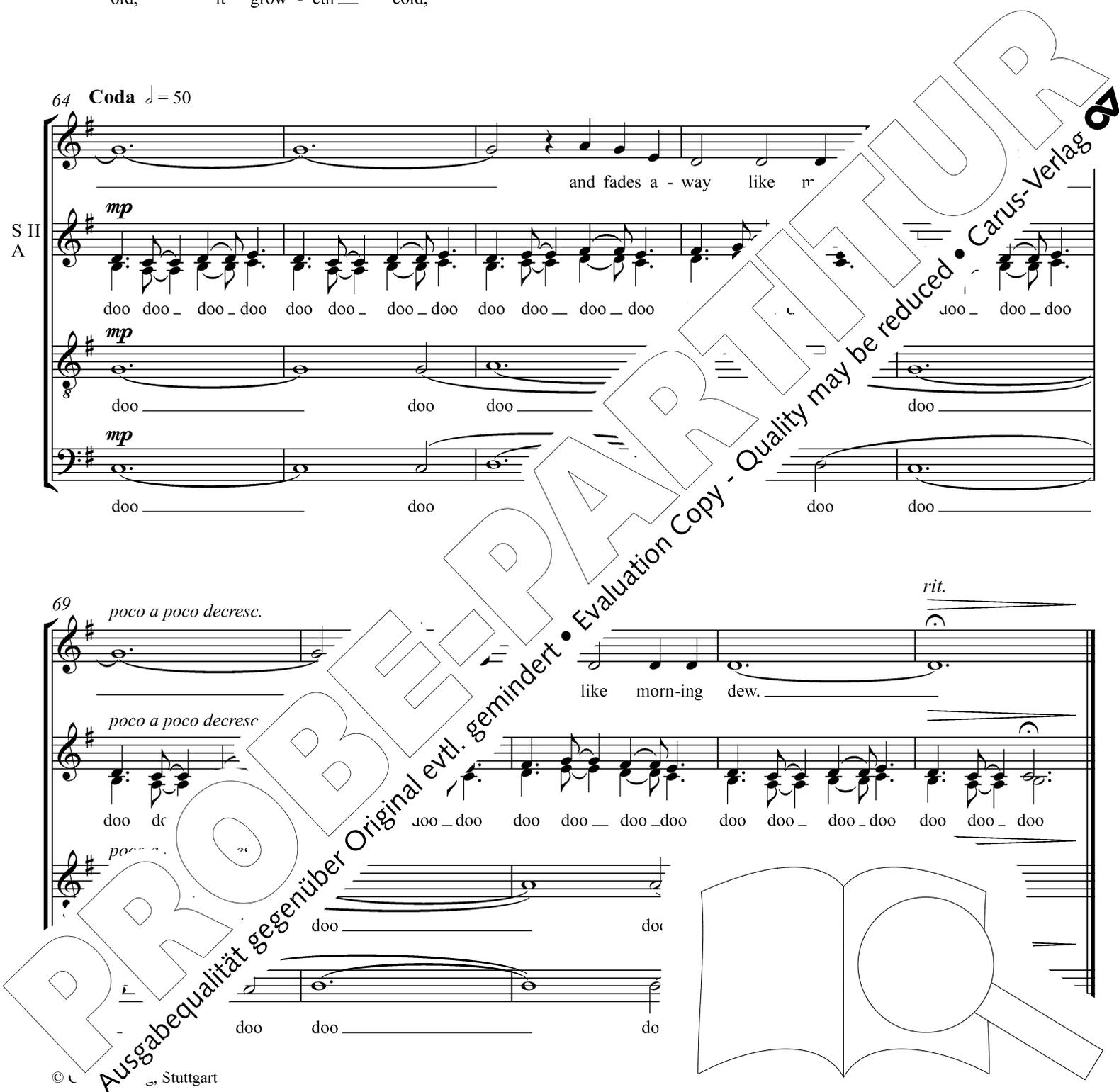
69 *poco a poco decresc.* *rit.*

like morn - ing dew.

