

Derek B. Scott

4 Part-Songs

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- 1. Phillis the Fair**
- 2. Gather Ye Rosebuds**
- 3. Cockles and Mussels**
- 4. Dafydd y Garreg Wen**

The first two songs date from 1972 and 1973, respectively, and are for four voices. The third and fourth songs are from several years later. The setting of 'Cockles and Mussels' for three voices was for an Open University Arts Event in Stirling). 'Dafydd y Garreg Wen', for four voices (either male only, or mixed) was for the Welsh Society of Kingston upon Hull and first performed by the vocal ensemble Voices in Concert, of which I was a member in the 1980s.

Derek B. Scott

Robert Burns

Phyllis the Fair

Derek B Scott (1972)

Andante $\text{♩} = 50$

Soprano *p*
 While larks with lit - tle wing Fanned the pure air, Tas - ting the brea - thing spring Forth I did fare

Alto *p*
mm

Tenor *p*
 While larks with lit - tle wing Fanned the pure air, Tas - ting the brea - thing spring Forth I did fare

Bass *p*
mm

S *f*
 Gay the Sun's gol - den eye Peeped o'er the moun - tains high;

A *f*
 Gay the Sun's gol - den eye Peeped o'er the moun - tains high;

T *mf*
 Gay the Sun's gol - den eye Peeped o'er the moun - tains high;

B *f*
 Gay the Sun's gol - den eye

S *f* *p*
 Such thy morn! did I cry, Phil - lis the fair. In each bird's care - less song Glad

A *f* *p*
 Such thy morn! Phil - lis the fair. In each song

T *f* *p*
 Such thy morn! Phil - lis the fair. In each bird's care - less song Glad

B *f* *p*
 Such thy morn! Phil - lis the fair. In each song

17

S did I share; While you wild flo-wers a - mong, Chance led me there:

A Glad While flo - - - - wers a - mong,

T 8 did I share; While wild flo-wers a - mong, Chance led me there:

B Glad While flo - - - - wers a - mong,

21

S Sweet to the o - pe - ning day Rose - buds bent the de - wy spray _____ Such thy bloom! did I

A Sweet Rose - buds bent the de - wy spray _____ Such Such thy

T 8 Sweet bent the de - wy spray _____ Such thy

B Sweet to the day _____ Such thy

26

S say, _____ Phil - lis the fair. Down in a sha - dy walk,

A bloom! Phil - lis the fair. Down in a sha - dy walk,

T 8 bloom! Phil - lis the fair. Down in a sha - dy walk,

B bloom! Phil - lis the fair. Down in a sha - dy walk,

31 *p* *f*

S Doves coo - ing were, I marked the cru - el hawk Caught in a

A Ah! I marked the cru - el hawk Caught

T Ah! I marked the cru - el hawk Caught

B Ah! I marked the cru - el hawk Caught

35 *p*

S snare: So kind may For - tune be, Such make his des - ti -

A Caught So kind may For - tune be, Such make his des - ti -

T So kind may For - tune be, Such his

B Caught So kind may For - tune be,

40 *ff* *rit.*

S ny He who would in - jure thee, Phil - lis the fair.

A ny He who would in - jure thee, Phil - lis the fair.

T des - ti - ny He who would in - jure thee, Phil - lis the fair.

B He who would in - jure thee, Phil - lis the fair.

Gather Ye Rosebuds While Ye May

(To the Virgins, To Make Much of Time)

Robert Herrick (1591–1674)

Derek B Scott (1973)

$\bullet = 120$

p

Soprano
Ga-ther ye Rose-buds while ye may, Old Time is still a-fly-ing: And this same flower that

Alto
Ga-ther Rose-buds Old Time is still fly-ing: this flower that smiles

Tenor
Ga-ther Rose-buds Old Time is still fly-ing: And this

Bass
Ga-ther Rose-buds Old Time is still fly-ing: And this

6

S
smiles to-day, To-mor-row will be dy-ing. And this same flower that smiles to-day, To-mor-row will be

A
to-day, To-mor-row will be dy-ing. And this flower that smiles to-day, will be

T
flower To-mor-row will be dy-ing. this flower that smiles to-day, will be

B
flower To-mor-row will be dy-ing. And this flower that smiles to-day, will be

12

S
dy-ing. The glo-rious Lamp of Hea-ven, the Sun The high-er he's a get-ting; The soo-ner will his

A
dy-ing. The glo-rious Sun The high-er he's get-ting; The soo-ner will

T
dy-ing. The glo-rious Sun The high-er he's get-ting; The soo-ner will his

B
dy-ing. The glo-rious Sun The high-er he's get-ting; The soo-ner will

mp *f* *mp* *f* *mp* *f* *mp* *f*

18

S race be run, *p* The soo-ner will his race be run, And nea-rer he's to set - ting.

