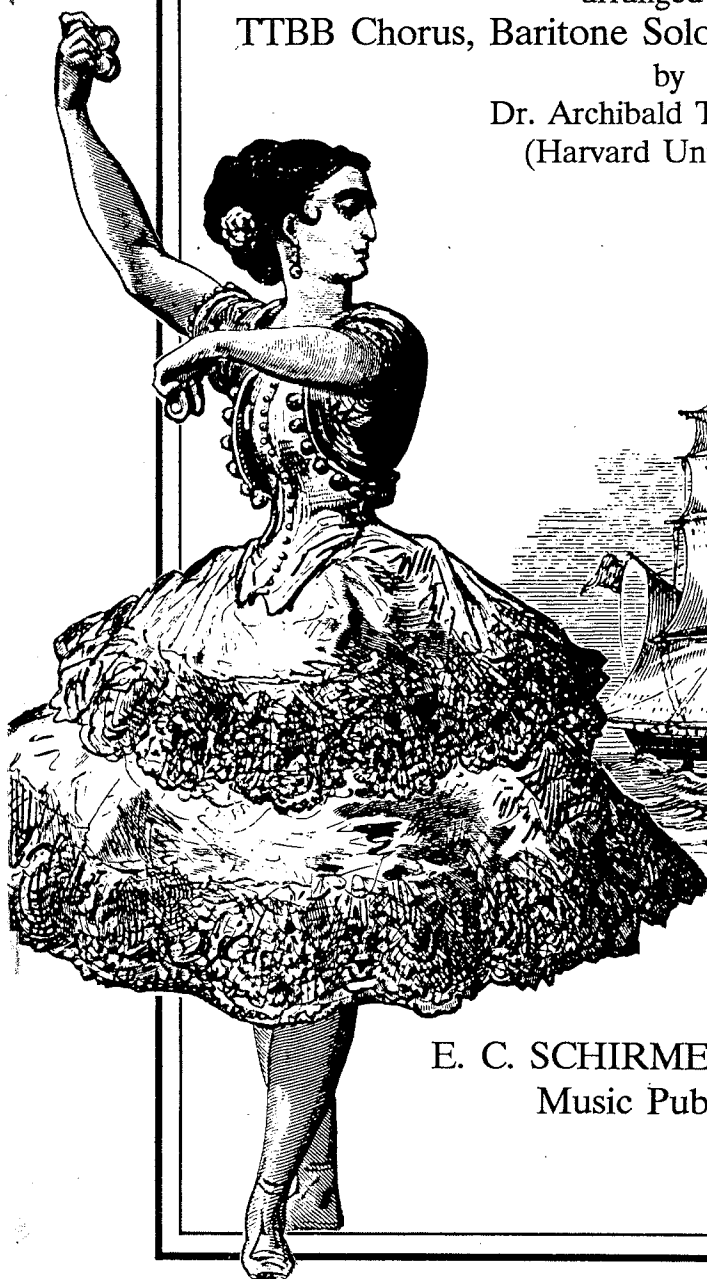


E. C. Schirmer No. 958

SPANISH LADIES

English Folksong
arranged for
TTBB Chorus, Baritone Solo, and Piano Four-hands

by
Dr. Archibald T. Davison
(Harvard University)



E. C. SCHIRMER • BOSTON
Music Publishers

Spanish Ladies

For TTBB Chorus with Baritone Solo

Traditional

English Folksong arranged by
Archibald T. Davison

Con spirito

TENOR I

TENOR II

BASS I

BASS II

PIANO Primo

p cresc.

PIANO Secondo

p cresc.

ff

1. Fare - well and a - dieu to — you Span-ish La - dies, Fare -

ff

1. Fare - well and a - dieu to — you Span-ish La - dies, Fare -

well and a - dieu to you La-dies of Spain; For we've re-ceive'd

well and a - dieu to you La-dies of Spain; For we've re-ceive'd

The first system of the musical score consists of four staves. The top two staves are for vocal parts (soprano and alto), and the bottom two are for piano accompaniment. The vocal staves have lyrics: "well and a - dieu to you La-dies of Spain; For we've re-ceive'd". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and rests.

or-ders for to sail for old Eng-land; But we hope in a short time to

or-ders for to sail for old Eng-land; But we hope in a short time to

The second system of the musical score also consists of four staves. The top two staves are for vocal parts (soprano and alto), and the bottom two are for piano accompaniment. The vocal staves have lyrics: "or-ders for to sail for old Eng-land; But we hope in a short time to". The piano accompaniment continues the melody and bass line from the first system, with some chords and rests.