doo dc doo_ doo doo doo_ doo_ doo doo doo_ doo_ doo doo doo_ doo

doo doo doo

doo doo doo



14 Quick, we have but a second

Text: Thomas Moore (1779–1852)
 Melodie: trad. aus Irland („Paddy O’Snap“),
 bearbeitet von Thomas Moore
 Satz: Charles Villiers Stanford (1852–1924),
 in: *Six Irish Folksongs*, op. 78

Allegro

Soprano *f*
 1. Quick! we have but a sec - ond, fill round the cup while you may: for

Alto *f*
 1. Quick! we have but a sec - ond, fill round the cup while you may: — for

Tenore *f*
 1. Quick! we have but a sec - ond, fill round the cup while you may: —

Basso *f*
 1. Quick! we have but a sec - ond, fill round the cup while v

3
 time, the churl, — hath beck - on'd, and we must — way!

time, the churl, hath beck - on'd, and we a - way!

time, the churl, hath beck - on'd way, a - way!

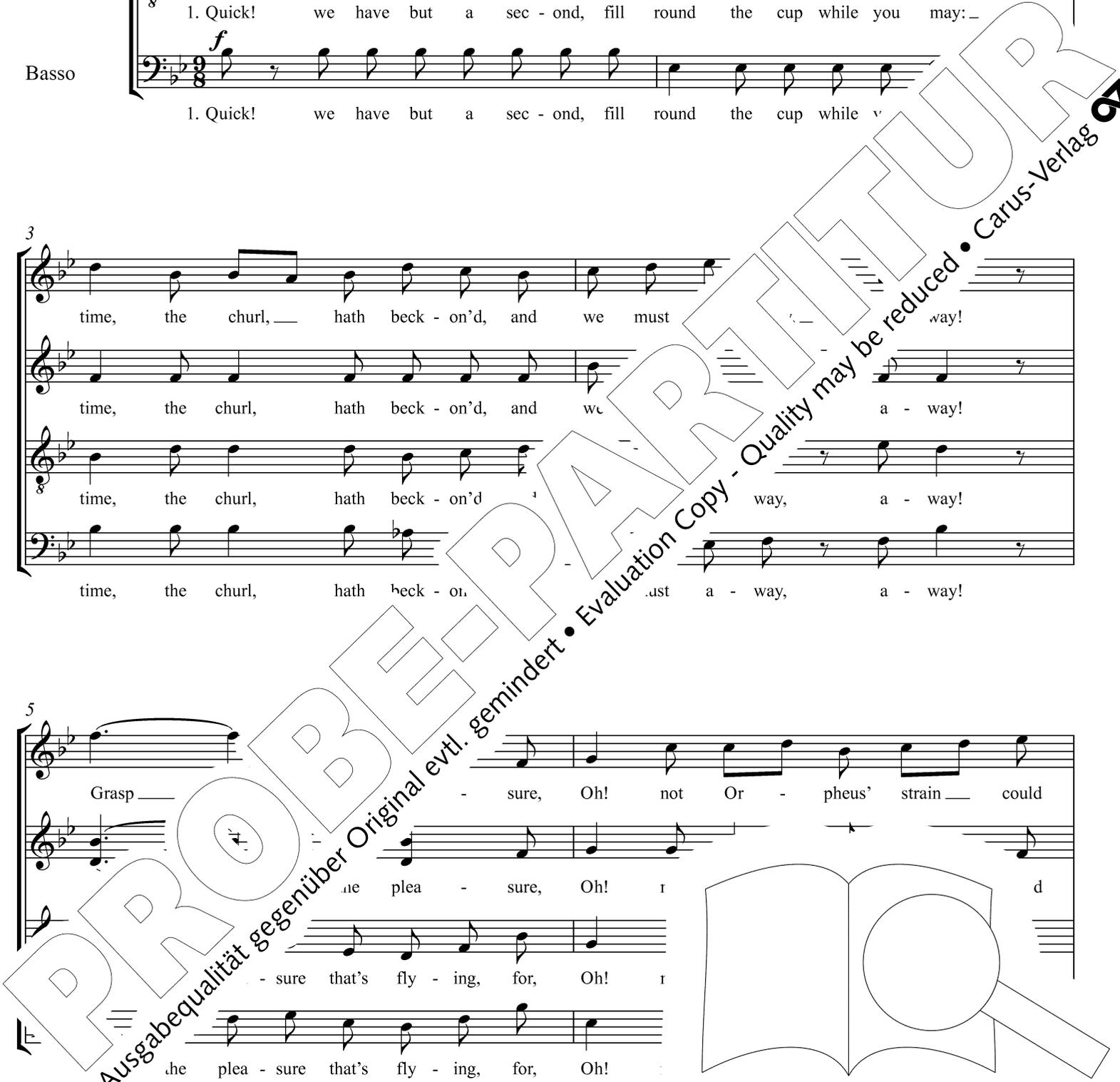
time, the churl, hath beck - on. — ast a - way, a - way!