A be run, *p* And nea - rer he's to set - ting. soo - - - ner run, And nea - rer set - ting.

T race be run, *p* And nea-rer he's to set - ting. soo - - - ner run, And nea - rer set - ting. *mf* That

B be run, *p* And nea - rer he's to set - ting. *mp* The soo-ner run, And nea - rer set - ting. *mf* That

25

S *mf* That Age is best, *p* When Youth and Blood are war - mer; *mp* But be-ing spent, the worse, and worst

A *mf* That Age is best, *p* When Youth and Blood are war - mer; *p* But be-ing spent, the worse,

T Age is best, which is the first, *p* When Youth and Blood are war - mer; *p* But be-ing spent, the worse,

B Age is best, which is the first, *p* When Youth and Blood are war - mer; *p* But be-ing spent, the worse, *mp* and

31

S *mf* worst Times *f* still suc-ceed the for - mer. *mp* But be - ing spent, the worse, and worst

A *mp* and worst Times *f* still suc-ceed the for - mer. *mp* the worse, and worst

T *mf* worst Times *f* still suc-ceed the for - mer. *mp* the worse, and worst Times

B worst Times *f* still suc-ceed the for - mer.

37

S still suc - ceed the for - mer. Then be not coy, but use your time; And while ye may, goe

A still suc - ceed the for - mer. Then be not coy, And goe

T still suc - ceed the for - mer. Then be not coy, And goe

B still suc - ceed the for - mer. Then be not coy, And goe

mp *f*

42

S mar - ry: For ha - ving lost but once your prime, You may for - e - ver tar - ry. For

A mar - ry: For ha - ving lost your prime, You may for - e - ver tar - ry.

T mar - ry: For ha - ving lost your prime, You may for - e - ver tar - ry.

B mar - ry: For ha - ving lost your prime, You may for - e - ver tar - ry.

mf *ff* *mp*

47

S ha - ving lost but once your prime, You may for - e - ver tar - ry.

A ha - ving lost but once your prime, You may for - e - ver tar - ry.

T ha - ving lost your prime, You may tar - ry.

B ha - ving lost but once your prime, You may for - e - ver tar - ry.

mp *f*

Cockles & Mussels

Traditional
(Attrib, to James Yorkston, pub. Edinburgh, c. 1875)

Derek B. Scott
(c. 1980)

Not too fast ♩ = 120

Soprano

In Dub - lin's fair ci - ty, where the girls are so pret - ty, I
died of a fe - ver, and no - one could save her, And

Alto 1

Ah! Ah!

Alto 2

Ah! Ah!

5

S

first set my eyes on sweet Mol - ly Ma - lone; As she wheeled her wheel -
that was the end of poor Mol - ly Ma - lone; But her ghost wheels her

A 1

Ah! Ah! Ah!

A 2

Ah! Ah! Ah!

10

S

bar - row through streets broad and nar - row, Cry - ing, 'Cock - les and mus - sels, a -
bar - row through streets broad and nar - row,

A 1

Ah! Cry - ing, 'Cock - les and mus - sels, a -

A 2

Ah! Cry - ing, 'Cock - les and mus - sels, a -

15

S
live, a - live, oh!' A - live, a - live, oh! — A - live, a - live, oh! — Cry-ing,

A 1
live, a - live, oh!' A - live, a - live, oh! — A - live, a - live, oh! — Cry-ing,

A 2
15
live, a - live, oh!' A - live, a - live, oh! A - live, oh! Cry-ing,

21

S
Fine
'Cock-les and mus - sels, a - live, a - live, oh!

A 1
'Cock-les and mus-sels, a - live, a - live, oh! She was a fish mon-ger, and

A 2
21
Fine
'Cock-les and mus - sels, a - live, a - live, oh! She was a fish mon-ger, and

27

S
And they

A 1
sure 'twas no won-der, For so were her fa - ther and mo-ther be - fore; And they

A 2
27
sure 'twas no won-der, For so were her fa - ther and mo-ther be - fore; And they

33

S
each wheeled their bar-row through streets broad and nar-row, Cry-ing, 'Cock-les and

A 1
each wheeled their bar-row through streets broad and nar-row, Cry-ing, 'Cock-les and

A 2
33
each wheeled their bar-row through streets broad and nar-row, Cry-ing, 'Cock-les and

38

S
mus-sels, a - live, a - live, oh! A - live, a - live, oh! — A - live, a - live,

A 1
mus-sels, a - live, a - live, oh! A - live, a - live, oh! — A - live, a - live,

A 2
38
mus-sels, a - live, a - live, oh! A - live, a - live, oh! A - live,

44

S
oh! — Cry-ing, 'Cock-les and mus-sels, a - live, a - live, oh! She

A 1
oh! — Cry-ing, 'Cock-les and mus-sels, a - live, a - live, oh!

