



Dedicated to W. G. WHITTAKER and his singers

# I sowed the seeds of love

HAMPSHIRE FOLKSONG  
collected by G. B. GARDINER

Arranged for Mixed Voices by  
G. T. HOLST

**Allegretto**

SOPRANO. *p*  
I sow'd the seeds of love, And I sow'd them in the spring; I ga-ther'd them up in the

CONTRALTO. *p*  
I sow'd the seeds of love, And I sow'd them in the spring; I ga-ther'd them up in the

TENOR. *p*  
I sow'd the seeds of love, And I sow'd them in the spring; I ga-ther'd them up in the

BASS. *p*  
I sow'd the seeds of love, And I sow'd them in the spring; I ga-ther'd them up in the

**Allegretto.**

PIANO.  
(for practice only.) *p*

morn-ing so soon, When small birds sweet-ly sing, — When small birds sweet-ly sing. My gar - den was plant-

morn-ing so soon, When small birds sweet-ly sing, — When small birds sweet-ly sing. My gar - den was planted

morn-ing so soon, When small birds sweet-ly sing, — When small birds sweet-ly sing. —

morn-ing so soon, When small birds sweet-ly sing, — When small birds sweet-ly sing. —

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ed well With flow-er's ev-'ry - where, But I had not the lib-er - ty to choose The flow'r that I  
 well With flow-er's ev-'ry - where, But I had not the lib-er - ty to choose The flow'r that I lov'd so  
 lov'd so dear, so dear. The gard-ner stand-ing by, I  
 dear. The flow'r that I lov'd so dear. The gard-ner stand-ing by, I  
 \* The gard-ner stand-ing by, I ask-ed to choose for  
 ask-ed to choose for me; He chose the Vio-let, the Li - ly, the Pink, But these I re-fused all  
 ask-ed to choose for me; He chose the Vio-let, the Li - ly, the Pink, But these I re-fused all  
 me; He chose the Vio-let, the Li - ly, the Pink, But these I re-fused all three. — But

\* A few baritones may also sing this verse until the bass part begins.

*Lento.* *pp* *a tempo* *cresc.*

three. The Vio-let I did not like Be- cause it fades so soon; The Li-ly and Pink I did

three. Ah Ah

*pp* *cresc.*

The Vio-let I did not like Be- cause it fades so soon; Ah

these I re-fused all three.

*p* *pp* Ah Ah Ah

*Lento.* *pp* *a tempo* *cresc.*

*accel.* *f* *ff*

ov- er think And vow'd I would wait till June, — And vow'd I would wait till June. —

And vow'd I would wait till June, — And vow'd I would wait till June. — *SOLO OR*

And vow'd I would wait till June, — And vow'd I would wait till June. —

And vow'd I would wait till June, — And vow'd I would wait till June. —

And vow'd I would wait till June, — And vow'd I would wait till June. —

Ah And vow'd I would wait till June. —

*accel.* *f* *ff* *Lento.* *p*

Lento.

SEMICHORUS. *pp* (hum with closed lips)

June is a red, red Rose; And that is the flow'r for me; I'll

(hum with closed lips) *pp*

(hum with closed lips)

Lento.

pluck it and think that no Li-ly nor Pink Can match with the bud on that tree, Can

rall.

SOLO OR SEMICHORUS. *pp*

Can match with the bud on that tree.

match with the bud, on that tree.

rall.

Dedicated to W. G. WHITTAKER and his singers

# There was a tree

HAMPSHIRE FOLKSONG

collected by

G. B. GARDINER

Arranged for Mixed Voices

BY

G. T. HOLST

# There was a tree

HAMPSHIRE FOLKSONG

collected by G. B. GARDINER

Arranged for Mixed Voices by

G. T. HOLST

*Allegretto.*

*sempre p e leggiero*

CONTRALTO.

There was a tree all in the woods, As fine a tree as ev-er you did

PIANO.

(for practice only.)

