

JOHN SYKES

**Nine
Choral Settings**

The JOHN SYKES PROJECT

MMXI

Contents

Two Shakespeare settings, with piano accompaniment:

| | | | |
|--|--------------|----------------|---|
| Fear No More the Heat of the Sun (Cymbeline) | (April 1951) | (SATB & piano) | 1 |
| Blow, Blow, Thou Winter Wind (As You Like It) | (April 1951) | (SATB & piano) | 6 |

Two Shakespeare settings for unaccompanied choir:

| | | | |
|---------------------------------------|--------------|------------|----|
| Full Fathom Five (The Tempest) | (April 1951) | (SSAATTBB) | 14 |
| Orpheus with his Lute (Henry VIII) | (n.d.) | (SATB) | 17 |

Three settings of North Country traditional songs:

| | | | |
|---------------------------|--------------|---------------|----|
| Bobbie Shaftoe | (April 1951) | (SATB unacc.) | 20 |
| The Bluebells of Scotland | (n.d.) | (SATB unacc.) | 29 |
| Caller Herrin' | (n.d.) | (SATB unacc.) | 35 |

| | | | |
|-----------------------------------|--------------|---------------|----|
| The Sea Ritual (George Darley) | (April 1940) | (SATB unacc.) | 40 |
|-----------------------------------|--------------|---------------|----|

| | | | |
|--|--------------|---------------|----|
| I Wandered Lonely as a Cloud (Wordsworth) | (April 1950) | (SATB unacc.) | 45 |
|--|--------------|---------------|----|

All but one of the settings for which we have dates come from the early 1950s. From late 1940 to the end of the war, John Sykes had been conscripted into a labour corps (being accepted as a conscientious objector) and wrote very little music. After the war, he returned to Kingswood School and began composing again. These settings may have been written with performance at the school in mind, as they are reasonably simple and straightforward – considerably less complex in melody, harmony and structure than the music he had been writing in the 1930s. For “Orpheus”, “Caller Herrin’” and “Bluebells of Scotland” the archives contain several cyclostyled copies, which support this idea.

www.jasykes.online

sykesproj@talktalk.net

Fear No More the Heat of the Sun

Shakespeare (Cymbeline)

John Sykes

Poco Andante, sostenuto (unis.) *mp*

SOPRANO & ALTO

TENOR & BASS

Piano

mp legato *mp*

5

mf *mf*

fur - ious win - ter's rages - es; Thou thy world - ly task - hath done, Home art
sun, Nor the fur - ious win - ter's rages - es; Thou thy world - ly task - hath done,

9

gone—and ta'en thy— wag - es; Gold-en lads and girls all must, As
 Home art gone—and ta'en thy— wag ges; Gold-en lads and girls all must, As

f
f
poco pesante
f

13

chim - ney sweep - ers come—to dust.
 chim - ney sweep - ers come—to dust.

mp *p*
mp *p*
mp *p* *mp* *p* *pp*

17

Fear no more—the frown o' the great, thou art past—the tyr - ant's
 Fear no more—the frown o' the great, thou art past—the

mp
mp
p

mf

stroke; Care no more to clothe and eat; To thee the reed is as the

tyr - ant's stroke; Care no more to clothe and eat; To thee the

f

oak The scep - tre, learn - ing, phys - ic must all foll - ow this and

reed is as the oak The scep - tre, learn - ing, phys - ic must all foll - ow this and

mp *p*

come to dust.

mp *p*

come to dust.

mp *p* *mp* *pp* *f pesante*

ff Fear no more the light - ning flash Nor the
 Fear no more the light - ning flash Nor the

37 all - dread ed thun - der stone; Fear not slan - der,
 all - dread ed thun - der stone; Fear not slan - der,

40 cens - ure rash; Thou hast fin - ish'd joy and moan
 cens - ure rash; Thou hast fin - ish'd joy and moan

mf *poco rit.* *mp* *Tempo primo* *pp*
mf *mp* *pp* *f*

Allargando

44 *f* All lov - ers young, all lov - ers must Con - sign to thee, and *mp*

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes the lyrics "All lov - ers young, all lov - ers must Con - sign to thee, and". The piano accompaniment consists of chords and moving lines in both hands, with a mezzo-piano (*mp*) dynamic marking at the end of the system.

All lov - ers young, all lov - ers must Con - sign to thee, and *mp*

The second system continues the piano accompaniment from the first system. It features a mezzo-piano (*mp*) dynamic marking. The piano part includes triplets in the right hand and chords in the left hand.

47 *pp* (sotto voce) come to dust. *pp* (sotto voce)

The third system begins with a mezzo-piano (*mp*) dynamic marking. The vocal line includes the lyrics "come to dust." and is marked *pp* (sotto voce). The piano accompaniment continues with chords and moving lines.

mp *p* *pp* *smorz.* piu *pp* *ppp*

The fourth system continues the piano accompaniment with various dynamics: mezzo-piano (*mp*), piano (*p*), pianissimo (*pp*), *smorz.* (smorzando), and *ppp* (pianississimo). The piano part features chords and moving lines in both hands.

