

# Choruses from "The Yeomen of the Guard"

For Men's Voices

Arthur Seymour Sullivan  
(1842-1900)

W. S. Gilbert (1836-1911)

Arranged by A. T. D.

Allegro maestoso

TENOR I

TENOR II

BASS I

BASS II

Allegro maestoso

PIANO

*ff*

*brillante*

*sfz*

First system of piano introduction. Treble clef has a melodic line with slurs and accidentals. Bass clef has a harmonic accompaniment. Dynamics include *sfz*.

Second system of piano introduction. Treble clef continues the melodic line. Bass clef provides harmonic support with chords and single notes.

Third system of piano introduction. Treble clef features a more active melodic line. Bass clef continues with harmonic accompaniment.

First system of vocal introduction. Treble clef has a vocal line starting with a rest. Bass clef has a piano accompaniment. Dynamics include *ff*.

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in

Second system of vocal introduction. Treble clef has a vocal line. Bass clef has a piano accompaniment. Dynamics include *ff*.

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in

Third system of vocal introduction. Treble clef has a vocal line. Bass clef has a piano accompaniment. Dynamics include *ff*.

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in

Fourth system of vocal introduction. Treble clef has a vocal line. Bass clef has a piano accompaniment. Dynamics include *ff*.

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in

Fifth system of piano accompaniment. Treble clef has a melodic line. Bass clef has a harmonic accompaniment.

or-ders? Thy son, whose deeds of der-ring-do Are ech-o'd all the coun-try thro', Has

or-ders? Thy son, whose deeds of der-ring-do Are ech-o'd all the coun-try thro', Has

or-ders? Thy son, whose deeds of der-ring-do Are ech-o'd all the coun-try thro', Has

or-ders? Thy son, whose deeds of der-ring-do Are ech-o'd all the coun-try thro', Has

come to join the Tow-er Ward-ers! If so, we come to meet him, That

come to join the Tow-er Ward-ers! If so, we come to meet him, That

come to join the Tow-er Ward-ers! If so, we come to meet him, That

come to join the Tow-er Ward-ers! If so, we come to meet him, That

we may fit - ly greet him, And wel - come his ar - ri - val here With

we may fit - ly greet him, And wel - come his ar - ri - val here With

we may fit - ly greet him, And wel - come his ar - ri - val here With

we may fit - ly greet him, And wel - come his ar - ri - val here With

shout on shout and cheer on cheer, Hur - rah! Hur - rah!

shout on shout and cheer on cheer, Hur - rah! Hur - rah!

shout on shout and cheer on cheer, Hur - rah! Hur - rah!

shout on shout and cheer on cheer, Hur - rah! Hur - rah!

Leon - ard Mer - yll! Leon - ard Mer - yll!

Leon - ard Mer - yll! Leon - ard Mer - yll!

Leon - ard Mer - yll! Leon - ard Mer - yll!

Leon - ard Mer - yll! Leon - ard Mer - yll!

*ff*

Daunt - less he in time of per - il!

Daunt - less he in time of per - il!

Daunt - less he in time of per - il!

Daunt - less he in time of per - il!

Man of pow - er, Knight - hood's flow - er,

Man of pow - er, Knight - hood's flow - er,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "Man of pow - er, Knight - hood's flow - er,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Wel-come to the grim old Tow'r:

Wel-come to the grim old Tow'r:

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature remains two flats, and the time signature is 4/4. The lyrics are "Wel-come to the grim old Tow'r:". The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and a bass line in the left hand.

To the Tow - er, wel - come thou!

To the Tow - er, wel - come thou!

To the Tow - er, wel - come thou!

To the Tow - er, wel - come thou!

The first system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, each with a soprano and bass line. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are: "To the Tow - er, wel - come thou!".

Andante

*p*

The second system is a piano accompaniment for the first vocal line. It is marked "Andante" and begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs, while the left hand plays a rhythmic accompaniment of eighth notes.

The third system continues the piano accompaniment. The right hand has a melodic line with a slur, and the left hand continues with eighth-note accompaniment. The music is in a minor key, indicated by the key signature.

The fourth system continues the piano accompaniment. The right hand has a melodic line with a slur, and the left hand continues with eighth-note accompaniment. The music is in a minor key, indicated by the key signature.

The fifth system continues the piano accompaniment. The right hand has a melodic line with a slur, and the left hand continues with eighth-note accompaniment. The music is in a minor key, indicated by the key signature.