*sempre p e leggiero*

see, For the tree was in the woods, And the woods lie down in the val - ley be-

low, low, low, low, And the woods lie down in the val - ley be-

*sempre p e leggiero.*

SOPRANO.

There was a tree all in the woods, As fine a tree As ev-eryou did

low, low, low, low, low, low, low, low,

see, For the tree was in the woods and the woods lie down in the val-ley be-low, low, low,

low, low, low, low, low,

low, And the woods lie down in the val-ley be-low.

low, low, low, low,

TENOR. *sempre p e leggiero.*

There was a limb all on the

For the limb was on the tree, For the  
 For the limb was on the tree, For the  
 tree, As fine a limb as ev-eryou did see, For the limb was on the

limb was on the tree and the tree was in the woods,  
 limb was on the tree and the tree was in the woods,  
 tree, And the tree was in the woods, And the woods lie down in the val - ley be

and the tree was in the woods. There was a  
 and the tree was in the woods And the woods lie down in the val - ley be -  
 low, low, low, low. And the woods lie down in the val - ley be -



bough all on the limb, As fine a  
 low, And the bough was on the limb,  
 low, low, low, low,  
 BASS. *sempre p e leggero*  
 And the bough was on the limb,

bough as ever you did see, For the bough was on the  
 And the limb was on the tree.  
 low, low, low, low.  
 And the limb was on the tree For the bough was on the limb, And the

limb, And the limb was on the tree, And the tree was in the woods, And the  
 In the val - ley be  
 low, low,  
 limb was on the tree, And the tree was in the woods



low, And the bough was on the limb,  
 low, For the bird was on the  
 And the  
 see, For the bird was on the bough,

And the limb was on the tree, For the bird was on the bough, And the  
 bough, And the bough was on the limb, For the bird was on the  
 bough was on the limb, For the bird was on the bough,  
 For the bird was on the bough, For the bird was

bough was on the limb, And the limb was on the tree, And the tree was in the woods,  
 bough, And the bough was on the limb, And the limb was on the tree, And the tree was in the  
 And the bough was on the limb, And the limb was on the tree, And the tree was in the woods,  
 on the bough, And the bough was on the limb, And the limb was on the tree, And the tree was

And the woods lie down in the val - ley be -  
 woods, And the woods lie down in the val - ley be -  
 in the woods, And the woods lie down in the val - ley be -

*pp*

low, low, low, low, low.  
 low, low, low, low, And the woods lie down in the val - ley be - low.  
 low, low, low, low, And the woods lie down in the val - ley be - low.  
 low, low, low, low, low.

*pp*

Dedicated to W. G. WHITTAKER and his singers

# Matthew, Mark, Luke and John

WEST COUNTRY FOLKSONG

Arranged for Mixed Voices by

G. T. HOLST

Words and Melody from 'SONGS OF THE WEST'

by permission of Messrs Methuen &amp; Co

Poco adagio

SOLO OR SEMICHORUS.

*p sempre legato*

SOPRANO.

CONTRALTO.

TENOR.

BASS.

PIANO.  
(for practice  
only.)

Mat-thew, Mark, and Luke, and John, - Bless the bed that I lie on.

Four an-gels to my bed, Two to bot-tom, two to head, Two to hear me when I pray,

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2 SOLO VOICES OR SEMICHORUS.

TUTTI.

Two to bear my soul a-way.

*Mm*

*pp*

*Mm*

*pp*

*Mm*

God is the branch and I the flower, Pray God send me a blessed hour.

*p*

God is the branch and I the flower, Pray God send me a blessed hour.

*p*

(mouths half open.)

(mouths half open.)

*mp*

I go to bed some sleep to\_ take: The Lord, He\_ knows if\_ I shall wake.

*mp*

I go to bed some sleep to\_ take: The Lord, He\_ knows if\_ I shall wake.

*mp*

*cresc.*

*Largo. f*

God re - ceive my soul for ev - er.

*cresc.*

*f*

God re - ceive my soul for ev - er.