5
 Grasp — — sure, Oh! not Or - pheus' strain — could

— the plea - sure, Oh! r — d

— sure that's fly - ing, for, Oh! r

— the plea - sure that's fly - ing, for, Oh!



7

keep sweet hours, or charm them to life a - gain. Then

keep sweet hours, or charm them to life a - gain. Then

8 keep sweet hours from dy - ing or charm them to life a - gain. Then

keep sweet hours from dy - ing or charm them to life a - gain. Then

9

quick! we have but a sec - ond, fill round the cup while you m'

quick! we have but a sec - ond, fill round the cup while

8 quick! we have but a sec - ond, fill round the cup or

quick! we have but a sec - ond, fill round yc for

11

time, the churl, hath beck-on'd, and we must a way!

time, the churl, hath beck-on'd, a - way!

8 time, the churl, hath beck-on'd ay, a - way!

time, the churl, hath must a - way, a - way!

14

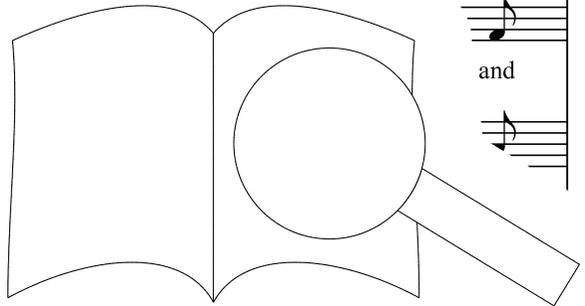
2. See

flush - es, like some young He - be's lip, and

how it flush - es, like some and

ee ne glass, how it flush - es, like some

the glass, how it flush - es, like some



16

half meets thine, and blush-es that thou should'st de - lay — to sip. Shame, — O shame if

half meets thine, and blush-es that thou should'st de - lay to sip. Shame, — O shame if

half meets thine, and blush-es that thou should'st de - lay to sip. Shame, O shame un - to thee if

half meets thine, and blush-es that thou should'st de - lay to sip. Shame, O shame un - to thee if

19

e'er thou see'st that day — when a cup or lip — and turn — un - touch'd

e'er thou see'st that day when a cup or lip — and turn

e'er thou see'st that day — when a cup or lip — shall woo thee, and Then

e'er thou see'st that day when a cup or lip — shall woo th a - way. Then

22

quick! we have but a sec - ond, — while you may, — for

quick! we have but a sec cup while you may, for

quick! we have but sec the cup while you may, for

quick! we have at round the cup while you may, — for

24

time, the and we must a - way, *ff*

and we must a - way,

the hath beck-on'd, and we must a - way,

the churl, hath beck-on'd, and we must a - way,



15 Remember, O thou man

Text: trad.