*p*  
 The pris-'ner comes to meet his doom; The  
 The pris-'ner comes to meet his doom; The  
 The pris-'ner comes to meet his doom; The  
 The pris-'ner comes to meet his doom; The

block, the heads-man, and the tomb. The fu-n'ral bell be-gins to  
 block, the heads-man, and the tomb. The fu-n'ral bell be-gins to  
 block, the heads-man, and the tomb. The fu-n'ral bell be-gins to  
 block, the heads-man, and the tomb. The fu-n'ral bell be-gins to



toll; May Heav'n have mer - cy on his soul!

toll; May Heav'n have mer - cy on his soul!

toll; May Heav'n have mer - cy on his soul!

toll; May Heav'n have mer - cy on his soul!

May Heav'n have mer - cy

May Heav'n have mer - cy

May Heav'n have mer - cy

May Heav'n have mer - cy

— on his soul!

on his— soul!

on his soul! Oh,

on his soul! Oh,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "— on his soul!", "on his— soul!", "on his soul! Oh,", and "on his soul! Oh,".

Mer - cy, — thou whose smile — has — shone So ma-ny a cap-tive heart up-

Mer - cy, — thou whose smile — has — shone So ma-ny a cap-tive heart up-

The second system of the musical score continues with the same vocal and piano parts. The lyrics are: "Mer - cy, — thou whose smile — has — shone So ma-ny a cap-tive heart up-" and "Mer - cy, — thou whose smile — has — shone So ma-ny a cap-tive heart up-". The piano accompaniment includes a dynamic marking of *p* (piano).

Of all im - mur'd with - in these walls, To -

Of all im - mur'd with - in these walls, To -

on:

on:

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

day the ver - y wor-thiest falls. Oh, Mer - cy, - thou whose

day the ver - y wor-thiest falls. Oh, Mer - cy, thou whose

Oh, Mer - cy, thou whose

Oh, Mer - cy, thou whose

The second system of the musical score consists of six staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The piano part continues with the same rhythmic pattern as the first system. The lyrics are: "day the ver - y wor-thiest falls. Oh, Mer - cy, - thou whose" for the first vocal line, "day the ver - y wor-thiest falls. Oh, Mer - cy, thou whose" for the second, "Oh, Mer - cy, thou whose" for the first bass line, and "Oh, Mer - cy, thou whose" for the second.

smile\_ has\_ shone So ma-ny a cap-tive heart up - on; Of

smile has shone So ma-ny a cap-tive heart up - on; Of

smile has shone So ma-ny a cap-tive heart up - on; Of

smile has shone So ma-ny a cap-tive heart up - on; Of

*cresc.*  
all im - mur'd with - in these walls, The wor - - -

*cresc.*  
all im - mur'd with - in these walls, The

*cresc.*  
all im - mur'd all with - in these walls, The

*cresc.*  
all im - mur'd all with - in these walls, The

*cresc.*  
*f*

*Sua bassa*.....

*dim.*  
 — thiest, wor - - thiest falls.  
*dim.*  
 ve - ry — wor - - thiest falls. Oh,  
*dim.*  
 ver - y wor - - thiest falls. Oh,  
*dim.*  
 ver - y wor - - thiest falls.

*dim.*

*Sua bassa*.....

Oh, Mer - cy!

Mer - cy! Oh, Mer - cy!

Mer - cy! Oh, Mer - cy!

Oh, Mer - cy!

*Sua bassa*.....

Allegro

Four empty musical staves, two in treble clef and two in bass clef, with a key signature of one flat and a common time signature.

Piano accompaniment for the first system. The right hand features a melodic line with slurs and accents, marked *cresc. poco a poco*, *fp*, and *f*. The left hand provides a rhythmic accompaniment. The tempo is marked *Allegro*. The system concludes with a *l.h.* marking and a *f* dynamic.

Four empty musical staves, two in treble clef and two in bass clef, with a key signature of one flat and a common time signature.

Vocal lines for the second system. The top two staves are empty. The bottom two staves contain vocal parts with lyrics: "As es-cort for the pris-on-er We". The dynamics are marked *f*.

Piano accompaniment for the second system. The right hand features a melodic line with slurs and a *p* dynamic. The left hand provides a rhythmic accompaniment.