*mf*

*f*

Sleep I ev - er, - sleep I nev - er, God re - ceive my\_ soul for ev - er.

*mf*

*f*

Sleep I ev - er, - sleep I nev - er, God re - ceive my\_ soul for ev - er.

*Largo.*

*mf*

*cresc.*

*f*

*f*

*p*

Twelve Welsh folk songs  
arranged by  
**GUSTAV HOLST**

for unaccompanied mixed voice chorus  
English and Welsh words

The dove ( <i>Y glomen</i> )	No. 61290
Awake, awake ( <i>Trymder</i> )	61291
The nightingale and linnet ( <i>Adar mân y mynydd</i> )	61292
My sweetheart's like Venus ( <i>Mae 'nghariad i'n Fenus</i> )	61295
O 'twas on a Monday morning ( <i>Dydd Llun</i> )	61297
White summer rose ( <i>Lliw gwyn rhosyn yr haf</i> )	61298
The mother-in-law ( <i>Cwyn mam ynghfraith</i> ): The first love ( <i>Y cariad cyntaf</i> )	61583
The lover's complaint ( <i>Can serch</i> ): Lisa lan ( <i>Lisa lân</i> )	61584
The lively pair ( <i>Cwyd dy galon</i> ): Green grass ( <i>Gwelltyn glas</i> )	61585

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To C. K. S. and the ORIANA.

# The Song of the Blacksmith.

HAMPSHIRE FOLKSONG

collected by G. B. GARDINER.

Arranged for Mixed Voices by

G. T. HOLST.

Moderato e maestoso.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

PIANO.  
(for practice  
only.)

*ff*

Kang kang kang ki ki kang kang kang ki ki kang kang

Kang kang kang ki ki kang kang kang ki ki kang kang

Kang kang kang ki ki kang kang kang ki ki kang kang

Kang kang kang ki ki kang kang kang ki ki kang kang

*Moderato e maestoso.*

*ff*

kang kang kang ki ki kang kang kang ki ki kang kang

kang kang kang ki ki kang kang kang ki ki kang kang

kang kang kang ki ki kang kang kang ki ki kang kang

kang kang kang ki ki kang kang kang ki ki kang kang

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CURWEN

WILLIAM ELKIN MUSIC SERVICES, DEACON HOUSE, BRUNDALL, NORWICH.

New York: G. Schirmer Inc., Sole Agents for U.S.A.

*dim.*  
 kang kang kang ki ki kang kang kang ki ki kang kang  
 For the  
*dim.* kang kang kang ki ki kang kang kang ki ki kang kang  
*dim.* kang kang kang ki ki kang kang kang ki ki kang kang

*p*  
 kang kang kang ki ki kang kang kang ki ki kang kang  
 black-smith court-ed me, nine months and bet-ter; And  
*p* kang kang kang ki ki kang kang kang ki ki kang kang  
*p* kang kang kang ki ki kang kang kang ki ki kang kang

kang kang kang ki ki kang kang kang ki ki kang kang  
 first he won my heart, till he wrote to me a let-ter. With his  
 kang kang kang ki ki kang kang kang ki ki kang kang  
 kang kang kang ki ki kang kang kang ki ki kang kang

kang kang kang kang kang

ham-mer in\_ his hand, for he strikes so\_ migh - ty and clev - er, He\_

kang kang kang kang kang

kang kang kang kang

*mf*

kang kang kang ki ki kang kang kang ki ki kang. For the

makes the sparks to fly all\_ round his mid - die.

kang kang kang ki ki kang kang kang ki ki kang kang.

kang kang kang ki ki kang kang kang ki ki kang kang.