Melodie und Satz: Thomas Ravenscroft (ca. 1592–1635),
originaler Titel „A Christmas Carol“,
in: *Melismata*, 1611

Soprano

1. Re - mem - ber, O thou man, O thou man, O thou man, re - mem - ber,
2. Re - mem - ber A - dam's fall, O thou man, O thou man, re - mem - ber
3. Re - mem - ber God's good - ness, O thou man, O thou man, re - mem - ber
4. Give thanks to God al - way, O thou man, O thou man, give thanks to

Alto

Tenore

1. Re - mem - ber, O thou man, O thou man, O thou man, re - mem - ber,
2. Re - mem - ber A - dam's fall, O thou man, O thou man, re - mem - ber
3. Re - mem - ber God's good - ness, O thou man, O thou man, re - mem - ber
4. Give thanks to God al - way, O thou man, O thou man, give

Basso

6

1. O thou man, thy time is spent. Re - mem - ber, O thou man,
2. A - dam's fall from heav'n to hell! Re - mem - ber A - dam's fall,
3. God's good - ness and his prom - ise made! Re - mem - ber God's good - ness
4. God al - way with heart most joy - ful - ly! Give thanks to God al - way

8

1. O thou man, thy time is spent. Re - mem - ber, O thou man,
2. A - dam's fall from heav'n to hell! Re - mem - ber A - dam's fall,
3. God's good - ness and his prom - ise made! Re - mem - ber God's good - ness
4. God al - way with heart most joy - ful - ly! Give thanks to God al - way

11

1. how thou art dead and gone, and I did what I can, there - fore re - pent.
2. how we were con - demn'd all to hell per - pet - u - al there - fore to dwell.
3. how he was his son doubt - less, our sins for - get - t'n Be not a - fraid.
4. for this our hap - py day, let all men sing and say ho - ly, ho - ly.

12

1. how thou art dead and gone, and I did what I can, there - fore re - pent.
2. how we were con - demn'd all to hell per - pet - u - al there - fore to dwell.
3. how he was his son doubt - less, our sins for - get - t'n Be not a - fraid.
4. for this our hap - py day, let all men sing and say ho - ly, ho - ly.

16 Salley Gardens ◉

Text: William Butler Yeats (1865–1939),
 nach einem älteren, anonymen Gedicht
 Melodie: traditionelle irische Weise
 („The maid of morne shore“)
 Satz: Ludwig Böhme (*1979) 2009/2018

fließend und weich *

Soprano *mp*
 Down by, down by, down by the Sal - ley Gar - dens

Alto *mp* *mf*
 Down by, down by 1. 'T'was down by the Sal - ley -

Tenore *mp*
 Down by, down by, down by

Basso *mp*
 Down by, down by, down by

6 *p*
 my love

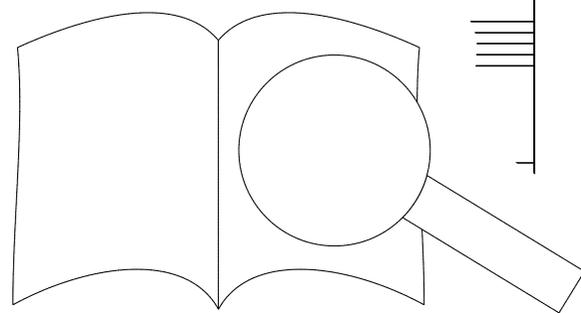
Gar - dens my love and I did meet. She passed th - rough a litt - le snow - white

8 *p*
 my love

12 *mp*
 feet. ea - sy as the leaves grow on the tree But being young and -

mp
 love, my

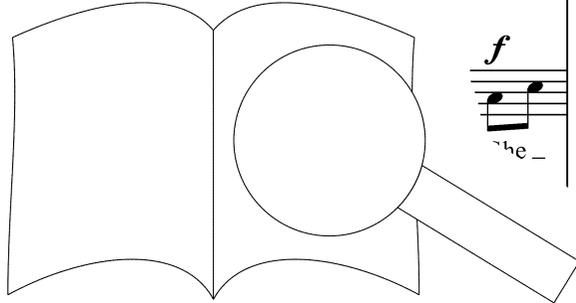
* auch ein Halbton tiefer aufführbar / can be performed a semitone lower



Down by, down by, down by the Sal - ley Gar - dens.
 fool - ish with her did not a - gree. Down by, down by.
 Down by, down by, down by. 2. In a