ff ①

We'll rant and we'll roar like

see you a - gain. *ff* We'll rant and we'll roar like

see you a - gain. *ff* We'll rant and we'll roar like

We'll rant and we'll roar like

8 ①

①

true Brit - ish sail - ors, We'll rant and we'll roar all

true Brit - ish sail - ors, We'll rant and we'll roar all

true Brit - ish sail - ors, We'll rant and we'll roar all

true Brit - ish sail - ors, We'll rant and we'll roar all

8

(2)

on the salt seas, Un - til we strike sound-ings in the

on the salt seas, Un - til we strike sound-ings in the

on the salt seas, Un - til we strike sound-ings in the

on the salt seas, Un - til we strike sound-ings in the

(2)

(2)



chan-nel of old Eng-land: From Ush - ant to Scil - ly is

chan-nel of old Eng-land: From Ush - ant to Scil - ly is

chan-nel of old Eng-land: From Ush - ant to Scil - ly is

chan-nel of old Eng-land: From Ush - ant to Scil - ly is



thir - ty - five leagues. _____

thir - ty - five leagues. _____

thir - ty - five leagues. _____

thir - ty - five leagues. _____

dim. *mf* *dim.*

dim. *mf* *dim.*

Detailed description: This is a musical score for page 6, featuring four vocal parts and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) all sing the lyrics "thir - ty - five leagues." followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of two systems. The first system has a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth and sixteenth notes. The second system continues the piano part with more complex rhythmic figures and dynamic markings. Dynamics include *dim.* (diminuendo) and *mf* (mezzo-forte). The score is written in a single system with multiple staves.

First system of piano accompaniment. The first system consists of four staves (treble and bass clef for both hands). The second system continues the piano accompaniment with various musical notations including *p*, *dim.*, and triplet markings (3).

Vocal entry and piano accompaniment for the first line of lyrics. The vocal staves (treble and bass clef) enter with the lyrics "Then let ev - 'ry man drink off his full bump - er, And". The piano accompaniment (treble and bass clef) provides harmonic support. The dynamic *p* is indicated.

Second system of piano accompaniment. The piano accompaniment (treble and bass clef) continues with various musical notations including *pp* and triplet markings (3). The system concludes with a final chord marked with a double bar line.

let ev-'ry man drink off his full glass; We'll sing and be

let ev-'ry man drink off his full glass; We'll sing and be

jol-ly, and drown mel-an-chol-y, And here's to the health of each

jol-ly, and drown mel-an-chol-y, And here's to the health of each

true-heart-ed Lass! *mf* ④ hove our ship, *p* Heave ho! _____
 2. We *mf* hove our ship to, *p* with the
 true-heart-ed Lass! *mf* hove our ship, Heave ho! _____
 2. We *mf* hove our ship to, with the

Heave ho! _____
 wind from sou' - west, - boys, We hove our ship to, deep
 Heave ho! _____
 wind from sou' - west, - boys, We hove our ship to, deep

⑤

Heave ho!

sound-ings to take: 'Twas for - ty - five fath - oms, with a

Heave ho!

sound-ings to take: 'Twas for - ty - five fath - oms, with a

⑤

⑤

Heave ho!

white sand - y bot - tom; So we squar'd our main yard, - and up

Heave ho!

white sand - y bot - tom; So we squar'd our main yard, - and up

8

⑥ *f* 3. The first land we sight-ed, the Dod-man was
 chan-nel did make. 3. The first land, the Dod-man was
 3. The first land we sight-ed was call-ed the
 chan-nel did make. 3. The first land was call-ed the

⑥ *f*

⑥ *f*

call'd; We sail - - - ed, we sail - - - ed
 call'd; Next, we sail - - - ed, we sail - - - ed
 Dod-man; Next, Raven-head* off Ply-mouth, off Ports-mouth the
 Dod-man; Next, Raven-head* off Ply-mouth, off Ports-mouth the

f 8

*Pronounced Rame-head.

