

# Eboracum Choral Series

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S.A.T.B.  
(unacc.)

ECS 23

## PREVIEW ONLY

### Three English Folk-Songs

Arranged by Andrew Carter

#### 1. O WALY WALY

Somerset

**Broadly** (♩ = 84)

Soprano *mf* The wa-ter is wide I can-not get

Alto *mp* Oo

Tenor *mp* Row, row, row, row, row, row, row, row, row,

Bass *mp* Row, row, row, row, row, row, row, row, row,

(For rehearsal only) *mp* **Broadly**

This system contains the first four staves of the musical score. The Soprano staff begins with the lyrics 'The wa-ter is wide I can-not get'. The Alto staff has the vocalization 'Oo'. The Tenor and Bass staves both have the lyrics 'Row, row, row, row, row, row, row, row, row,'. The piano accompaniment is marked 'Broadly' and 'mp'. A large 'PREVIEW ONLY' watermark is overlaid across the staves.

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o'er, And nei men av I wings to fly. Give me a

Row, row, row, row, row, row, row, row, row,

row, row, row, row, row, row, row, row, row,

row, row, row, row, row, row, row, row, row,

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This system contains the fifth through ninth staves of the musical score. The Soprano staff continues with the lyrics 'o'er, And nei men av I wings to fly. Give me a'. The Alto staff has the vocalization 'Row, row, row, row, row, row, row, row, row,'. The Tenor and Bass staves both have the lyrics 'row, row, row, row, row, row, row, row, row,'. The piano accompaniment is marked 'cresc.'. A large 'PREVIEW ONLY' watermark is overlaid across the staves.

7 *dim.*  
 boat that will car - ry two, and both shall row my love and

*dim.*  
 row, row, row, row, row, row, row, row, row, row,  
 row, row, row, row, row, row, row, row, row, row,  
 row, row, row, row, row, row, row, row, row, row,

*dim.*

10 *mp*  
 I. O, down in the mea - dows the o - ther

*p*  
 Row, row, row, row, row, row, row, row, row, row,  
 row, row, row, row, row, row, row, row, row, row,  
 row, row, row, row, row, row, row, row, row, row,  
 row, row, row, row, row, row, row, row, row, row,

*mp*

13 *mp*  
 day, A - ga - th'ring flowers both fine and gay, A - ga - th'ring

Oo Aa  
 -dows the o - ther day, A - ga - th'ring flowers both fine and gay,

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Tacet

flowers\_ both red and\_ blue, I lit-tle thought what love can\_ do.

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Tacet

\_\_\_\_\_ Oo\_\_\_\_\_ Oo\_\_\_\_\_

— A-ga-th'ring\_ flowers\_ both red and\_ blue, — I lit-tle thought what love can\_ do.

Aa\_\_\_\_\_ Oo\_\_\_\_\_

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20 Tenor

*mf*

I leaned \_\_\_\_\_ up a - gainst some oak think - ing that

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Bass

*mf*

I leaned my back \_\_\_\_\_ up a - gainst some oak \_\_\_\_\_

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*cresc.*

he \_\_\_\_\_ was a trus-ty\_ tree; \_\_\_\_\_ But first he\_ bend - ed, and then he\_

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*cresc.*

\_\_\_\_\_ think-ing that he \_\_\_\_\_ was a trus-ty\_ tree; \_\_\_\_\_ But first he\_ bend -

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broke; and so did my \_\_\_\_\_ false love to\_ me.

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\_\_\_\_\_ -ed, and then he\_ broke; \_\_\_\_\_ and so did my \_\_\_\_\_ false love to\_ me.



