

Oh See How Thick the Goldcup Flowers

The musical score is arranged in four systems. The first system is for Soprano (S) voices, with three staves. The first staff contains the vocal line with lyrics "oo ee" and "a a oo ee". Above the first staff are the markings "solo **)", "freely", and "sempre *pp*". Above the second staff is "solo **)", and above the third staff are "freely", "sempre *pp*", and "ah ow—". The second and third staves are empty. The second system is for Alto (A) voices, with three empty staves. The third system is for Tenor (T) and Bass (B) accompaniment. The Tenor part (T) is in 4/4 time, marked *ppp*, and contains a long note with a slur and a breath mark (*). The Bass part (B) is also in 4/4 time, marked *ppp*, and contains a long note with a slur and a breath mark (*). Below the Tenor and Bass parts is the tempo marking "♩ = 78c. for Tenors and Basses only".

*) breathe as necessary but stagger breathing to keep the texture smooth

***) although written as though for 3 Soprano soloists and 3 Alto soloists, these free figures may be assigned to a group of any number of soloists. Each individual figure should always, however, be sung by only one voice - but the pool may be larger than the 6 soloists used in the score.

****) any or all of these slurred figures may be sung using portamento or glissando

oo ee

ah ow_ ah ow_

freely
sempre pp
solo **) (***)
oo_

freely
sempre pp
solo **) 3 3
o o o o o o oo ee

freely
sempre pp
solo **)
la la la la la la la la la

5
T (oo)

B (oo)

**) see note page 13

***) see note page 13

S
a a oo ee ah ow_ ah ow_ ah ow_ oo_ oo_ oo_

A
a a oo ee 0 0 0 0 la la la la la la a a oo ee

T
(oo)

B
(oo)

*solo **)* *sempre pp*

oo

8

**) see note page 13

The musical score is arranged in four systems, each with a vocal part and a piano accompaniment part. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment is shown in the bottom system.

Soprano (S): The first staff has a melodic line with lyrics "a a oo ee" and a fermata. The second staff has a melodic line with lyrics "oo—" and a fermata.

Alto (A): The first staff has a melodic line with lyrics "o o" and a triplet. The second staff has a melodic line with lyrics "oo—" and three triplets.

Tenor (T): The first staff has a whole note with lyrics "(oo)". The second staff has a whole note with lyrics "(oo)".

Bass (B): The first staff has a whole note with lyrics "(oo)". The second staff has a whole note with lyrics "(oo)".

Piano Accompaniment: The bottom system shows a piano accompaniment with a whole note in the first measure and a whole note in the second measure.

oo ee a a oo ee a a oo ee oo ee a a oo ee a a oo ee

ah ow_ ah ow ah ow_ ah ow_ ah ow_

oo_ oo_ oo_ oo_

o o o o o o o o

la la la la la la la la la la la la

oo_ oo_

14

T (oo)

B (oo)

Detailed description: This page of a musical score features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a melodic line with lyrics 'oo ee a a oo ee a a oo ee oo ee a a oo ee a a oo ee'. The Alto part has a similar melodic line with lyrics 'ah ow_ ah ow ah ow_ ah ow_ ah ow_'. The Tenor part has a melodic line with lyrics 'oo_ oo_ oo_ oo_'. The Bass part has a melodic line with lyrics 'o o o o o o o o'. There are also two staves for the Tenor and Bass parts with lyrics '(oo)'. The page number '14' is written at the beginning of the Tenor staff. The score includes various musical notations such as treble clefs, notes, rests, and slurs.

17

solo 1

s

ah_____

ah_____

solo 2

ah_____

ah_____

ah_____

solo 3

ah_____

ah_____

A

solo 1

ah_____

T

(oo)_____

B

(oo)_____

22

S

ah_____ ah_____ ah_____

A

solo 2 ah_____ ah_____ ah_____ *poco*

solo 3 ah_____ ah_____ ah_____ *poco*

T

ah_____ ah_____ ah_____ *mp*

B

mp

(oo)_____ (oo)_____

****) *pp*
oo ee a a oo ee

****) *pp*
ah ow—

25

poco

pp
(oo) —

pp
(oo) —

****) option of any soloist, as before

S
 oo ee
 ah ow_ ah ow_
 ****) *pp*
 oo_
 ****) *pp*
 0 0 0 0 0 0 0 0 oo ee
 ****) *pp*
 la la la la la la la la la
 T
 (oo)
 B
 (oo)

****) see note page 20

The musical score is arranged in a system with four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has two staves with lyrics: "a a oo ee" and "ah ow_". The Alto part has two staves with lyrics: "ah ow_ ah ow_" and "oo_ oo_". The Tenor part has one staff with lyrics: "a a oo ee". The Bass part has one staff with lyrics: "la la la". A piano accompaniment part features a triplet of eighth notes marked with "pp" and "3". The Tenor and Bass parts have a measure marked "32" with a whole note and a half note respectively, both with "(oo)" as lyrics. The score concludes with a double bar line and repeat signs for the Tenor and Bass parts.