Down by, down by, down by, down by.
 Down by, down by, down by, down by.
 field down by the riv - er m' le did stand. And
 field down by the riv - I did stand. And

by, down by.
 by, down by.
 by, down by.
 ing shoul - der she laid
 my lean - ing shoul - der she laid



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32 *mf*

Ah _____ Ah _____ down _____

mf *p*

Ah _____ Ah _____ down _____

8 bid me: Take life eas - y, as the grass grows on the weirs, but I was young and

mf *p*

Ah _____ Ah _____ down

37 *mp*

by, _____ oo down by, _____ down _____ ey

mp

by, _____ oo down by, _____ the Sal - ley

8 fool - ish and now am full of tears. down by the Sal - ley

by, _____ oo down by, _____ down by the Sal - ley

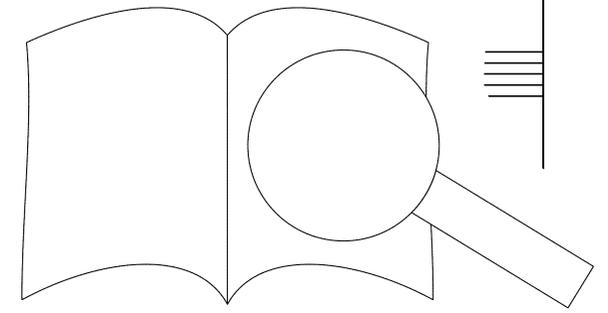
42 *mp*

Gar - dens. 3. Dov _____ gar - dens my love and I, my love and I did

Gar - dens sal - ley Gar - dens my love She _____

by the Sal - ley Gar - dens my

3. Down by the Sal - ley Gar - dens my



47

mf mp

meet, my love with litt - le feet, with litt - le snow - white feet, my

passed the Sal - ley - Gar - dens with litt - le snow - white feet. She bid me: Take love

8 meet, my love with litt - le feet, with litt - le snow - white feet, my

mf mp

meet, my love with litt - le feet, with litt - le snow - white feet,

52

love,

eas - y as the leaves grow on the tree. But ing, ol - ish, with

love,

57

p rit pp

down by, down by.

her Down by, down by.

down by, down by

down by, down by



17 Sumer is icumen in

Text, Melodie und Satz: Anonymus,
erste erhaltene Handschrift um 1260,
eingrichtet von Mirjam James

Kanon

①
Su - mer is i - cu - men in, lhu - de sing cuc - cu.

②
Grow - eth sed and blow - eth med and springth the wo - de nu.

③
Sing cuc - cu. A - we ble - teth af - ter lomf

④
af - ter cal - ve cu. Bul - luc ster - teth, bu

mu - rie sing cuc - cu. Cuc - cu,

wel sin - ges thu cuc - cu, ne swik

Ostinato

Sing cuc - cu

Sing cuc - cu

cuc - cu nu.

„Sumer is icumen in“ ist ein Kanon
„Sumer is icumen in“ is a round

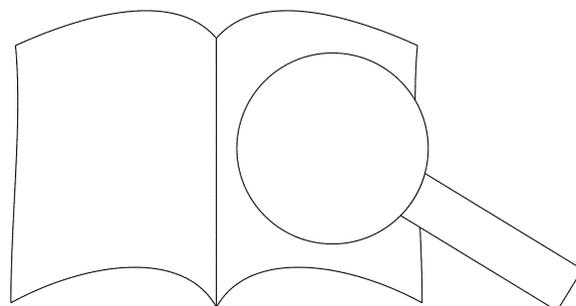
er dem zweistimmigen Ostinato gesungen wird.
sung on top of an ostinato for two voices.

Bedeutung in modern

Summer has come
Seeds are sown
Sing, cow
Bull
M

si.
sing and the wood springs now.
ab, the cow lows after the calf.

sing sing now cuckoo.