*f*

The dou - ble grat - ings o - pen were, No

*f*

The dou - ble grat - ings o - pen were, No

sought his cell, in du - ty bound;

sought his cell, in du - ty bound;

Detailed description: This system contains the first two vocal entries and the piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand.

pris - on - er at all we found! We hunt - ed high, We

pris - on - er at all we found! We hunt - ed high, We

We hunt - ed low,

We hunt - ed low,

Detailed description: This system continues the vocal entries and piano accompaniment. The vocal staves show the continuation of the lyrics. The piano accompaniment maintains its rhythmic pattern, with some melodic development in the right hand.

hunt-ed here, The man we sought with anx-ious care Had  
 hunt-ed here, The man we sought with anx-ious care Had  
 We hunt-ed there, The man we sought with anx-ious care Had  
 We hunt-ed there, The man we sought with anx-ious care Had

van-ish'd in - to emp - ty air! The man we sought with anx-ious care Had  
 van-ish'd in - to emp - ty air! The man we sought with anx-ious care Had  
 van-ish'd in - to emp - ty air! The man we sought with anx-ious care Had  
 van-ish'd in - to emp - ty air! The man we sought with anx-ious care Had



van-ish'd in-to emp-ty air! Ah! *p cresc.*

van-ish'd in-to emp-ty air! Ah! *p cresc.*

van-ish'd in-to emp-ty air!

van-ish'd in-to emp-ty air!

*p cresc.*

**Allegro con molto brio**

*ff* All fren-zi'd, fren-zi'd with des-pair they rave, The grave is cheat-ed of its

*ff* All fren-zi'd, fren-zi'd with des-pair they rave, The grave is cheat-ed of its

*ff* All fren-zi'd, fren-zi'd with des-pair they rave, The grave is cheat-ed of its

*ff* They rave, The grave is cheat-ed of its

**Allegro con molto brio**

*ff*

due. Who is, who is the mis-be-got-ten knave Who hath con - triv'd this deed to

due. Who is, who is the mis-be-got-ten knave Who hath con - triv'd this deed to

due. Who is, who is the mis-be-got-ten knave Who hath con - triv'd this deed to

due. Who is, who is the mis-be-got-ten knave Who hath con - triv'd this deed to

do? Let search, let search be made throughout the

do? Let search, let search be made throughout the

do? Let search, let search be made throughout the

do? Let search, let search be made throughout the

land, Or his\_ vin - dic-tive an - ger dread. A thou-sand marks, a thou-sand marks he'll

land, Or his\_ vin - dic-tive an - ger dread. A thou-sand marks, a thou-sand marks he'll

land, Or his\_ vin - dic-tive an - ger dread. A thou-sand marks, a thou-sand marks he'll

land, Or his\_ vin - dic-tive an - ger dread. A thou-sand marks, a thou-sand marks he'll

hand Who brings him here a - live or dead, Who brings\_\_\_\_\_ him\_

hand Who brings him here a - live or dead, Who brings\_\_\_\_\_ him\_

hand Who brings him here a - live or dead, Who brings\_\_\_\_\_ him

hand. Who brings him here a - live or dead, Who brings\_\_\_\_\_ him\_

here, a - live \_\_\_\_\_ or

here, a - live \_\_\_\_\_ or

here, a - live \_\_\_\_\_ or

here, a - live \_\_\_\_\_ or

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics 'here, a - live \_\_\_\_\_ or'. The piano accompaniment is in grand staff, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 8/8.

dead! A thou - sand marks, a thou - sand

dead! A thou - sand marks, a thou - sand

dead! A thou - sand, thou - sand

dead! A thou - sand, thou - sand

The second system continues with four vocal staves and piano accompaniment. The vocal parts have lyrics 'dead! A thou - sand marks, a thou - sand' and 'dead! A thou - sand, thou - sand'. The piano accompaniment features triplets and eighth notes. The key signature has one sharp (F#) and the time signature is 8/8.

marks, a - live, a - live or dead, a - live, a - live or

marks, a - live, a - live or dead, a - live, a - live or

marks, a - live, a - live or dead, a - live, a - live or

marks, a - live, a - live or dead, a - live, a - live or

8

dead, Who brings him here a - live, a - live

dead, Who brings him here a - live, a - live

dead, Who brings him here a - live, a - live

dead, Who brings him here a - live, a - live

Presto

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "or dead!". Each staff has a long note for "or" and a long note for "dead!".

Presto

Piano accompaniment for the Presto section, consisting of two staves (treble and bass clef) with rapid sixteenth-note patterns.

