

for Brian Law
THE MAYPOLE
From "Love Songs for Springtime"

Anon.

Paul Halley

Lively (always accented)

Soprano

Alto

Tenor

Bass

Piano

4

più f

7

f

fp

11

f

S Come las - ses and lads, take leave of your dads, A -

f

A Come las - ses and lads, take leave of your dads, A -

T

B

f *mf*

14

S way to the May - pole hey; For e - ve - ry he has

A way to the May - pole hey; For e - ve - ry he has

T

B

17

S
got a she With a Min - strel stand - ing by: _____ For

A
got a she With a Min - strel stand - ing by: _____ For

T

B

20

S
Wil - ly has got - ten his Jill, _____ And John - ny has got his Joan, To

A
Wil - ly has got - ten his Jill, _____ And John - ny has got his Joan, To

T

B

23

S
jigg it, jigg it, jigg it, jigg it, jigg it up and

A
jigg it, jigg it, jigg it, jigg it, jigg it up and

T

B

26

S
down.

A
down.

T
f
'Y' are

B
f
'Y' are

p

30

S —————

A —————

T out,' says Dick, 'Tis a lie,' says Nick, 'The fid - de - ler played it false,' —

B out,' says Dick, 'Tis a lie,' says Nick, 'The fid - de - ler played it false,' —

f *mf*

33

S —————

A —————

T ————— 'Tis true,' says Hugh, and so says Sue, And

B ————— 'Tis true,' says Hugh, and so says Sue, And

36

S

A

T
so says nim - ble Alice. The fid - de - ler then be - gan

B
so says nim - ble Alice. The fid - de - ler then be - gan

39

S

A

T
To play the tune a - gain, And e - very girl did

B
To play the tune a - gain, And e - very girl did

42

S

A

T
trip it, trip it, trip it to the men.

B
trip it, trip it, trip it to the men.

45

S
f
Yet there they sat, un -

A
f
Yet there they sat, un -

T
f
Yet there they sat, un -

B
f
Yet there they sat, un -

cresc.

f

49

S
til it was late and tired the fid - dler quite, — With

A
til it was late and tired the fid - dler quite, — With

T
til it was late and tired the fid - dler quite, — With

B
til it was late and tired the fid - dler quite, — With

52

S
sing - ing and play - ing, with - out a - ny pay - ing From mor - ning un - til night. —

A
sing - ing and play - ing, with - out a - ny pay - ing From mor - ning un - til night. —

T
sing - ing and play - ing, with - out a - ny pay - ing From mor - ning un - til night. —

B
sing - ing and play - ing, with - out a - ny pay - ing From mor - ning un - til night. —

55

S They told the fid - dler then _____ They'd

A They told the fid - dler then _____ They'd

T They told the fid - dler then _____ They'd

B They'd

58

S pay him for his play, And each a two - pence, two - pence, two - pence

A pay him for his play, And each a two - pence, two - pence, two - pence

T pay him for his play, And each a two - pence, two - pence, two - pence

B pay him for his play, And each a two - pence, two - pence, two - pence

61

S gave him and went a - way.

A gave him and went a - way.

T gave him and went a - way.

B gave him and went a - way.

64

68

dim.

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72 **Slow waltz** *p*

S Good - night,

A Good - night,

T *mf dolce*
'Good - night,' says Tom and

B *mf dolce* *p*
Good - night, Good

rall.
(niente)

76

S Good - night sweet Good -

A Good - night sweet Good -

T so says John, 'Good - night,' says Dick to

B night, Good - night, Good -

80 *mf*

S night 'Good - night,' says Sis, 'Good -

A night Good - night, Good -

T *p*
Will, Good - night, Good -

B night Good - night, Good -

84

S night,' says Pris, 'Good - night,' says Peg to

A night, Good - night, Good -

T night, Good - night, Good -

B night, Good - night, Good -

88

S *Nell.* Some *mf* run, some went, some

A night. Some *mf* went,

T night. Some *mf* run, some went, some

B night. Some *mf* went

92

S stayed Some dal - lied by the

A some stayed some de -

T stayed Some dal - lied by the

B some stayed some de -

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96

cresc. And bound them - selves, and

S way, *cresc.* And bound them - selves, by

A layed, *cresc.* And bound them - selves and

T way, *cresc.* And bound them

B layed, *cresc.* And bound them

Soprano solo or
100 *semi-chorus*

Come to the May - pole, *dim. poco a poco*

S bound them - selves, And bound them - selves by *dim. poco a poco*

A kiss - es twelve, And bound them - selves by *dim. poco a poco*

T selves And bound them - selves, and *dim. poco a poco*

B selves by kiss - es

104

come with kiss - es twelve to

S kiss es twelve to meet next hol - i -

A meet next hol - i - day.