Divisi a 4

S.1

Cold, and fades a -

*pp*

S.2

Cold, and

S.2

40

S. *love, love, love, love* Cold, and fades a -

A. *love, love, love. But when it is old, it grow-eth cold,* *pp* *Tacet*

T. *jew - el when it is new, But when it is old, it grow-eth cold,* *pp*

B. *jew - el when it is new, Cold.* *pp*

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S.1 *-way like morn-ing dew. Mm*

S.2 *fades a-way like morn-ing dew. Mm*

S.3 *and fades a-way like morn-ing dew.* *p*

S.4 *and fades a-way like morn-ing dew. Mm* *p*

T. *Mm mm mm* *p*

B. *Mm mm mm* *p*

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# 2. I WILL GIVE MY LOVE AN APPLE

Dorset

Soprano *pp*

Tenor solo *mf*

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I will give my love an ap-ple with - out\_e'er a core, I will give my love a

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house\_ with - out e'er a door, I will give my love a pa\_ace where-in\_ she may

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be, — A\_ \_ \_ \_ \_ may — \_ \_ \_ \_ \_ it with - out a - ny key. — \_ \_ \_ \_ \_

Soprano Alto *p*

Tenor Bass *p*

V. 2 I will give my love an ap-ple with - out\_e'er a core, I will  
 V. 4 My\_ head is the\_ ap - ple with - out\_e'er a core, My\_

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give my love a house\_ with - out e'er a door, - I will give my love a pa - lace\_ where -  
mind is the\_ house\_ with - out e'er a door, - My\_ heart is the\_ pa - lace\_ where -

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V. 4 *rall.*

-in\_ she may\_ be, - And she may un - lock it with - out a - ny key.  
-in\_ she may\_ be, - And she may un - lock it with - out a - ny key.

V. 4 *rall.*

Soprano

34

*pp*

Mm \_\_\_\_\_ Mm \_\_\_\_\_

V. 3

Tenor solo

*mf*

My heart is the\_ ap - ple with - out\_ e'er a core, My\_

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mind is the house\_ with - out e'er a door, My\_ heart is the pa - lace where -

45

*Dal %*

Mm \_\_\_\_\_

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-in\_ she may\_ be, - And she may un - lock it with - out a - ny key.

### 3. COME YOU NOT FROM NEWCASTLE ?

Broadside Ballad

Lightly ( $\text{♩} = 112$ )  
*mp*

Bass

Come you not from New - cas - tle? Come you not there a - way? — O

Soprano 1  
Soprano 2

Bass

O ri - ding, O ri - ding, a - way. —

met you not my true — love, Up - on a bon - ny bay? Come

Soprano

Alto

Tenor

Bass

Ri - ding, O ri - ding, O ri - ding, a - way; — O

Ri - ding, ri - ding a - way; —

you not from New - cas - tle? — Come you not there a - way? — O —

you not from New - cas - tle? Come you not there a - way? — O

(For rehearsal only)

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love, — since love to all is free, is free. — Since

love, — since love to all is free, is free. — Since

love, — since love to all is free, is free. — Since

love, — since love to all is free, is free. — Since

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love, — since love to all is free, is free. — Since

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love to all is... Come you not from New - cas - tle? Come

love to all is... Come you not from New - cas - tle? Come

love to all is... Come you not?

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love to all is... Ri - ding, ri - ding

you not there a way? O met you not my true love, Ri - ding on a bon - ny

you not there a - way? O met you not my true love, — On a bon - ny

Come you not? — Met you not my true love, — On a

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there a - way. O met you not a bon - ny

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bay? Should I not love her and she love

bay? Speed speed af - ter

bay? Why should I not love my love? Why should not my love love

bay? Why should I not love my love? Why should she not love

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me? Speed, O speed, since love is free, is

her. Speed, speed, love is free, is

me? Why should I not speed af - ter her, since love to all is free?

me? Why should I not speed af - ter her, since love it-self is free, is

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*pp cresc.*

free. Since love, since love, — since love to all is free, is

*pp cresc.*

free. Since love, since love, — since love to all — is free, is

*pp cresc.*

Since love, since love, — since love to all is free, is

*pp cresc.*

free? Since love, since love, — since love to all is free, is

*pp cresc.*

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free. ——— Is free. ———

*ff*

free. ——— Is free. ———

*ff*

free. ——— Is free. ———

*ff*

free. ——— Come you not from New-cas-tle? Is free. ———

*pp*

*ff*

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