*mf*

black-smith court - ed me, nine\_ months and bet - ter; And

*mf* kang kang ki ki kang kang kang kang

*mf* kang kang ki ki kang kang kang kang

*mf* kang kang ki ki kang kang kang kang

first he won my heart, till he wrote to me a let - ter. With his

kang kang ki ki kang kang kang kang

kang kang ki ki kang kang kang kang.

kang kang ki ki kang kang kang kang

*cresc.*

ham-mer in\_ his hand, as he strikes so\_migh - ty and clev - er,

*cresc.*  
kang kang kang kang

*cresc.*  
With his ham-mer in\_ his\_ hand, as he strikes so\_migh - ty and

*cresc.*  
kang kang kang kang

migh - ty and clev - er, migh - ty and clev - er. kang kang kang kang kang kang kang kang

kang kang kang kang kang kang kang kang kang kang kang kang kang kang

clev - er, migh - ty and clev - er, migh - ty and clev - er. kang kang kang kang kang kang kang kang

kang kang kang kang kang kang kang kang kang kang kang kang kang kang

*fff*  
ki ki kang. kang kang kang ki ki kang

*fff*  
ki ki kang. For the black-smith court - ed me, nine \_\_\_\_

*fff*  
ki ki kang. kang kang kang ki ki kang

*fff*  
For the black-smith court - ed me, nine \_\_\_\_

*fff*  
ki ki kang. kang kang kang ki ki kang

kang kang ki ki kang kang kang kang kang ki ki kang  
 months and bet - ter, And first he won my heart, till he  
 kang kang ki ki kang kang kang kang kang ki ki kang  
 months and bet - ter, And first he won my heart, till he  
 kang kang ki ki kang kang kang kang kang ki ki kang

kang kang ki ki kang kang kang kang kang  
 wrote to me a let - ter. With his ham - mer in his hand, for he  
 kang kang ki ki kang kang kang kang kang  
 wrote to me a let - ter. With his ham - mer in his hand, for he  
 kang kang ki ki kang kang kang kang kang

— kang kang kang kang kang ki ki kang  
 strikes so migh - ty and clev - er, He — makes the sparks to fly all —

— kang kang kang kang kang ki ki kang  
 strikes so migh - ty and clev - er, He — makes the sparks to fly all

— kang kang kang kang kang ki ki kang

kang kang ki ki kang kang kang kang ki ki kang kang.  
 round his mid - dle. — kang kang ki ki kang kang.

kang kang ki ki kang kang kang kang ki ki kang kang.  
 round his mid - dle. —

kang kang ki ki kang kang kang kang ki ki kang kang.

## A SELECTED LIST OF CURWEN MIXED VOICE SONGS—SECULAR

61470	Johnnie Cope ( <i>arr.</i> )	C. T. Davie
61472	Scots Wha Hae ( <i>arr.</i> )	C. T. Davie
60663	Italian Salad	R. Genee
61229	Beyond The Spanish Main	C. Armstrong Gibbs
61113	Bring Us In Good Ale	G. Holst
61083	I Sowed The Seeds Of Love ( <i>arr.</i> )	G. Holst
61088	Swansea Town ( <i>arr.</i> )	G. Holst
61585	The Lively Pair	G. Holst
61295	My Sweetheart's Like Venus	G. Holst
61579	Buy Broom Besoms ( <i>arr.</i> )	G. Ives
61494	Blow The Wind Southerly ( <i>arr.</i> )	M. Jacobson
61499	The Girl With The Buckles On Her Shoes	H. Nelson
61382	Close Thine Eyes	I. Rees-Davies
61344	Polly Wolly Doodle ( <i>arr.</i> )	S. Robinson
61461	Three Hungarian Folk Songs	M. Seiber
80599	With A Voice of Singing	M. Shaw
61138	Quick! We Have But A Second	C. V. Stanford
61329	The Gentle Maiden ( <i>arr.</i> )	E. H. Thiman
61128	Ca' The Yowes ( <i>arr.</i> )	R. Vaughan Williams
61175	The Turtle Dove ( <i>arr.</i> )	R. Vaughan Williams

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**WILLIAM ELKIN MUSIC SERVICES**

DEACON HOUSE, BRUNDALL, NORWICH NR13 5NR C3





To C. K. S. and the ORIANA.