Four empty vocal staves (Soprano, Alto, Tenor, Bass) with a key signature change to one sharp (F#) at the end of each staff.

Allegretto  
(Tempo di Gavotta)

Piano accompaniment for the Allegretto section, consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes. The word "Piano" is written vertically in the bass staff.

Piano introduction musical notation for the first system, featuring treble and bass clefs with a key signature of one sharp (F#).

*p*

1. Strange ad - ven - ture! Maid-en wed - ded To a groom she'd nev - er  
 2. Strange ad - ven - ture that we're trol - ling: Mo - dest maid and gal - lant

Empty musical staff for the first system.

*p*

1. Strange ad - ven - ture! Maid-en wed - ded To a groom she'd nev - er  
 2. Strange ad - ven - ture that we're trol - ling: Mo - dest maid and gal - lant

*p*

1. Strange ad - ven - ture! Maid-en wed - ded To a groom she'd nev - er  
 2. Strange ad - ven - ture that we're trol - ling: Mo - dest maid and gal - lant

1. Strange ad - ven - ture! Maid-en wed - ded To a groom she'd nev - er  
 2. Strange ad - ven - ture that we're trol - ling: Mo - dest maid and gal - lant

Piano accompaniment musical notation for the second system, featuring treble and bass clefs.

seen! \_\_\_\_\_ Groom a - bout to be be -  
 groom! \_\_\_\_\_ While the fu - n'ral bell is

*p.*

Nev - er, nev - er, nev - er seen! Groom a - bout to be be -  
 Gal - lant, gal - lant, gal - lant groom! While the fu - n'ral bell is

seen! Nev - er, nev - er, nev - er seen! Groom a - bout to be be -  
 groom! Gal - lant, gal - lant, gal - lant groom! While the fu - n'ral bell is

seen! \_\_\_\_\_ Groom a - bout to be be -  
 groom! \_\_\_\_\_ While the fu - n'ral bell is

Empty musical staff for the third system.

head - ed, In an hour on Tow - er Green!  
 tol - ling, Tol - ling, tol - ling, Bim - a - boom!

head - ed, Tol - ling, Tow - er, Tow - er, Tow - er,  
 Bim - a, Bim - a, Bim - a -

head - ed, In an hour on Tow - er Green! Tow - er, Tow - er, Tow - er,  
 tol - ling, Tol - ling, tol - ling, Bim - a - boom! Bim - a, Bim - a, Bim - a -

head - ed, In an hour on Tow - er Green!  
 tol - ling, Tol - ling, tol - ling, Bim - a - boom!

— Groom in drear-ry dun-geon ly - ing, Groom as good as dead, or  
 — Mo - dest maid-en will not tar - ry; Though but six - teen year she

Green! Groom in drear-ry dun-geon ly - ing, Groom as good as dead, or  
 boom! Mo - dest maid-en will not tar - ry; Though but six - teen year she

Green! Groom in drear-ry dun-geon ly - ing, Groom as good as dead, or  
 boom! Mo - dest maid-en will not tar - ry; Though but six - teen year she

— Groom in drear-ry dun-geon ly - ing, Groom as good as dead, or  
 — Mo - dest maid-en will not tar - ry; Though but six - teen year she



dy - ing, For a pret - ty maid - en sigh - ing - Pret - ty maid of sev - en -  
 car - ry, She must mar - ry, she must mar - ry - Though the al - tar be a

dy - ing, For a pret - ty maid - en sigh - ing -  
 car - ry, She must mar - ry, she must mar - ry -

dy - ing, For a pret - ty maid - en sigh - ing - Pret - ty maid of sev - en -  
 car - ry, She must mar - ry, she must mar - ry - Though the al - tar be a

dy - ing, For a pret - ty maid - en sigh - ing - Pret - ty maid of sev - en -  
 car - ry, She must mar - ry, she must mar - ry - Though the al - tar be a

1. D.S. 2.

teen! Sev - en, sev - en, sev - en - teen!  
 tomb - Tow - er, Tow - er, Tow - er tomb!

Sev - en, sev - en, sev - en - teen!  
 Tow - er, Tow - er, Tow - er tomb!

teen! Sev - en, sev - en, sev - en - teen!  
 tomb - Tow - er, Tow - er, Tow - er tomb!

teen! Sev - en, sev - en, sev - en - teen!  
 tomb - Tow - er, Tow - er, Tow - er tomb!