21 There were three ravens

Text und Melodie: trad., aufgeschrieben von
 Thomas Ravenscroft (ca. 1592–1635)
 Satz: Thomas Ravenscroft,
 in: *Melismata*, 1611

Soprano
 Alto
 Tenore
 Basso

1. There were three ra - vens sat on a tree, down a - down, hey down a - down. There

1. There were three ra - vens sat on a tree, down a - down, hey - down a - down. There

1. There were three ra - vens sat on a tree, down a - down, hey down a - down. There

1. There were three ra - vens sat on a tree, down a - down, hey down a - down. There

5

were three ravens sat on a tree, with a - down. There were three ravens sat

were three ravens sat on a tree, with a - down. There were three rav

were three ravens sat on a tree, with a - down. There were th

were three ravens sat on a tree, with a - down. There

10

were as black as they might be, with

were as black as they might

were as black as they might

were as black as

der - ry der - ry down down.

der - ry der - ry down down down.

der - ry der - ry down a - down.

a - down down der - ry down down.

2. The one of them
 down and
 the or
 The c
 .erry down down.

form. / Remaining verses similarly

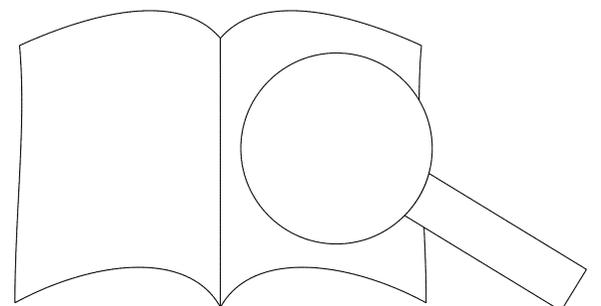
a field,
 in under his shield.

H.
 s
 y lie down at his feet,
 can his master keep.

orks they fly so eagerly,
 re's no fowle dare come him nie.

6. † Down there comes a fellow doe,
 as great with yong as she might goe.

7. † She lift un his bloody hed
 and



4. Dann fing Peggy O'Connor an zu klagen:
„Biddy“, sagte sie, „sicher liegst du falsch.“
Doch Biddy haute ihr eine rein,
sodass sie zu Boden ging.
Da brach ein regelrechter Krieg aus,
Frau gegen Frau und Mann gegen Mann,
das Gesetz des Knüppels setzte ein
und eine höllische Schlägerei fing an.

5. Mickey Malone duckte sich,
als eine Whiskeyflasche auf ihn flog.
Sie verfehlte ihn und fiel auf das Bett,
der Whiskey spritzte über Tim.
Mein Gott, er bewegt und erhebt sich, schau!
Und Tim sagt beim Verlassen des Bettes:
„Spritz den Whiskey herum wie Flammen –
Teufel noch eins, habt ihr geglaubt, ich sei tot?“

10. Greensleeves

1. Ach, Liebste, tu mir kein Unrecht
und schiebe mich nicht so unhöflich weg;
ich habe dich doch so lange geliebt,
vergnügt in deiner Gesellschaft.
Greensleeves war meine ganze Freude,
Greensleeves war mein Vergnügen.
Greensleeves war mein Herz aus Gold,
und wer als meine
Lady Greensleeves?

2. Solltest du fortfahren, mich so zu verachten,
es erhöht nur mein Entzücken,
und trotz allem, ich bleibe ein Liebender
in Gefangenschaft. Greensleeves ...

3. Ach, Liebste, dass du ein Herz aus
rücksichtsloser Eitelkeit besitzen musst,
so muss ich allein über deine Unaufrichtigkeit meditieren.
Greensleeves ...

4. Ach, Greensleeves, auf Wiedersehen,
leb wohl, ich bete zu Gott, du mögest wachsen,
ich werde immer deine wahre Liebe sein,
komm noch einmal und liebe mich, Greensleeves ...