16 *mf* *cresc.* *f*

— Thou art not so un-kind as man's in-gra-ti-

mf *cresc.* *f*

— Thou art not so un-kind as man's in-grat - - ti-

mf *cresc.* *f*

— Thou art not so un-kind as man's in-grat - - ti-

mf *cresc.* *f*

— Thou art not so un-kind as man's in-grat - - ti-

23

tude, Thy tooth is not so keen Be-cause thou

tude, Thy tooth is not so keen, Be

tude, Thy tooth is not so keen, Be

tude, Thy tooth is not so keen, Be

poco rit..

30

art not seen, Al though thy breath be rude. cause_ thou art not seen, Al though thy breath be rude.

cause_ thou art not seen, Al though thy breath be rude.

cause_ thou art not seen, Al though thy breath be rude.

cause_ thou art not seen, Al though thy breath be rude.

mp > p

poco rit..

37

A tempo

Heigh_ Ho! sing Heigh_ Ho! un-to the green_ holl - y. Most friend-ship is

Heigh_ Ho! sing Heigh_ Ho! un-to the green_ holl - y. Most friend-ship is

Heigh_ Ho! sing Heigh_ Ho! to the green_ holl - y. Most friend-ship is

Heigh_ Ho! sing Heigh_ Ho! to the green_ holl - y. Most friend-ship is

A tempo

mf f

feign-ing, most lov-ing mere foll - y, Then Heigh Ho! The holl - *cresc.*

feign-ing, most lov-ing mere foll - y, Then Heigh Ho! The holl -

feign-ing, most lov-ing mere foll - y, Then Heigh Ho! The holl - *cresc.*

feign-ing, most lov-ing mere foll - y, Then Heigh Ho! The holl - *cresc.*

- y, This life is most joll-y! Blow

- y This life is most joll-y! Blow

- y This life is most joll-y! Blow

- y This life is most joll-y! Blow

64 *f*

Blow Freeze, thou bit - ter sky,

Blow Freeze, thou bit - ter sky,

Blow Freeze, thou bit - ter sky,

Blow Freeze, thou bit - ter sky,

72 *mf* *cresc.* *f*

That dost not bite so nigh as ben - e - fits for - got;

mf *cresc.* *f*

That dost not bite so nigh as ben - e - fits for - got;

mf *cresc.* *f*

That dost not bite so nigh as ben - e - fits for - got;

mf *cresc.* *f*

That dost not bite so nigh as ben - e - fits for - got;

80

Though thou the waters warp Thy sting is

Though thou the waters warp Thy

Though thou the waters warp Thy

Though thou the waters warp Thy

mf

86

not so sharp as friends remember'e not

sting is not so sharp as friends remember'e not

sting is not so sharp as friends remember'e not

sting is not so as friends remember'e not

p

p

p

p

mp *p*

93

mf Heigh__ Ho! sing Heigh__ Ho!__ un - to the green__ holl - y. *f* Mostfriend-ship is

mf Heigh__ Ho! sing Heigh__ Ho!__ un - to the green__ holl - y. *f* Mostfriend-ship is

mf Heigh__ Ho! sing Heigh__ Ho! to the green__ holl - y. *f* Mostfriend-ship is

mf Heigh__ Ho! sing Heigh__ Ho! to the green__ holl - y. *f* Mostfriend-ship is

102

mf feign-ing, most lov - ing mere foll - y, Then Heigh__ Ho!__ The

mf feign-ing, most lov - ing mere foll - y, Then Heigh__ Ho!__

mf feign-ing, most lov - ing mere foll - y, Then Heigh__ Ho!__

mf feign-ing, most lov - ing mere foll - y, Then Heigh__ Ho!__

109

The musical score consists of five systems. The first four systems are vocal lines in treble clef, and the fifth system is a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "holl - - - y, This life is most joll - y!" and "The holl - - - y This life is most joll - y!". The score includes dynamic markings such as *cresc.* and *ff*, and phrasing slurs. The piano part features chords and arpeggiated figures.

Full Fathom Five

Unaccompanied Part Song for S.S.A.A.T.T.B.B.

Shakespeare (The Tempest)

John Sykes

Sostenuto

SOPRANO 1 & 2: *p* Full fath-om

ALTO 1 & 2: *p* Full fath-om

TENOR 1 & 2: *pp* Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong,

BASS 1 & 2: *pp* I. Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, *pp* II. Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding

Piano (rehearsal only): *pp* *pp* *p*

8

five thy fath-er lies; Of his bones are cor-al made; Those are pearls that were his

five thy fath-er lies; Of his bones are cor-al made; Those are pearls that were his

Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong,

Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding

Tenors and Bases should sing pianissimo throughout.

The "ng" of Dong in the Tenor part should be sung through in a quasi-humming way (close the glottis on the first minim).