# I love my love.

CORNISH FOLKSONG

collected by G. B. GARDINER.

Arranged for Mixed Voices by

G. T. HOLST.

*Andante.*

SOPRANO.  
A - broad as I was walk - ing, one eve - ning in the spring, I

CONTRALTO.  
A - broad as I was walk - ing, one eve - ning in the spring, I

TENOR.  
A - broad as I was walk - ing, one eve - ning in the spring, I

BASS.  
A - broad as I was walk - ing, one eve - ning in the spring, I

PIANO.  
(for practice only.)

*Andante.*

heard a maid in Bed-lam so sweet - ly for to sing; Her chains she rat - tled

heard a maid in Bed-lam so sweet - ly for to sing; Her chains she rat - tled

heard a maid in Bed-lam so sweet - ly for to sing; Her chains she rat - tled

heard a maid in Bed-lam so sweet - ly for to sing; Her chains she rat - tled

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with her hands, and thus re-plied she: "I love my love be-cause I know my  
 with her hands, and thus re-plied she: (closed lips)  
 with her hands, and thus re-plied she: (closed lips)  
 with her hands, and thus re-plied she: (closed lips)

*mf*  
 love loves me! *mf* 2.0 cru-el were his par-ents who sent my love to sea, And  
*mf* 2.0 cru-el were his par-ents who sent my love to sea, And  
*mf* 2.0 cru-el were his par-ents who sent my love to sea, And  
*mf* 2.0 cru-el were his par-ents who sent my love to sea, And

cru-el was the ship\_ that bore my love from me; Yet I love his par-ents  
 cru-el was the ship\_ that bore my love from me; Yet I love his par-ents  
 cru-el was the ship\_ that bore my love from me; Yet I love his par-ents  
 cru-el was the ship\_ that bore my love from me; Yet I love his par-ents

since they're his al - though they've ruin-ed me: I love my love be - cause I know my  
 since they're his al - though they've ruin-ed me: (closed lips)  
 since they're his al - though they've ruin-ed me:" (closed lips)  
 since they're his al - though they've ruin-ed me:" (closed lips)

*pp sotto voce*  
 love loves me!" I love my love, I love my love, love my love,  
*pp*  
 I love my love, I love my love, love my love,  
*p affettuoso*  
 3. "With straw I'll weave a  
*pp*  
*p affettuoso*

I love my love, love my love, I love my love, love my love,  
 I love my love, love my love, I love my love, love my love,  
 gar - land, I'll weave it ve - ry fine; With ro - ses, lil - ies,

I love my love be-cause I know,

I love my love be-cause I know,

dai-sies, I'll mix the eg-lan-tine; And I'll pre-sent it to my love when

be-cause I know my love loves me. For I love my love be-

be-cause I know my love loves me. For I love my love be-

he re- turns from sea. For I love my love, be- cause I know my

*Animato.* *accel. e cresc.*

cause I know my love loves me.

cause I know my love loves me.

love loves me." *mf* Then, *mf*

4. Just as she there sat weep-ing, her love he came on land, Then, *mf*

*Animato.* *accel. e cresc.*

Più mosso

He flew in - to her  
 He flew in - to her  
 hear-ing she was in Bed-lam, he ran straight out of hand; He flew in - to her  
 hear-ing she was in Bed-lam, he ran straight out of hand; He flew in - to her

*f* *f* *f* *f*

Più mosso

Con passione.

snow-white arms, and thus re- pli - ed he: "I love my love, be - cause I know my -  
 snow-white arms, and thus re- pli - ed he: "I love my love, be - cause I know my  
 snow-white arms, and thus re- pli - ed he: "I love my love, be - cause I know my  
 snow-white arms, and thus re- pli - ed he: "I love my love, be - cause I know my

*cresc.* *ff* *ff* *ff*

Con passione.

Vivace.

love loves me; I know my love loves me?  
 love loves me; I know my love loves me, loves me?  
 love loves me; I know my love loves me, loves me?  
 love loves me; I know my love loves me, loves me??"