1. D.S. 2.

*p*

Tow - er tomb! Tow - er tomb! Though the

Tow - er tomb! Tow - er tomb!

Tow - er tomb! Tow - er tomb! Though the

Tow - er tomb! Tow - er tomb! Though the

*rit*  
al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

*rit*  
Tow - er, Tow - er, Tow - er tomb!

*rit*  
al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

*rit*  
al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

*(rit)*

Allegro brillante

First system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: common time. Dynamics: *p*. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: common time. Dynamics: *cresc.*. The music continues with melodic and rhythmic development.

Third system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: common time. Dynamics: *f*. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

First system of vocal introduction. Treble clef, bass clef. Key signature: two flats. Time signature: common time. Dynamics: *f*. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

With hap - pi - ness my soul is cloy'd, —

With hap - pi - ness my soul is cloy'd, —

Fourth system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: common time. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

This is our joy-day un-al-loyd!\_\_\_\_\_

This is our joy-day un-al-loyd!\_\_\_\_\_

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are piano accompaniment staves in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are written below the vocal staves.

*sfz*

The piano accompaniment for the first system is shown in two staves. The right hand plays chords, with an *sfz* (sforzando) marking. The left hand plays a continuous eighth-note accompaniment. A fermata is placed over the final chord in the right hand.

With hap-pi-ness their souls are cloy'd,\_\_\_\_\_

Yes, yes! With hap-pi-ness their souls are cloy'd,\_\_\_\_\_

Yes, yes!

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of two flats. The bottom two staves are piano accompaniment staves in bass clef. The piano part continues with the eighth-note accompaniment and chords. The lyrics are written below the vocal staves.

The piano accompaniment for the second system is shown in two staves. The right hand plays chords, with a fermata over the final chord. The left hand continues with the eighth-note accompaniment.

This is their joy - day un - al - loy'd! —

This is their joy - day un - al - loy'd!

This is their joy - day un - al - loy'd!

This is their joy - day un - al - loy'd!

With hap - pi-ness their souls are cloy'd, This is their joy-day

With hap - pi-ness their souls are cloy'd, This is their joy-day

With hap - pi-ness their souls are cloy'd, This is their joy-day

With hap - pi-ness their souls are cloy'd, This is their joy-day

un - al - loy'd, their joy - - day un - al -

un - al - loy'd, their joy - day un - al -

un - al - loy'd, their joy - day un - al -

un - al - loy'd, their joy - day un - al -

The piano accompaniment consists of chords in the right hand and bass notes in the left hand, with a fermata over the final chord.

loy'd, un - - - al - loy'd!

loy'd, un - - - al - loy'd!

loy'd, un - - - al - loy'd!

loy'd, un - - - al - loy'd!

The piano accompaniment features a melodic line in the right hand and bass notes in the left hand, ending with a piano (*p*) dynamic marking.

SOLO  
Andante

*più lento*

Oh, thought - less crew! Ye know not what ye do! At - tend to me,

Andante

*più lento*

*p*

*rall.*

Allegro

and shed a tear or two, For I have a song to sing, O!

*rall.*

Allegro

**f** CHORUS

Sing me your song, O!

Sing me your song, O!

Sing me your song, O!

Sing me your song, O!

*p*

It is sung to the moon by a love-lorn loon, Who

fled from the mock-ing throng, O! It's the song of a mer-ry-man

mo-ping mum, Whose soul was sad and whose glance was glum, Who

sipp'd no sup, and who crav'd no crumb, As he sigh'd for the love of a la-dye!



Heigh - dy, Heigh - dy, Mis - er - y me, lack - a - day - deel He

CHORUS

*p* Ool.

*p* Ool.

*p* Ool.

*p* Ool.

Ool.

The first system of the musical score features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics "Heigh - dy, Heigh - dy, Mis - er - y me, lack - a - day - deel He". Below the vocal line, the word "CHORUS" is written. The piano accompaniment consists of five staves: four vocal staves (treble and bass clefs) and one grand staff. The vocal staves are marked with a piano (*p*) dynamic and contain the word "Ool." with a long note. The grand staff contains a piano accompaniment with a melody in the right hand and a bass line in the left hand.

sipp'd no sup and he crav'd no crumb, As he sigh'd for the love of a la - dy!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "sipp'd no sup and he crav'd no crumb, As he sigh'd for the love of a la - dy!". The piano accompaniment consists of five staves: four vocal staves (treble and bass clefs) and one grand staff. The vocal staves contain the word "Ool." with a long note. The grand staff contains a piano accompaniment with a melody in the right hand and a bass line in the left hand.