by. And

by. We sail - ed by Fair-light and Do - ver, And

Wight; We sail-ed by Beach - y, by Fair-light and Do - ver, And

Wight; We sail - ed by Beach-y, — by Fair - light and Do - ver, And

8

7

7

then we bore up— for the South Fore - land Light. *ff* We'll

then we bore up— for the South Fore - land Light. *ff* We'll

then we bore up— for the South Fore - land Light. *ff* We'll

then we bore up— for the Fore - land Light. *ff* We'll

8

ff

⑧

rant and we'll roar like true Brit-ish sail-ors; All on the salt

rant and we'll roar like true Brit-ish sail-ors; All on the salt

rant and we'll roar like true Brit-ish sail-ors; On the salt

⑧ rant and we'll roar like true Brit-ish sail-ors; On the salt

⑨

sea, we'll roar, we'll roar, all on the sea,

sea, we'll roar, we'll roar, all on the sea, Un-til we

sea, we'll roar, we'll roar, all on the sea, Un-til we strike

sea, we'll roar, we'll roar, all on the sea, Un-til we strike

From Ush - ant to Scil - ly is
strike _____ sound-ings of old Eng - land: From Ush - ant to Scil - ly is
sound-ings in the chan - nel of old Eng - land: From Ush - ant to Scil - ly is
sound-ings, _____ of old _____ Eng - land: From Ush - ant to Scil - ly is

8

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are written below the vocal staves. A measure rest of 8 measures is indicated at the end of the system.

⑩ *dim.*
thir - ty-five leagues. _____
dim.
thir - ty-five leagues. _____
dim.
thir-ty-five leagues. _____ *mf* Fare -
dim.
thir-ty-five leagues. _____ *mf* Fare -

⑩ *mf* *dim.*

The second system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are written below the vocal staves. The system begins with a measure rest of 10 measures. The lyrics are: "thir - ty-five leagues. _____", "thir - ty-five leagues. _____", "thir-ty-five leagues. _____", and "thir-ty-five leagues. _____". The system ends with the word "Fare -".

15

mf dim. poco a poco

A - dieu, a - dieu to you

p

Fare-well, to you La-dies of

dim. poco a poco

mf

well to you Span-ish La-dies,

dim. poco a poco

p

well, a - dieu, fare - well

pp

8

Baritone Solo

f

4. Then the sig-nal was made for the grand fleet to an - chor, And

pp

A - dieu. Oo

pp

Spain. Oo

pp

A - dieu. Oo

pp

A - dieu. Oo

8

11

cresc.

all in the Downs that night for to lie; Let go your shank paint-er, let

cresc.

oo oo oo

cresc.

oo oo La la la la la la *cresc.*

oo oo *cresc.* *oo* La la

8

11

12

ff

go— your cat stop - per! Haul up your clew

f

La la la la la la la, la,

la, La la la la la, La la la la la la la la la

f

La la la la la, La la la la la, La la la

la la la la, La la la la la la la, La la la la la

8

mf

12

gar - nets, let tacks and sheets fly!

la la la la la, La la la la la la la, _____

la la la, La la la la la la la la la la, La la

la la la la la la la la la la, Let

la la la la la la la la la la, Let tacks and sheets

f cresc.

ff

8

13

13

la la la la la la la.

tacks and sheets fly!

fly!

mf cresc.

mf

cresc.

(14) *ff*
5. Now let ev-'ry man drink off his full bump-er; And

(14) *ff*
5. Now let ev-'ry man drink off his full bump-er; And

(14) *ff*
5. Now let ev-'ry man drink off his full bump-er; And

(14) *ff*
5. Now let ev-'ry man drink off his full bump-er; And

(14) *ff*
5. Now let ev-'ry man drink off his full bump-er; And



let ev-'ry man drink off his full glass; We'll sing and be jol-ly and

let ev-'ry man drink off his full glass; We'll sing and be jol-ly and

let ev-'ry man drink off his full glass; We'll sing and be jol-ly and

let ev-'ry man drink off his full glass; We'll sing and be jol-ly and



(15)

drown mel-an - chol - y, And here's to the health of each true-heart-ed

drown mel-an - chol - y, And here's to the health of each true-heart-ed

drown mel-an - chol - y, And here's to the health of each true-heart-ed

drown mel-an - chol - y, And here's to the health of each true-heart-ed

(15)

8

fff

lass!

fff

lass!

fff

lass!

fff

lass!

8

fff

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A CHORAL FANTASY

God Rest Ye Merry, Gentlemen

FOR MEN'S VOICES AND CHAMBER ORCHESTRA* OR KEYBOARD

Moderately slow $\text{♩} = 66$

Tenor I
Tenor II

Bass I
Bass II

*Keyboard
Reduction

tutti p
let

tutti p *legato*

Moderately slow $\text{♩} = 66$ God rest ye mer-ry, gen-tle-men, —
Sva

pp

5

legato
no-thing you dis-may. —

Re-mem-ber Christ our —

(Sva)

mp

*Orchestral materials, compatible with both the version for SATB voices (E.C.S. No. 4059) and the version for TTBB voices (E.C.S. No. 4060), are available from the publisher on a rental basis.
The work is scored for oboe, 2 horns, piano, harp, percussion (2 players), and strings.

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