*dim.* *pp* *pp* *pp*

Vivace.

Tempo I.  
*parlante*

said: "My love dont fright-en me; are you my love or no?"

*mf*

"O

*mf*

"O

Tempo I.

*mf*

Animato.

*mf*

"Al - so I

*mf*

"Al - so I

yes, my dear-est Nan - cy, I am your love, al - so I

yes, my dear-est Nan - cy, I am your love, al - so I

Animato.

am re - turn'd to make a - mends for all your in - jur - y;

am re - turn'd to make a - mends for all your in - jur - y;

am re - turn'd to make a - mends for all your in - jur - y; I

am re - turn'd to make a - mends for all your in - jur - y; I

*rall.*

I love my love, be-cause I know my love loves me,  
I love my love, be-cause I know my love loves me,  
love my love, be-cause I know my love loves me." 6. So  
love my love, be-cause I know my love loves me."

*rall.* Tempo I.

loves me, my love loves me, loves me; my love loves me,  
loves me, my love loves me, loves me; my love loves me,  
now these two are mar-ried, and hap-py may they be Like

loves me, I love my love be-cause I  
loves me, I love my love be-cause I  
tur-tle doves to- geth-er, in love and u-ni-ty. All

know, be - cause I know my love loves  
 know, be - cause I know my love loves  
 pret - ty maids with pa - tience wait that have got loves at sea; I

me. I love my love be - cause I  
 me. I love my love be - cause I  
 love my love be - cause I know my love loves

know my love loves me?"  
 know my love loves me?"  
 me, I love my love, my love loves me.  
 I love my love, my love loves me.





To C. K. S. and the ORIANA.

# Swansea Town

FOLKSONG

collected by G. B. GARDINER.

Arranged for Mixed Voices by  
GUSTAV HOLST.

*Allegro moderato.*

TENOR.  
Oh! fare-well to you my Nan - cy, ten thou - sand times a - dieu, I'm

BASS.  
Oh! fare-well to you my Nan - cy, ten thou - sand times a - dieu, I'm

*Allegro moderato.*

PIANO.  
(for practice only.)

bound to cross the o - cean, girl, once more to part with you; Once

bound to cross the o - cean, girl, once more to part with you; Once

more to part from you, fine girl, you're the girl that I - a - dore, But

more to part from you, fine girl, you're the girl that I - a - dore, But

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New York: G. Schirmer Inc., Sole Agents for U.S.A.