14 *f* *mf* *pp* *mf*

eyes, Noth - ing of him that doth fade, but doth suff-er a sea change

eyes, Noth - ing of him that doth fade, but doth suff-er a sea change

Ding Dong, Ding Dong, Ding Dong,

Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong,

Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding

21 *p* *mp* *cresc. molto* *ff* *ff*

In - to some - thing rich and strange; Sea - nymphs hour - ly ring his

In - to some - thing rich and strange; Sea - nymphs hour - ly ring his

Ding Dong, Ding Dong, Ding Dong, Ding Dong,

Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong,

Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding

28

knell, Hark! Now I hear them I. Ding Dong

knell, Ding Dong Ding

Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong,

Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding Dong, Ding

p *p* *p*

33

II. Ding Dong Bell! Dong *dim.* Ding Dong Bell! Dong Ding Dong Bell! *ppp*

Bell! Ding Bell! Ding Bell! *ppp*

Dong! Ding Dong! *ppp*

Ding Dong, Ding Dong, *ppp*

Ding Dong, Ding Dong, Ding Dong! *ppp*

Dong, Ding Dong, Ding Ding Dong. *ppp*

dim. *ppp*

Orpheus with his Lute

Shakespeare (Henry VIII)

John Sykes

Rather slow
mp

SOPRANO
Orph-eus with his lute made trees And the mount - ain tops that freeze

ALTO
Orph-eus with his lute made trees And the mount - ain tops that freeze

TENOR
Orph-eus with his lute made trees And the mount - ain tops that freeze

BASS
Orph-eus with his lute made trees And the mount - ain tops that freeze

Piano (rehearsal only)
mp

Rather slow

6 *mf* *p* *cresc.* *ff*

Bow them-selves when he did sing; To his mus - ic plants and flow - ers Ev - er sprung — As

Bow them-selves when he did sing; To his mus - ic plants and flow - ers Ev - er sprung — As

Bow them-selves when he did sing; To his mus - ic plants and flow - ers Ev - er sprung — As

Bow them-selves when he did sing; To his mus - ic plants and flow - ers Ev - er sprung — As

mf *p* *cresc.* *ff*

12 *poco dim.* **poco rit.** *f* *mf*

sun and show-ers there had made_ a last - ing spring. Ever-y thing that heard him play, ev-en the

poco dim. *f* *mf*

sun and show-ers there had made_ a last - ing spring. Ever-y thing that heard him play, ev-en the

poco dim. *f* *mf*

sun and show-ers there had made_ a last - ing spring. Ever-y thing that heard him play, ev-en the

poco dim. *f* *mf*

sun and show-ers there had made_ a last - ing spring. Ever-y thing that heard him play, ev-en the

poco dim. **poco rit.** *f* *mf* **A tempo**

17 *p*

bill-ows of the sea_____ Hung their heads and then lay by; In sweet mus - ic is such

p

bill-ows of the sea_____ Hung their heads and then lay by; In sweet mus - ic is such

p

bill-ows of the sea_____ Hung their heads and then lay by; In sweet mus - ic is such

p

bill-ows of the sea_____ Hung their heads and then lay by; In sweet mus - ic is such

22

art kill - ing care and grief of heart. Fall a -

art kill - ing care and grief of heart. Fall a -

art kill - ing care and grief of heart. Fall a -

art kill - ing care and grief of heart. Fall a -

Dynamic markings: *f*, *p*

rit.

25

sleep, or hear - - - ing, die.

sleep, or hear - - - ing, die.

sleep, or hear - - - ing, die.

sleep, or hear - - - ing, die.

Dynamic markings: *pp*, *ppp*

BOBBIE SHAF-TOE

North Country Ballad, freely arranged

John Sykes

Brightly

f

SOPRANO
 Bob-bie Shaf-toe's gone to sea, sil-ver buck-les on his knee, He'll come back and

ALTO
 Bob-bie Shaf-toe's gone to sea, sil-ver buck-les on his knee, He'll come back and

TENOR
 Bob-bie Shaf-toe's gone to sea, sil-ver buck-les on his knee, He'll come back and

BASS
 Bob-bie Shaf-toe's gone to sea, sil-ver buck-les on his knee, He'll come back and

Brightly

Piano (rehearsal only)
f

6

mf

mar-ry me, Bon-ny Bob bie Shaf-toe. Bob-bie Shaf toe's gone to sea, sil-ver buck-les on his knee,

mf

mar-ry me, Bon-ny Bob bie Shaf-toe. Bon - ny Bob - by Shaf - toe

mf

mar-ry me, Bon-ny Bob bie Shaf-toe. Bon - ny Bob - by Shaf - toe

mf

mar-ry me, Bon-ny Bob bie Shaf-toe. Bon - ny Bob - by Shaf - toe

mf

13

He'll come back and mar-ry me,- Bon-ny Bob-bie Shaf-toe V.2 Bob - bie Shaf - toe's

Bon - ny Bob - by Shaf - toe. V.2 Bob - bie Shaf - toe's

Bon - ny Bob - by Shaf - toe. V.2 Bob-bie Shaf-toe's bright and fair,

Bon - ny Bob - by Shaf - toe. V.2 Bob - bie Shaf - toe's

20

bright and fair, _____ He's my ain for ev - er mair, Bon-ny Bob-bie Shaf-toe.

bright and fair, _____ He's my ain for ev - er mair, Bon-ny Bob-bie Shaf-toe.