I have a song to sing, O!

*ff* Sing me your song, O!

*ff* Sing me your song, O!

*ff* Sing me your song, O!

*ff* Sing me your song, O!

*ff* Sing me your song, O!

The first system of the musical score consists of six staves. The top staff is a bass line with the lyrics "I have a song to sing, O!". The next four staves are vocal parts, each with the lyrics "Sing me your song, O!". Each vocal part begins with a dynamic marking of *ff*. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

*p* It is sung with the ring Of the

*pp*

*pp*

*pp*

*pp*

The second system of the musical score consists of six staves. The top staff is a bass line with the lyrics "It is sung with the ring Of the" and a dynamic marking of *p*. The next four staves are vocal parts, each with a dynamic marking of *pp*. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

songs maids sing, Who love with a love life - long, O! It's the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand.

song of a mer - ry maid, nest - ling near Who lov'd her lord, but who

The second system continues the piece. The vocal line starts with a half note D3, followed by quarter notes E3, F3, and G3. The piano accompaniment maintains the same rhythmic pattern as the first system.

dropp'd a tear At the moan of a mer - ry - man mo - ping - mum, Whose

The third system shows the vocal line beginning with a half note A3, followed by quarter notes B3, C4, and D4. The piano accompaniment continues with the established eighth-note bass line and quarter-note melody.

soul was sad and whose glance was glum, Who sipp'd no sup, and who

The fourth system features the vocal line starting with a half note E4, followed by quarter notes F4, G4, and A4. The piano accompaniment remains consistent with the previous systems.

cra'd no crumb, As he sigh'd for the love of a la - dy!

The fifth and final system on the page shows the vocal line beginning with a half note B4, followed by quarter notes C5, D5, and E5. The piano accompaniment concludes with the same rhythmic structure as the rest of the piece.

Heigh - dyl Heigh - dyl Mis - er - y me, lack - a - day - dee! He

**CHORUS**

*p* Ool.

*p* Ool.

*p* Ool.

*p* Ool.

*mf*

Detailed description: This system contains the first four measures of the piece. It features a vocal line in bass clef with lyrics, and piano accompaniment in treble and bass clefs. The piano part includes a 'CHORUS' section with a piano (*p*) dynamic and a middle section with a mezzo-forte (*mf*) dynamic. The lyrics are 'Heigh - dyl Heigh - dyl Mis - er - y me, lack - a - day - dee! He'.

sipp'd no sup and he crav'd no crumb, as he sigh'd for the love of a la - dyl!

Detailed description: This system contains the next four measures of the piece. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'sipp'd no sup and he crav'd no crumb, as he sigh'd for the love of a la - dyl!'. The piano accompaniment continues with similar melodic and harmonic patterns.

Più allegro

*cresc. ed animato*

Ah!

Ah!

Heigh - dy! Heigh - dy! Mis-er-y me, lack-a-day-dee! He sipp'd no sup and he

Ah!

Più allegro

*cresc. ed animato*

Heigh - - -

Heigh - - -

crav'd no crumb as he sigh'd for the love of a la - dye. Heigh - - -

Heigh - - -

dy! \_\_\_\_\_ Heigh - - - dy! \_\_\_\_\_

dy! \_\_\_\_\_ Heigh - - - dy! \_\_\_\_\_

dy! \_\_\_\_\_ Heigh - - - dy! \_\_\_\_\_

dy! \_\_\_\_\_ Heigh - - - dy! \_\_\_\_\_

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a B-flat major key and feature a simple melody with long notes and rests. The piano accompaniment is in the left hand, playing a steady eighth-note pattern in the bass register, while the right hand plays chords and single notes.

Heigh - - - dy! \_\_\_\_\_ Heigh - - - dy!

Heigh - - - dy! \_\_\_\_\_ Heigh - - - dy!

Heigh - - - dy! \_\_\_\_\_ Heigh - - - dy!

Heigh - - - dy! \_\_\_\_\_ Heigh - - - dy!

The second system continues the vocal and piano parts. The vocal lines now include the words "Heigh" and "dy!". The piano accompaniment continues with the same rhythmic pattern, but the right hand features more complex chordal textures and some melodic movement.