11. I love my love

1. Als ich in der Fremde spazierend
an einem Frühlingsabend,
hörte ich eine Maid in Bedlam*
so süß vor sich hin singen.
Sie schüttelte ihre Ketten mit den Händen
und sprach:
„Ich liebe meinen Liebsten, denn ich weiß,
mein Liebster liebt mich!“

2. Oh, so grausam waren seine Eltern,
als sie meinen Liebsten zur See schickten,
und so grausam war das Schiff,
das meinen Liebsten davontrug;
und doch liebe ich seine Eltern, weil es seine sind, obwohl
sie mich zerstört haben:
Ich liebe meinen Liebsten ...

3. Ich werde einen Kranz aus Stroh flechten,
ich werde ihn sehr fein flechten;
mit Rosen, Lilien und Gänseblümchen
werde ich die Zaubrosen mischen;
ich werde sie meinem Liebsten überreichen,
wenn er von der See zurückkehrt.
Denn ich liebe meinen Liebsten ...“

4. Als sie so da saß und schluchzte,
da kam ihr Liebster an Land.
Als er hörte, dass sie in Bedlam war,
lief er sofort zu ihr hin.
Er flog in ihre schneeweißen Arme,
und er sprach:
„Ich liebe meine Liebste, denn ich weiß,
meine Liebste liebt mich!“

5. Sie sagte: „Mein Liebster, mag
mein Liebster oder nicht?“
„O ja, meine liebste Nar
ich bin dein Liebster,
und außerdem kam i
um all deine Verletz
ich liebe meine Lieb

6. Jetzt si
möge
wie
in
...

12. I'm seventeen come Sunday

1. Als ich eines Morgens im Mai aufstand,
eines Maimorgens so früh,
da ging ich an einem hübschen Mädchen vorbei in der
Morgendämmerung.

2. Die Strümpfe weiß, die Stiefel hell,
die Schnallen silberglänzend.
Sie hatte ein dunkles und ein rollendes Auge,
und ihr Haar hing auf die Schultern herab.

3. „Wo gehst du hin, meine hübsche Maid,
wo gehst du hin, mein Schatz?“
Sie antwortete mir fröhlich:
„Ich mache eine Besorgung für Mama.“

4. „Wie alt bist du, meine hübsche Maid,
wie alt bist du, mein Schatz?“
Sie antwortete mir fröhlich:
„Ich werde am Sonntag siebzehn.“

5. „Willst du einen Mann, meine hübsche Maid,
willst du einen Mann, mein Schatz?“
Sie antwortete mir fröhlich:
„Ich wage es nicht wegen Mama.“

6. Wenn du zu Mamas Haus kommst,
wenn der Mond scheint hell und klar,
dann komme ich runter und lasse dich rein.
und meine Mama wird mich nicht hören.“

7. Ich ging runter zum Haus ihrer Mama,
als der Mond schien hell und klar,
da kam sie runter und ließ mich rein,
und ich lag in ihren Armen bis zum Morgen.

8. O, jetzt bin ich bei meinem Soldaten,
seine Art ist so gewinnend,
Trommel und Pfeife sind meine Freude
und ein Glas Rum am Morgen.

13. O waly, waly

1. Das Meer ist weit, ich kann es nicht überqueren
und hab auch keine Flügel, um zu fliegen. Gib mir
ein Boot für zwei, meine Liebe, und ich werde rudern.

2. Neulich sammelte ich schöne Blumen auf den
Wiesen, rote und blaue, und dachte ein wenig dar
nach, zu was die Liebe alles fähig ist.

3. Ich lehnte mich gegen eine Eiche, dacht
ein vertrauenswürdigem Baum, doch erst
dann brach sie, genau wie es meine f
angetan hatte.

4. Sie ist ein schwer beladenes Sch
so schwer wie ich mit Lieb
ich untergehe oder sch

5. Oh, Liebe ist schö
doch mit der Zeit kühl.
Morgentau.

14. Qu

1. Sc
solar
einen v
Halte das
auch allf
sen
... denn, oh, denn
... können nicht die
... oder sie wieder
... wir haben nur eine

... an füllt, wie Hebes* Lippen, und
... errötet, dass du es herauszögerst,
... ande! O Schande über dich wenn du
... liebst, an dem ein Glas oder Lippen dich
... ich unberührt abwenden. Daher schnell,
... eine Sekunde ...
... sche Göttin der Liebe

Remember, O thou man

... Vergiss nicht, o du Mensch,
deine Zeit ist abgelaufen.
Vergiss nicht, o du Mensch,
wie du stirbst und vergangen bist,
und ich habe getan, was ich konnte,
deshalb sollst du Buße tun.