Com-bing down his yel-low hair_ He's my ain for ev - er mair, Bon-ny Bob-bie Shaf-toe.

bright and fair, _____ He's my ain for ev - er mair, Bon-ny Bob-bie Shaf-toe.

26

mf cresc.
Com-bing down his yel-low hair_ He's my ain for ev-er mair,

mf cresc.
Com-bing down his yel-low hair_ He's my ain for ev-er mair,

mf cresc.
Com-bing down his yel-low hair_ He's my ain for ev-er mair,

mf cresc.
Bob-bie Shaf-toe's bright and fair, Com-bing down his yel-low hair_ He's my ain for ev-er mair,

mf cresc.

32

f Bon-ny Bob-bie Shaf- toe. *mf* V.3 Bob-bie Shaf-toe's tal_____ and

f Bon-ny Bob-bie Shaf- toe. *mf* V.3 Bob-bie Shaf-toe's Tall_____ and

f Bon-ny Bob-bie Shaf- toe.

f Bon-ny Bob-bie Shaf- toe.

f *mf*

39

slim_ The

slim_ The lass-es they all

mf V.3 He's al-ways drest so neet_ and trim

mf He's al-ways drest so neet_ and trim

V.3

46

lass-es they all keek_ at him, My Bon-nie Bob-bie Shaf - toe He's

keek_ at him, My Bon-nie Bob-bie Shaf - - toe He's

My Bon-nie Bob-bie Shaf - toe He's

My Bon-nie Bob-bie Shaf - toe

54

tall _____ and slim He's neat _____ and trim They

tall _____ and slim He's neat _____ and trim They

tall _____ and slim He's neat _____ and trim They

f Bob-bie Shaf-toe's tall _____ and slim He's al-ways drest so neat _____ and trim The

62

keek _____ at him, My Bon-ny Bob - bie Shaf - toe.

keek _____ at him, My Bon-ny Bob - bie Shaf - toe.

keek _____ at him, My Bon-ny Bob - bie Shaf - toe.

lass-es they all keek _____ at him, My Bon-ny Bob - bie Shaf - toe.

70

mp
 V.4 Bon - - ny Bob - - bie Shaf - - toe,
mp
 V.4 Bob-bie Shaf-toe's gett'n a bairn For to dan-gle on his airm, In his airm and on his knee,
mp
 V.4 Bon - - ny Bob - - bie Shaf - - toe,
mp
 V.4 Bob-bie Shaf-toe's gett'n a bairn For to dan-gle on his airm, In his airm and on his knee,
 V.4

76

p mp
 Bon ny Bob-bie Shaf- toe, Bob-bie Shaf-toe's gett'n a bairn For to dan gle on his airm,
p mp
 Bon-ny Bob-bie Shaf- toe, Bon - ny Bob - - bie
p mp
 Bon ny Bob-bie Shaf- toe, Bob-bie Shaf-toe's gett'n a bairn For to dan gle on his airm,
p mp
 Bon ny Bob-bie Shaf- toe, Bon - ny Bob - - bie

82 *poco rit.* *p* *a tempo* *f*

In his airm and on his knee, Bon-ny Bob-bie Shaf-toe. V.5 Bob-bie Shaf-toe's been to sea,

poco rit. *p* *a tempo* *f*

Shaf - toe, Bon-ny Bob-by Shaf-toe. V.5 Bob-bie Shaf-toe's been to sea,

poco rit. *p* *a tempo* *f*

In his airm and on his knee, Bon-ny Bob-bie Shaf-toe. V.5 Bob-bie Shaf-toe's been to Sea,

poco rit. *p* *a tempo* *f*

Shaf - toe, Bon-ny Bob-by Shaf-toe. V.5 Bob-bie Shaf-toe's been to sea,

89

sil-ver buck-les on his knee, He's come back and mar-ried me, — Bon-ny Bob-bie Shaf-toe.

sil-ver buck-les on his knee, He's come back and mar-ried me, — Bon-ny Bob-bie Shaf-toe.

sil-ver buck-les on his knee, He's come back and mar-ried me, — Bon-ny Bob-bie Shaf-toe.

sil-ver buck-les on his knee, He's come back and mar-ried me, — Bon-ny Bob-bie Shaf-toe.

95 *ff*

Bob - bie Shaf - toe's been to sea, sil - ver buck - les

Bob - bie Shaf - toe's been to sea, sil - ver buck - les

ff

Bob-bie Shaf-toe's been to Sea, Bob-bie Shaf-toe's been to Sea, sil-ver buck-les on his knee,

ff

Bob-bie Shaf-toe's been to Sea, Bob-bie Shaf-toe's been to Sea, sil-ver buck-les on his knee,

ff

101

on his knee, he's come back and mar - ried

on his knee, he's come back and mar - ried

ff

sil - ver buck-les on his knee, He's come back and mar-ried me, He's come back and

sil - ver buck-les on his knee, He's come back and mar-ried me, He's come back and

ff

106

Emphatically

me, ——— Bon-ny Bob-bie Shaf - - - toe, Bob-bie Shaf - toe.

Emphatically

me, ——— Bon-ny Bob-bie Shaf - - - toe, Bob-bie Shaf - toe.

