



There was a maid

Carol for SATB choir and organ

Peter Seabourne

There was a Maid

A carol to Traditional Dutch words

To Richard Dacey and the Choir of Repton

Trad. Dutch
fr. J O'Connor
(used by permission)

Peter Seabourne
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Lento $\text{♩} = 63$

SOPRANO

ALTO

TENOR

BASS

ORGAN

tenderly

p

p



Org.

mp

5:6

5:6

5:6

5:6

5:6

5:6

A

12

S.

A. *mp*
There

T.

B.

Org.



16

S. *mp* *mp*
Al - though she was so poor The

A. *mp* *mp*
was a maid so love - ly Al - though she was so poor

T. *mp*
Al - though she was so poor

B. *mp*
Al - though she was so poor

Org.

B

20

S. King of Kings would make her his own for e-ver- more. Said He: *p*

A. Said He: *p*

T. Said He: *p*

B. Said He: *p*

Org. *p* *pp*

25

S. *poco serio* *mp* My rose is red To li- ven thee

A. *poco serio* *mp* My rose My rose

T. *poco serio* *mp* My rose To li- ven thee

B. *poco serio* *mp* My rose is red My

Org. *poco serio* *mp* 5:6 5:6 5:6

30

S. I bled Why?

A. bled Why?

T. I bled Why is thy colour fled?

B. rose bled

Org.

35

C

S. That

A. Said she: No won - der is it _____ That

T. That

B. That

Org.

39

S. *mp*
so my co - lour flies That faint I grow and pa - ler With

A. *mp*
so my co - lour flies That faint I grow and pa - ler With

T.
so my co - lour flies

B.
so my co - lour flies

Org. *mp* *p* *mp*

42

S. *mp*
ev - ry day that dies, It wea - kens

A.
ev - ry day that dies,

T.
-

B.
-

Org. *mp* *semplice*

D

46

S. hope wi- thin, My po ver ty and sin Too great such love to win.

A. Too great such love to win.

T. Too great such love to win.

B.

Org.

mf *molto*

mf *molto*

mf *molto*

p



50

Org.

poco a poco

5:6 5:6 5:6

E

56

I. *f*
And then he made to leave her And hid his face a-way, And

B. *f*
And then he made to leave her And hid his face a-way, And

Org. *f*



61

I. *mp*
so she bi - ded lone - ly A sea - son and a day

B. *mp*
so she bi - ded lone - ly A sea - son and a day

Org. *mp*

F

64

S. *p* She said: *mp* Now poor in -

A. *p* She said:

T. *p* She said:

B. *p* She said:

Org. *p* *pp* *mp* *mp*

69

S. deed And boundless is my need with none my suit to speed

A. with none my suit to speed

T. *p* with none my suit to speed

B. with none my suit to speed

Org. *p*

73

Org.

5

Detailed description: Organ accompaniment for measures 73-78. The score is in three staves: Treble, Middle, and Bass. Measure 73 starts in 2/4 time with a treble clef. The melody in the treble clef features a series of eighth notes and a quarter note. The middle and bass staves provide harmonic support with chords and single notes. Measure 74 changes to 6/8 time. Measure 75 changes to 4/4 time. Measure 76 is a whole rest. Measure 77 changes to 3/4 time. Measure 78 changes to 4/4 time. A fermata is placed over the final note of measure 78. A dynamic marking of *mp* is present.



79 **G** a little slower *mp*

S. Her lo-ver, all com-pas-sion _____ Came back to her a-gain

A. Her lo-ver, all com-pas-sion _____ Came back to her a-gain

T.

B.

4' only Swell solo *mp*

Detailed description: Vocal and organ accompaniment for measures 79-82. The vocal parts (Soprano, Alto, Tenor, Bass) are in four staves. The organ accompaniment is in three staves (Treble, Middle, Bass). Measure 79 is in 4/4 time. The vocal parts enter with the lyrics "Her lo-ver, all com-pas-sion _____ Came back to her a-gain". The organ accompaniment features a melodic line in the treble clef and a bass line in the bass clef. Measure 80 is in 2/4 time. Measure 81 is in 4/4 time. Measure 82 is in 4/4 time. A dynamic marking of *mp* is present. A performance instruction "4' only Swell solo" is written above the organ part.