2. Vergiss nicht Adams Fall, o du Mensch,
vergiss nicht Adams Fall vom Himmel in die H
Vergiss nicht Adams Fall, wie wir alle auf Ewig
Hölle verdammt sein sollen.

3. Vergiss nicht Gottes Güte, o du Mensch,
vergiss nicht Gottes Güte und das von ihm g
Versprechen!
Vergiss nicht Gottes Güte, dass er seinen So
Zweifel zu uns sandte,
um unsere Sünden zu vergeben. Fürchte dich

4. Danke Gott jederzeit, o du Mensch, o du Mensch,
danke Gott jederzeit von ganzem Herzen und voller
Freude!
Danke Gott jederzeit, das ist unser glücklicher Tag,
lass alle Menschen singen und rufen: Heilig, heilig!

16. Salley Gardens

1. Es war unten bei den Weidengärten,
dort trafen wir uns, meine Geliebte und ich.
Sie schritt an den Weidengärten auf ihren kleinen
schneeweißen Füßen entlang.
Sie bat mich, die Liebe leicht zu nehmen,
so wie die Blätter an den Bäumen wachsen. Doch ich,
der ich jung und töricht war,
stimmte ihr nicht zu.

2. In einem Feld neben dem Fluss
stand ich mit meiner Geliebten.
Und an meine gebeugte Schulter
legte sie ihre schneeweiße Hand.
Sie bat mich, das Leben leicht zu nehmen,
so wie das Gras auf dem Damm wächst.
Aber ich war jung und töricht,
und jetzt bin ich voller Trauer.

3. Unten bei den Weidengärten ... (weiter wie in Str. 1)

17. Sumer is icumen in

Der Sommer ist da, sing laut, Kuckuck!
Die Saat wächst, Wiesen blühen ur
Sing, Kuckuck! Schafe rufen na
die Kuh muht nach dem Kälber
Der Bulle springt, die Ziege
Sing fröhlich, Kuckuck!
Wie schön du singst, K
Ostinato: Sing, Kur

18. The moth

1. Höre m
dein Lir
dir S
m
... ein i
... er
... ner, als
... ne dort, wo
... einmal wöchentlich
... ischt.“
... Fesseln, kurz sein Schweif
... Mähne, kurz der Schweif,
... Jas Pony.

... the year

... ens spazieren ging, in der Frühlingszeit,
... Matrosenjungen und ein schönes Mäd
... gen gemeinsam ein Lied, das die Täler zum
... chte, während die Vögel und die leuchtenden
... en lieblichen Frühling verkündeten.

... Tra bo dau

1. Die, die ich liebe, meine wahre Liebe, ist so weit weg
von mir. Der Schmerz, den ich in meinem Herzen fühle, ist
für alle deutlich sichtbar. Weltliche Reichtümer haben kei
nen Bestand, Schönheit vergeht, aber wahre Liebe vergeht
nicht, wenn zwei Herzen wie eines schlagen.

2. So rein ihr Herz und lieblich ihre Stimme, ihre Schönheit
gefällt zweifelsfrei. Sollte ich je meine Wahl bereuen, soll
selbst Feuer gefrieren. Weltliche Reichtümer ...

21. There were three ravens

1. Drei Raben saßen auf einem Baum,
drei schwärzere Raben gab es kaum.

2. Der eine sprach zu den andern zwei'n:
„Wo nehmen wir unser Frühstück ein?“

3. Die andern sprachen: „Dort unten im Feld
unterm Schilde liegt ein erschlagener Held.“

4. Zu seinen Füßen liegt sein Hund
und hält die Wache seit mancher Stund'.

5. Und seine Falken umkreisen ihn scharf,