Emphatically

mar-ried me, — Bon-ny Bob-bie Shaf - - - toe, Bob-bie Shaf - toe.

Emphatically

mar-ried me, — Bon-ny Bob-bie Shaf - - - toe, Bob-bie Shaf - toe.

Emphatically

The musical score consists of five systems. The first four systems are vocal parts: Soprano, Alto, Tenor, and Bass. Each system begins with the instruction 'Emphatically' and contains the lyrics 'me, ——— Bon-ny Bob-bie Shaf - - - toe, Bob-bie Shaf - toe.' The fifth system is the piano accompaniment, also marked 'Emphatically'. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal lines feature a mix of quarter, eighth, and sixteenth notes, with some notes tied across measures. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

April 1951

The Bluebells of Scotland

arr. John Sykes

Moderato

p

SOPRANO
Oh where, tell me where is your High-land ladd-ie gone? Oh where, tell me where is your

ALTO
Oh where, tell me where is your High-land ladd-ie gone? Oh where, tell me where is your

TENOR
Oh where, tell me where is your High-land ladd-ie gone? Oh where, tell me where is your

BASS
Oh where, tell me where is your High-land ladd-ie gone? Oh where, tell me where is your

Moderato

p

Piano
(rehearsal only)

7

f *mp*

High-land ladd-ie gone? He's gone with sil-ver bann-ers where no-ble deeds are done, And it's Oh, in my

f *mp*

High-land ladd-ie gone? He's gone with sil-ver bann-ers where no-ble deeds are done, And it's Oh, in my

f *mp*

High-land ladd-ie gone? He's gone with sil-ver bann-ers where no-ble deeds are done, And it's Oh, in my

f *mp*

High-land ladd-ie gone? He's gone with sil-ver bann-ers where no-ble deeds are done, And it's Oh, in my

f *mp*

14

heart, how I wish him safe at home. He's gone with silver banners where noble deeds are done, And it's

heart, how I wish him safe at home. He's gone with silver banners where noble deeds are done, And it's

heart, how I wish him safe at home. He's gone with silver banners where noble deeds are done, And it's

heart, how I wish him safe at home. He's gone with silver banners where noble deeds are done, And it's

21

mp Oh, in my heart, how I wish him safe at home. *mp* Oh where, where did he dwell?

mp Oh, in my heart, how I wish him safe at home. *mp* Oh where, where did he dwell?

mp Oh, in my heart, how I wish him safe at home. *mp* Oh where, tell me where did your Highland laddie dwell? Oh,

mp Oh, in my heart, how I wish him safe at home. *mp* Oh where, tell me where did your Highland laddie dwell? Oh,

29

mf Oh where, _____ where did he dwell? *f* He dwelt in bonn-ie Scot-land whereblossoms the sweet blue

mf Oh where, _____ where did he dwell? *f* He dwelt in bonn-ie Scot-land whereblossoms the sweet blue

mf where, tell mewhere did your High land ladd-ie dwell? *f* He dwelt in bonn-ie Scot-land whereblossoms the sweet blue

mf where, tell mewhere did your High land ladd-ie dwell? *f* He dwelt in bonn-ie Scot-land whereblossoms the sweet blue

36

mp bell; And it's Oh in my heart how I love my ladd-ie well; *f* He dwelt in bonn-ie Scot - land where

mp bell; And it's Oh in my heart how I love my ladd-ie well; *f* He dwelt in bonn-ie Scot - land where

mp bell; And it's Oh in my heart I love him well; *f* He dwelt in bonn-ie Scot - land where

mp bell; And it's Oh in my heart I love him well; *f* He dwelt in bonn-ie Scot - land where

43

mp blooms the sweet blue-bell; And it's Oh in my heart how I love my ladd - ie well; *mp* Oh! what, tell me

mp blooms the sweet blue-bell; And it's Oh in my heart how I love my ladd - ie well; *mp* Oh! what, tell me

mp blooms the sweet blue-bell; And it's Oh in my heart I love him well; *mp* Oh! what, tell me

mp blooms the sweet blue-bell; And it's Oh in my heart I love him well; *mp* Oh! what, tell me

mp

mp

50

f what if your High-land lad be slain? Oh! what, tell me what if your High-land lad be slain? Oh

f what if your High-land lad be slain? Oh! what, tell me what if your High-land lad be slain? Oh

f what if your High-land lad be slain? Oh! what, tell me what if your High-land lad be slain? Oh

f what if your High-land lad be slain? Oh! what, tell me what if your High-land lad be slain? Oh

f

f

57

ff *p* *rit.*

no! true love will be his guard, and bring him safe a - gain For it's Oh, my heart would break if my -

ff *p*

no! true love will be his guard, and bring him safe a - gain For it's Oh, my heart would break if my -

ff *p*

no! true love will be his guard, and bring him safe a - gain For it's Oh, my heart would break if my -

ff *p*

no! true love will be his guard, and bring him safe a - gain For it's Oh, my heart would break if my -

rit.