****) see note page 20

S

A

la la la

$\text{♩} = 48c.$ for Tenors and Basses only

35

mp

T

Oh see— how thick— the gold cup— flow-ers are ly - ing in field— and

mp

B

Oh see— how thick— the gold cup— flow-ers are ly - ing in field— and

S

a a oo ee

oo

A

o o o o o o

a a oo ee

oo

39

T

lane, with dan de - li - ons to tell the hours that

B

lane, with dan de - li - ons to tell the hours that

mp

mp

42

S
oo— oh—

A

T
ne-ver are told— a gain. *p* Oh may I— squire you— round— the meads and

B
ne-ver are told— a - gain. *p* Oh may I— squire you— round— the meads and

47 *tutti unis. pp*

S
mm

A
tutti div. p
You may, young man, you

T
pick you— po— sies *mp* *p* gay? 'Twill do no harm to take my arm.

B
pick you— po— sies *mp* *p* gay? 'Twill do no harm to take my arm.

52

S

p

solo *pp*

oo ee oo—

solo *pp*

a a oo ee oo—

solo *pp*

ah ow—

A

pp

o o o o

T

mf

Ah, spring was— sent— for lass— and lad,— 'tis

B

mf

Ah, spring was— sent— for lass— and lad,— 'tis

56

S

A

T

B

pp

a a oo ee oo ee

pp

3

o o

now— the blood runs— gold,— and man— and maid— had best— be glad— be-

now— the blood runs— gold,— and man— and maid— had best— be glad— be-

60

S

A

T

B

- fore— the world— is old.——— What flowers to - day may flow - er to - morn - ow, but

- fore— the world— is old.——— What flowers to - day may flow - er to - morn - ow, but

64

tutti unis. pp

S

A

T

B

mm.

p

p

tutti div. p

'Tis

ne - ver as good as— new, Supp - ose I wound my arm right round.

ne - ver as good as— new, Supp - ose I wound my arm right round.

*mf*
mp

69

S ee

A true, young man, 'tis true.

T Some lads there are, 'tis shame to say, that on-ly court to

B Some lads there are, 'tis shame to say, that on-ly court to

2/4

75

S

A *mf* ee

T thieve, and once they bear the bloom a-way 'tis li-ttle e-nough they leave.—— Then

B thieve, and once they bear the bloom a-way 'tis li-ttle e-nough they leave.—— Then

f

f

3

3

3/4

2/4

80

S

A

T keep your heart for men like me and safe from trust-less chaps.—— My love is true—— and

B keep your heart for men like me and safe from trust-less chaps.—— My love is true—— and

mf

mf

2/4

4/4

85

mp

S 'Per - haps, young man, per - haps. *mm*

mp

A 'Per - haps, young man, per - haps. *mm*

mp

T 'Per - haps, young man, per - haps. *pp*

p

B all for you. *pp*

all for you. *pp*

91

S

solo pp

A a a oo ee

solo pp

A la la la a a oo ee

solo pp

T oo

mf p

T Oh, look in my eyes— then,

mf p

B Oh, look in my eyes— then,

95

S **tutti div.** ah

A **tutti div.** ah

T can you doubt? Why 'tis a mile from town. How

B can you doubt? Why 'tis a mile from town. How

$\text{♩} = 44c.$ or slower

rall.

100

S

A

T green the grass is all a-bout! we might as well sit down. Ah, *pp*

B green the grass is all a-bout! we might as well sit down. Ah, *pp*

106 $\text{♩} = 38\text{c. or slower}$ *rall.*

S

A

T
life, what is it but a flower? Why must true lovers sigh? Be

B
life, what is it but a flower? Why must true lovers sigh? Be

ppp

ppp

111 $\text{♩} = 32\text{c. or slower}$ $\text{♩} = 52\text{c.}$

S

A

T
kind, have pi-ty, my own, my pre-tty.

B
kind, have pi-ty, my own, my pre-tty.

Good - bye, young man, good - bye.

Good - bye, young man, good - bye.

mf

mf