T bound them - selves by kiss - es twelve to

B twelve to meet next



108

meat next hol - i - day.

S day.

A

T meet next hol - i - day.

B hol - i - day.

Detailed description: This block contains four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The lyrics are: Soprano: "day.", Alto: (no lyrics), Tenor: "meat next hol - i - day.", Bass: "hol - i - day." The notes are mostly quarter and half notes with some slurs.

Tempo primo

112

Piano

p

Detailed description: This block shows the piano accompaniment for measures 112 to 115. The tempo is marked "Tempo primo". The music is in the same key as the vocal parts. The piano part features a steady accompaniment with chords and moving lines in both hands. A dynamic marking of *p* (piano) is present at the beginning of measure 112.

116

Detailed description: This block shows the piano accompaniment for measures 116 to 119. The piano part continues with a similar accompaniment style, featuring chords and moving lines in both hands. The music concludes with a final chord in measure 119.

120

più f

This block contains the piano accompaniment for measures 120 to 123. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with some grace notes and a fermata over the final measure. The left hand provides a steady bass line with chords. A dynamic marking of *più f* is present in the second measure.

124

più f

This block contains the piano accompaniment for measures 124 to 127. It continues the musical texture from the previous block, with a similar melodic and harmonic structure. A dynamic marking of *più f* is present in the first measure.

128

f

S Come — las - ses and lads, take leave of your dads, A -

f

A Come — las - ses and lads, take leave of your dads, A -

f

T Come — las - ses and lads, take leave of your dads, A -

f

B Come — las - ses and lads, take leave of your dads, A -

This block contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 128 to 131. Each part begins with a dynamic marking of *f*. The lyrics are: "Come — las - ses and lads, take leave of your dads, A -". The vocal lines are written in a simple, homophonic style.

This block contains the piano accompaniment for measures 132 to 135. It features a more active right hand with eighth-note patterns and a consistent bass line. The music concludes with a final chord in the right hand.

131

S way to the May - pole hey; _____ For e - ve - ry he has

A way to the May - pole hey; _____ For e - ve - ry he has

T way to the May - pole hey; _____ For e - ve - ry he has

B way to the May - pole hey; _____ For e - ve - ry he has

134

S got a she with a min - strel stan - ding by: _____ For

A got a she with a min - strel stan - ding by: _____ For

T got a she with a min - strel stan - ding by: _____ For

B got a she with a min - strel stan - ding by: _____

137

S Wil - ly has got - ten his Jill, _____ And John - ny has got his Joan, _____

A Wil - ly has got - ten his Jill, _____ And John - ny has got his Joan, _____

T Wil - ly has got - ten his Jill, _____ And John - ny has got his Joan, _____

B _____ And John - ny has got his Joan, _____

140

1 Sop. To jig it, jig it, jig it, jig it, Come _____

2 To jig it, jig it, jig it, jig it, jig it, jig it,

A To jig it, jig it, jig it, jig it, jig it, jig it,

T To jig _____ it, jig it, jig it, jig it, jig it,

B To jig _____ it, jig it, jig it, jig it, jig it,

144

Sop. 1 to the May - - - pole;

2 jigg it, jigg it, jigg it, jigg it, jigg it, jigg it,

A jigg it, jigg it, jigg it, jigg it, jigg it, jigg it,

T jigg it, jigg it, jigg it, jigg it, jigg it, jigg it,

B jigg it, jigg it, jigg it, jigg it, jigg it, jigg it,

simile

147

Sop. 1 Jigg - - - it up and down! *fff*

2 jigg it, jigg it, jigg it up and down! *fff*

A jigg it, jigg it, jigg it up and down! *fff*

T jigg it, jigg it, jigg it up and down! *fff*

B jigg it, jigg it, jigg it up and down! *fff*