63

pp *f* *ff*

High-land lad were slain; Oh no! true love will be his guard, and bring him safe a -

pp *f* *ff*

High-land lad were slain; Oh no! true love will be his guard, and bring him safe a -

pp *f* *ff*

High-land lad were slain; Oh no! true love will be his guard, and bring him safe a -

pp *f* *ff*

High-land lad were slain; Oh no! true love will be his guard, and bring him safe a -

A tempo

68

p **molto rall.** *pp*

gain For it's Oh, my heart would break if my— High-land lad were slain;

p *pp*

gain For it's Oh, my heart would break if my— High-land lad were slain;

p *pp*

gain For it's Oh, my heart would break if my— High-land lad were slain;

p *pp*

gain For it's Oh, my heart would break if my— High-land lad were slain;

molto rall. *p* *pp*

Caller Herrin'

Scotch traditional air

Lady Nairne

arr. John Sykes

SOPRANO *f*
Wha'll buy my call-er herr - in'? They're bonn y fish and hale-some far - in' Buy my call-er herr - in' new

ALTO *f*
Wha'll buy my call-er herr - in'? They're bonn y fish and hale-some far - in' Buy my call-er herr - in' new

TENOR *f*
Wha'll buy my call-er herr - in'? They're bonn y fish and hale-some far - in' Buy my call-er herr - in' new

BASS *f*
Wha'll buy my call-er herr - in'? They're bonn y fish and hale-some far - in' Buy my call-er herr - in' new

Piano (rehearsal only) *f*

The first system of the musical score is for the vocalists and piano. It consists of five staves. The top four staves are for Soprano, Alto, Tenor, and Bass, each with a vocal line and the lyrics: "Wha'll buy my call-er herr - in'? They're bonn y fish and hale-some far - in' Buy my call-er herr - in' new". The piano part is on the bottom staff, marked "Piano (rehearsal only)" and "f". The key signature has one flat (B-flat) and the time signature is 4/4. The music is in a simple, rhythmic style.

4 *mf*
drawn from the Forth. When ye were sleep-ing on your pill-ows Dreamt ye aught of our puir fell-ows

mf
drawn from the Forth. When ye were sleep-ing on your pill-ows Dreamt ye aught of our puir fell-ows

mf
drawn from the Forth. When ye were sleep-ing on your pill-ows Dreamt ye aught of our puir fell-ows

mf
drawn from the Forth. When ye were sleep-ing on your pill-ows Dreamt ye aught of our puir fell-ows

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top four staves are for Soprano, Alto, Tenor, and Bass, each with a vocal line and the lyrics: "drawn from the Forth. When ye were sleep-ing on your pill-ows Dreamt ye aught of our puir fell-ows". The piano part is on the bottom staff, marked "mf". The key signature has one flat (B-flat) and the time signature is 4/4. The music continues with the same rhythmic pattern as the first system.

7

Dark-ling as they faced the bill-ows a' to fill the wo-ven will-ows? Buy my call-er herr - in'? They're

Dark-ling as they faced the bill-ows a' to fill the wo-ven will-ows? Buy my call-er herr - in'? They're

Dark-ling as they faced the bill-ows a' to fill the wo-ven will-ows? Buy my call-er herr - in'? They're

Dark-ling as they faced the bill-ows a' to fill the wo-ven will-ows? Buy my call-er herr - in'? They're

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines in a minor key.

10

bonn - y fish and hale-some far - in' Buy my call - er herr - in' new drawn from the Forth.

bonn - y fish and hale-some far - in' Buy my call - er herr - in' new drawn from the Forth.

bonn - y fish and hale-some far - in' Buy my call - er herr - in' new drawn from the Forth. An' *mp*

bonn - y fish and hale-some far - in' Buy my call - er herr - in' new drawn from the Forth. An' *mp*

The piano accompaniment continues with two staves, including a *mp* dynamic marking in the final measure.

13

p

Ah Ah Ah

p

Ah Ah Ah

when the creel o' herr - in' pass - es, Lad - ies clad in silks and lac - es Gath - er in their raw pel - iss - es

when the creel o' herr - in' pass - es, Lad - ies clad in silks and lac - es Gath - er in their raw pel - iss - es

16

Ah Buy my call - er herr - in' They're no brought here with-out brave dar - in':

Ah Buy my call - er herr - in' They're no brought here with-out brave dar - in':

Cast their heads and screw their fac - ces... Buy my call - er herr - in' They're no brought here with-out brave dar - in':

Cast their heads and screw their fac - ces... Buy my call - er herr - in' They're no brought here with-out brave dar - in':

19

Buy my call - er herr - in' haul'd through wind and rain. Noo, come, tent my tell - in'

Buy my call - er herr - in' haul'd through wind and rain. Noo, come, tent my tell - in'

Buy my call - er herr - in' haul'd through wind and rain. Noo, come, tent my tell - in'

Buy my call - er herr - in' haul'd through wind and rain. Noo, Nee - bor wives tent my tell - in',

22

When the fish you're sell - in' At ae word be_ in your_ deal - in' Truth will stand when a' things fail - in':

When the fish you're sell - in' At ae word be_ in your_ deal - in' Truth will stand when a' things fail - in':