2

*ff* Old\_

*ff* Old\_ Swan -

still I live in hopes to see old Swan-sea Town once more. Old Swan-sea

still I live in hopes to see old Swan-sea Town once more. Old

Swan-sea Town once more, fine girl, you're the girl that I a-dore, But

sea Town once more, fine girl, you're the girl that I a-dore, But

Town once more, fine girl, you're the girl that I a-dore, But

Swan-sea Town once more, fine girl, you're the girl that I a-dore, But

*mf* still I live in hopes to see old Swan-sea Town once more. Oh! it's

*mf* still I live in hopes to see old Swan-sea Town once more. Oh! it's

*mf* still I live in hopes to see old Swan-sea Town once more. Oh! it's

*mf* still I live in hopes to see old Swan-sea Town once more. Oh! it's

now that I am out at sea, and you are far be - hind, Kind

now that I am out at sea, and you are far be - hind, Kind

now that I am out at sea, and you are far be - hind, Kind

now that I am out at sea, and you are far be - hind, Kind

let - ters I will write to you of the se - crets of my mind; The

let - ters I will write to you of the se - crets of my mind; The

let - ters I will write to you of the se - crets of my mind; The

let - ters I will write to you of the se - crets of my mind; The

se - crets of my mind, fine girl, you're the girl that I a - dore, But

se - crets of my mind, fine girl, you're the girl that I a - dore, But

se - crets of my mind, fine girl, you're the girl that I a - dore, But

se - crets of my mind, fine girl, you're the girl that I a - dore, But

still I live in hopes to see old Swan-sea Town once more. *ff* old

still I live in hopes to see old Swan-sea Town, *ff* old Swan-

still I live in hopes to see old Swan-sea Town, old Swan-sea

still I live in hopes to see old Swan-sea Town once more. old

Swan-sea Town once more, fine girl, you're the girl that I a-dore, But

sea Town once more, fine girl, you're the girl that I a-dore, But

Town once more, fine girl, you're the girl that I a-dore, But

Swan-sea Town once more, fine girl, you're the girl that I a-dore, But

*Più mosso.*  
*dim.* *p*  
still I live in hopes to see old Swan-sea Town once more. Oh

still I live in hopes to see old Swan-sea Town once more.

still I live in hopes to see old Swan-sea Town once more.

still I live in hopes to see old Swan-sea Town once more. (hum with closed lips)

*Più mosso.*  
*dim.* *p*

now the storm it's ris - ing, I can see it com - ing on, The

*p* hum

*p* hum

*p* hum

This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second, third, and fourth staves are piano accompaniment, each starting with a piano (*p*) dynamic marking and a 'hum' instruction. The piano part consists of a treble and bass clef grand staff.

night so dark as a - ny-thing, we\_ can-not see the moon; Our\_

This system contains the next four staves of music. The top staff is the vocal line with lyrics. The second, third, and fourth staves are piano accompaniment. The piano part continues with a treble and bass clef grand staff.

good old ship she is toss'd aft, our rigg-ing is all tore, But still I live in

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with various musical notations such as slurs and ties.

hope to see Old Swan - sea Town once more. Oh it's  
*cresc.* *ff*

lips open Oh it's  
*cresc.* *ff*

lips open Oh it's  
*cresc.* *ff*

lips open Oh it's  
*cresc.* *ff*

This system contains the third and fourth systems of music. The vocal line includes the lyrics and dynamic markings like *cresc.* and *ff*. The piano accompaniment also features *cresc.* and *ff* markings. The lyrics are repeated on four lines, corresponding to the vocal and piano parts.

## Tempo I.

now the storm is ov - er and we are safe, are safe on\_ shore, We'll  
 now the storm is ov - er and we are safe, are safe on\_ shore, We'll  
 now the storm is ov - er and we are safe on\_ shore, We'll  
 now the storm is ov - er and we are safe on\_ shore, We'll

Tempo I.

drink strong drinks and bran-dies too, strong drinks and bran-dies to the girls; To the  
 drink strong drinks and bran-dies too, strong drinks and bran-dies to the girls; To the  
 drink strong drinks and bran-dies too, to the girls that we a - dore, To the  
 drink strong drinks and bran-dies too, to the girls that we a - dore, To the

girls that we a - dore, fine girls we'll make, we'll make this tav - ern roar, And  
 girls that we a - dore, fine girls we'll make, we'll make this tav - ern roar, And  
 girls that we a - dore, fine girls we'll make this tav - ern roar, And  
 girls that we a - dore, fine girls we'll make this tav - ern roar, And

when our mon - ey is all gone we'll go to sea for more. Old

when our mon - ey is all gone we'll go to sea for more. Old

when our mon - ey is all gone we'll go to sea for more. Old

when our mon - ey is all gone we'll go to sea for more. Old

more. Old Swan-sea Town once more, fine girls, we'll make this tav - ern roar; And

more. Old Swan-sea Town once more, fine girls, we'll make this tav - ern roar; And

Swan-sea Town once more, fine girls, we'll make this tav - ern roar; And

Swan-sea Town once more, fine girls, we'll make this tav - ern roar; And

rall.

when our mon - ey is all gone we'll go to sea for more.

when our mon - ey is all gone we'll go, we'll go to sea for more.

when our mon - ey is all gone we'll go, we'll go to sea more.

when our mon - ey is all gone we'll go, to sea for more.

Lento.