A 2
44
oh! Cry-ing, 'Cock-les and mus-sels, a - live, a - live, oh!

Welsh lyrics by
J.C. Hughes.
English lyrics by
J. Oxenford

Dafydd y Garreg Wen

for brass band (with male voices or mixed choir ad lib.)

Derek B Scott
Op. 25 (1996)

When performed by a male voice choir,
the soprano line is sung one octave lower.
The alto line must be sung at pitch

Adagio $\text{♩} = 66$

1
Ca - riwch medd Da - fydd fy nhe - lyn i mi,
Da - vid the bard on his bed of death lies,

1
Ca - riwch medd Da - fydd fy nhe - lyn i mi,
Da - vid the bard on his bed of death lies,

8
Ca - riwch medd Da - fydd fy nhe - lyn i mi,
Da - vid the bard on his bed of death lies,

1
Ca - riwch medd Da - fydd fy nhe - lyn i mi,
Da - vid the bard on his bed of death lies,

5
Cei - sïaf cyn ma - rw roi tòn ar - ni hi.
Pale are his fea - tures and dim are his eyes;

5
Cei - sïaf cyn ma - rw roi tòn ar - ni hi.
Pale are his fea - tures and dim are his eyes;

8
Cei - sïaf cyn ma - rw roi tòn ar - ni hi.
Pale are his fea - tures and dim are his eyes;

5
Cei - sïaf cyn ma - rw roi tòn ar - ni hi.
Pale are his fea - tures and dim are his eyes;

9

Co - dwch fy nwy - law i gy - rraedd y tant,
 Yet all a - round him his glance wild - ly roves, _____

9

Co - dwch fy nwy - law i gy - rraedd y tant,
 Yet all a - round him his glance wild - ly roves, _____

9

Co - dwch fy nwy - law i gy - rraedd y tant,
 Yet all a - round him his glance wild - ly roves, _____

9

Co - dwch fy nwy - law i gy - rraedd y tant,
 Yet all a - round him his glance wild - ly roves, _____

13

Duw a'ch ben - di - thio fy ngwe - ddw a'm plant.
 Till it a - lights on the harp that he loves.

13

Duw a'ch ben - di - thio fy ngwe - ddw a'm plant.
 Till it a - lights on the harp that he loves.

13

Duw a'ch ben - di - thio fy ngwe - ddw a'm plant.
 Till it a - lights on the harp that he loves.

13

Duw a'ch ben - di - thio fy ngwe - ddw a'm plant.
 Till it a - lights on the harp that he loves.

17 *f* Nei - thiwr mi glw - yais lais an - gel fel hyn:
 Give me my harp, my com - pa - nion so long, _____

17 *f* Nei - thiwr mi glw - yais lais an - gel fel hyn:
 Give me my harp, my com - pa - nion so long, _____

17 *f* Nei - thiwr mi glw - yais lais an - gel fel hyn:
 Give me my harp, my com - pa - nion so long, _____

17 *f* Nei - thiwr mi glw - yais lais an - gel fel hyn:
 Give me my harp, my com - pa - nion so long, _____

21 "Da - fydd, tyrd a - dref a chwa - re trwy'r glyn."
 Let it once more add its voice to my song;

21 "Da - fydd, tyrd a - dref a chwa - re trwy'r glyn."
 Let it once more add its voice to my song;

21 "Da - fydd, tyrd a - dref a chwa - re trwy'r glyn."
 Let it once more add its voice to my song;

21 "Da - fydd, tyrd a - dref a chwa - re trwy'r glyn."
 Let it once more add its voice to my song;

25

De - lyn fy me - byd! ffar - wel i dy dant,
Harp of my coun - try, dear harp of the brave,

25

De - lyn fy me - byd! ffar - wel i dy dant,
Harp of my coun - try, dear harp of the brave,

25

De - lyn fy me - byd! ffar - wel i dy dant,
Harp of my coun - try, dear harp of the brave,

25

De - lyn fy me - byd! ffar - wel i dy dant,
Harp of my coun - try, dear harp of the brave,

29

Duw a'ch ben - di - thio, fy ngwe - ddw a'm plant.
Let thy last notes ho - ver o - ver my grave.

29

Duw a'ch ben - di - thio, fy ngwe - ddw a'm plant.
Let thy last notes ho - ver o - ver my grave.

29

Duw a'ch ben - di - thio, fy ngwe - ddw a'm plant.
Let thy last notes ho - ver o - ver my grave.

29

Duw a'ch ben - di - thio, fy ngwe - ddw a'm plant.
Let thy last notes ho - ver o - ver my grave.