When the fish you're sell - in' At ae word be_ in your_ deal - in' Truth will stand when a' things fail - in':

when the bonn - y fish you're sell - in' At ae word be_ in your_ deal - in' Truth will stand when a' things fail - in':

25

Buy my call - er herr - in', O ye may ca' them vul - gar far - in', Wives and mith-ers, maist de spair - in'—

Buy my call - er herr - in', O ye may ca' them vul - gar far - in', Wives and mith-ers, maist de spair - in'—

Buy my call - er herr - in', O ye may ca' them vul - gar far - in', Wives and mith-ers, maist de spair - in'—

Buy my call - er herr - in', O ye may ca' them vul - gar far - in', Wives and mith-ers, maist de spair - in'—

28

rit.

p *mp* *pp*
ca' them lives o' men. Call - er herr - in', Call - er herr - in'.

rit. *p* *mp* *pp*
ca' them lives o' men. Call - er herr - in', Call - er herr - in'.

rit. *p* *mp* *pp*
ca' them lives o' men. Call - er herr - in', Call - er herr - in'.

rit. *p* *mp* *pp*
ca' them lives o' men. Call - er herr - in', Call - er herr - in'.

rit. *p* *mp* *pp*

The Sea-Ritual

George Darley

John Sykes

Legato: poco sostenuto

mp

SOPRANO
Prayer un said, and Mass un_sung, Dead-man's dirge_____ must still be rung;

ALTO
Prayer un said, and Mass un_sung, Dead-man's dirge_____ must still be rung;

TENOR
Prayer un said, and Mass un_sung, Dead-man's dirge must still be rung;

BASS
Prayer un said, and Mass un_sung, Dead-man's dirge must still be rung;

Legato: poco sostenuto

Piano (rehearsal only)
mp

5

p

Mer - men chant_____ his dirge a - round!

p

Mer - men chant_____ his dirge a - round!

p

Ding-le Dong, Ding - le Dong, Ding-le Dong, Ding - le Dong, Ding-le Dong, Ding-le Dong!

p

Ding-le Dong, the dead-bellssound! Ding-le Dong, the dead-bellssound! Ding-le Dong!

p

p

11 *mp*

V.2 Wash him blood-less, smooth him fair, stretch his limbs_____ and_ sleek his hair:

mp

V.2 Wash him blood-less, smooth him fair, stretch his limbs_____ and_ sleek his hair:

mp *p*

V.2 Wash him blood-less, smooth him fair, stretch his limbs and sleek his hair: Ding-le Dong,

mp *p*

V.2 Wash him blood-less, smooth him fair, stretch his limbs and sleek his hair: Ding-le

16 *p* *mf*

Mer - men swing_____ them to and fro! V.3 In the worm-less

p *mf*

Mer - men swing_____ them to and fro! V.3 In the worm-less

mf

Ding - le Dong, Ding-le Dong, Ding - le Dong, Ding-le Dong, Ding-le Dong. V.3 In the worm-less

mf

Dong, the dead-bells go! Ding-le Dong, the dead-bells go! Ding-le Dong! V.3 In the worm-less

p *mf*

22

sand shall he feast for no foul glutt-on be: Mer - men

sand shall he feast for no foul glutt-on be: Mer - men

sand shall he feast for no foul glutt-on be: Ding-le Dong, Ding - le Dong, Ding-le Dong,

sand shall he feast for no foul glutt-on be: Ding-le Dong, the dead-bells chime! Ding-le

28

keep the tone and time! V.4 We must with a tomb-stone brave shut the

keep the tone and time! V.4 We must with a tomb-stone brave shut the

Ding - le Dong, Ding - le Dong, Ding - le Dong. V.4 We must with a tomb-stone brave shut the shark

Dong the dead-bellschime! Ding-le Dong! V.4 We must with a tomb-stone brave shut the shark

34 *sf* *p* *mp*

shark out from his grave: Mer - men

shark out from his grave: Mer - men

out from his grave: Ding-le Dong, Ding - le Dong, Ding - le Dong,

out from his grave: Ding-le Dong, the dead-bells toll! Ding-le

40 *mf*

dirg - gers ring his knoll! V.5 Such a slab will we lay o'er_ him,

dirg - gers ring his knoll! V.5 Such a slab will we lay o'er_ him,

Ding - le Dong, Ding - le Dong, Ding - le Dong. V.5 Such a slab will we lay o'er_ him,

Dong the dead-bells toll! Ding - le Dong! V.5 Such a slab will we lay o'er_ him,

45

cresc. *f* *pp*

All the dead shall rise be - fore him: Ding - le Dong,

cresc. *f* *pp*

All the dead shall rise be - fore him: Ding - le

cresc. *f* *pp*

All the dead shall rise be - fore him: Ding - le Dong,

cresc. *f* *pp*

All the dead shall rise be - fore him: Ding - le

49

pp *rall.*

Mer - men lay him in his tomb.

pp

Mer - men lay him in his tomb.

Ding - le Dong, Ding - le Dong, Ding - le Dong, Ding - le Dong, Ding - le Dong.