83 *mp*

S. *mp* And show'd how love had thri - ven On hope that wells from pain.

A. *p* Love

T. *p* Love

B. *p* Love

Org.

86

S.

A.

T.

B.

Org.

91 **H**

mp The Cross must needs be nigh

mp The Cross must needs be nigh

mp The Cross must needs be nigh

mp The Cross must needs be nigh

Swell (at pitch) *mp* The Cross must needs be nigh

Org. *mp* 5:6

95

molto *f*

For love that aims so high

molto *f*

For love that aims so high

molto *f*

For love that aims so high

molto *f*

For love that aims so high

Org. *molto* *f* 5:6

98 *sub. mf* *molto* **I** *ff*

S. Til sor - row turn to joy, to joy,

sub. mf *molto* *ff*

'Til sor - - row turn to joy.

A. *sub. mf* *molto* *ff*

Til sor - - row to joy

sub. mf *molto* *ff*

'Til sor - row turn to joy.

T. *sub. mf* *molto* *ff*

Til sor - row turn to joy.

sub. mf *molto* *ff*

'Til sor - - row joy

B. *sub. mf* *molto* *ff*

Til sor - - row to joy

sub. mf *molto* *ff*

'Til sor - row turn to joy

Org. *sub. mf* *molto* *ff*

105 *poco dim.*

S. to joy to

poco dim.

joy. to

A. *poco dim.*

to

poco dim.

to

I. *poco dim.*

to

poco dim.

to

B. *poco dim.*

to

poco dim.

to

ecstatic

Org.

108

S. joy to joy to *lontano*

A. joy to joy to *lontano*

I. joy to joy to *lontano*

B. joy to joy to *lontano*

Org.

112

S.

Musical staff for Soprano (S.) in G major, 4/4 time. It begins with a treble clef, a key signature of one flat (F major), and a common time signature. The melody starts with a half note G4, followed by a quarter rest, and then a series of whole rests for the remainder of the measure.

joy

A.

Musical staff for Alto (A.) in G major, 4/4 time. It begins with a treble clef, a key signature of one flat (F major), and a common time signature. The melody starts with a half note G4, followed by a quarter rest, and then a series of whole rests for the remainder of the measure.

joy

Musical staff for Alto (A.) in G major, 4/4 time. It begins with a treble clef, a key signature of one flat (F major), and a common time signature. The melody starts with a half note G4, followed by a quarter rest, and then a series of whole rests for the remainder of the measure.

joy

T.

Musical staff for Tenor (T.) in G major, 4/4 time. It begins with a treble clef, a key signature of one flat (F major), and a common time signature. The melody starts with a half note G4, followed by a quarter rest, and then a series of whole rests for the remainder of the measure.

joy

Musical staff for Tenor (T.) in G major, 4/4 time. It begins with a treble clef, a key signature of one flat (F major), and a common time signature. The melody starts with a half note G4, followed by a quarter rest, and then a series of whole rests for the remainder of the measure.

joy

B.

Musical staff for Bass (B.) in G major, 4/4 time. It begins with a bass clef, a key signature of one flat (F major), and a common time signature. The melody starts with a half note G3, followed by a quarter rest, and then a series of whole rests for the remainder of the measure.

joy

Musical staff for Bass (B.) in G major, 4/4 time. It begins with a bass clef, a key signature of one flat (F major), and a common time signature. The melody starts with a half note G3, followed by a quarter rest, and then a series of whole rests for the remainder of the measure.

joy

Org.

Organ accompaniment in G major, 4/4 time. The right hand features a melodic line with a fermata over the first measure, followed by a sequence of notes: G4 (quarter), B4 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A fermata is placed over the final G4. The left hand provides a steady accompaniment of half notes: G3 (half), B3 (half), D4 (half), E4 (half), F4 (half), G4 (half), F4 (half), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half). A fermata is placed over the final G3. A fingering '5' is indicated above the final G5 in the right hand.