Dong, the dead-bells boom! Ding - le Dong the dead-bells boom! Ding - le Dong!

pp *rall.*

I Wander'd Lonely as a Cloud

William Wordsworth

John Sykes

Moderato

SOPRANO
 ALTO
 TENOR
 BASS

p I wand-er'd lone-ly as a cloud that floats _____ on high o'er vales__ and
f

Piano (rehearsal only)

Moderato

5 *p* *mf* *cresc.* *f* *mf*
 hills, when all at once I saw a crowd a host of gold - en daff - o - dills, be-side the

p *mf* *cresc.* *f* *mf*
 hills, when all at once I saw a crowd a host of gold - en daff - o - dills, be-side the

p *mf* *cresc.* *f* *mf*
 hills, when all at once I saw a crowd a host of gold - en daff - o - dills, be-side the

p *mf* *cresc.* *f* *mf*
 hills, when all at once I saw a crowd a host of gold - en daff - o - dills, be-side the

p *mf* *cresc.* *f* *mf*

All rights reserved

Copyright © Kingswood School, Bath

9

mp *leggiero* *p* *mp*

lake be-neath the trees, Flutt-er-ing and danc-ing in the breeze. Cont - in - uous as the

mp *leggiero* *p* *mp*

lake be-neath the trees, Flutt-er-ing and danc-ing in the breeze. Cont - in - uous as the

mp *leggiero* *p* *mp*

lake be-neath the trees, Flutt - er - ing and danc-ing in the breeze. Cont - in - uous as the

mp *leggiero* *p* *mp*

lake be-neath the trees, Flutt - er - ing and danc-ing in the breeze. Cont - in - uous as the

leggiero

mp *p* *mp*

13

mf

stars that shine and twink - le on the milk - y way, They stretch'd in

mf

stars that shine and twink - le on the milk - y way, They stretch'd in

mf

stars that shine and twink - le on the milk - y way, They stretch'd in

mf

stars that shine and twink - le on the milk - y way, They stretch'd in

mf

17 *cresc.* *f* *mf*

nev - er - end - ing line__ a - long the mar - gin of a bay Ten thous - and saw I at a glance

cresc. *f* *mf*

nev - er - end - ing line__ a - long the mar - gin of a bay Ten thous - and saw I at a glance

cresc. *f* *mf*

nev - er - end - ing line__ a - long the mar - gin of a bay Ten thous - and saw I at a glance

cresc. *f* *mf*

nev - er - end - ing line__ a - long the mar - gin of a bay Ten thous - and saw I at a glance

21 *f non pesante* *f più animato*

Toss - ing their heads in spright - - ly dance The waves be - side__ them

f non pesante *f più animato*

Toss - ing their heads in spright - - ly dance The waves be - side__ them

f non pesante *f più animato*

Toss - ing their heads in spright - - ly dance The waves be - side__ them

f non pesante *f più animato*

Toss - ing their heads in spright - - ly dance The waves be - side__ them

non pesante *più animato*

f

24

ff *mf* *f*

danced, But they out-did the spark-ling waves in glee; - A po - et could not but be gay in such a joc - und

ff *mf* *f*

danced, But they out-did the spark-ling waves in glee; - A po - et could not but be gay in such a joc - und

ff *mf* *f*

danced, But they out-did the spark-ling waves in glee; - A po - et could not but be gay in such a joc - und

ff *mf* *f*

danced, But they out-did the spark-ling waves in glee; - A po - et could not but be gay in such a joc - und

28

sostenuto *pp* *p* *pp* *f* *mp* **Tempo primo**

comp-an- y: I gazed and gazed but litt-le thought what wealth the show to me had brought; For

pp *p* *sostenuto* *pp* *f* *mp*

comp-an- y: I gazed and gazed but litt-le thought what wealth the show to me had brought; For

pp *p* *sostenuto* *pp* *f* *mp*

comp-an- y: I gazed and gazed but litt-le thought what wealth the show to me had brought; For

pp *p* *sostenuto* *pp* *f* *mp*

comp-an- y: I gazed and gazed but litt-le thought what wealth the show to me had brought; For

sostenuto *pp* *p* *pp* *f* *mp* **Tempo primo**

34

mf

Con fuoco

p f

oft when on my couch I lie In vac - ant or in pens - ive mood, They flash up-on that

oft when on my couch I lie In vac - ant or - in pens - ive mood, They flash up-on that

oft when on my couch I lie In vac - ant or - in pens - ive mood, They flash up-on that

oft when on my couch I lie In vac - ant or - in pens - ive mood, They flash up-on that

mf *p f*

Con fuoco

40

ff

p

in - ward eye which is the bliss of sol - i - tude; And then my

in - ward eye which is the bliss of sol - i - tude; And then my

in - ward eye which is the bliss of sol - i - tude; And then my

in - ward eye which is the bliss of sol - i - tude; And then my

ff *p*

43 *f* *cresc.* *ff* **poco rit.**

heart with pleas-ure fills and danc - es with the daff - o- dils._____

heart with pleas-ure fills and danc - es with the daff - o- dils._____

heart with pleas-ure fills and danc - es with the daff - o- dils._____

heart with pleas-ure fills and danc - es with the daff - o- dils._____

f *cresc.* *ff* **poco rit.**

April 1950