

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.

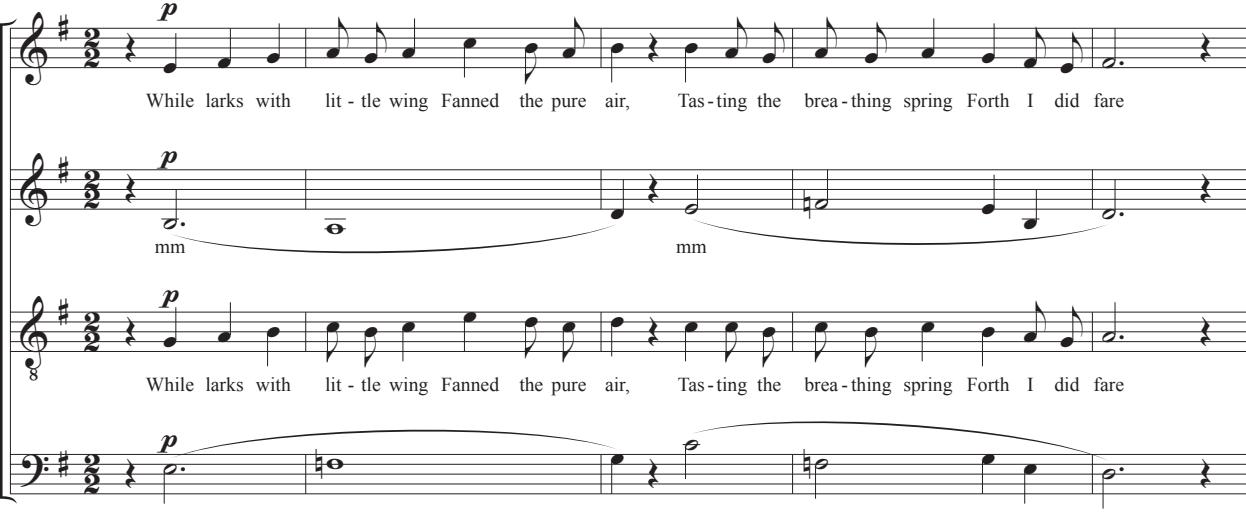
Derek B. Scott

Robert Burns

## Phillis the Fair

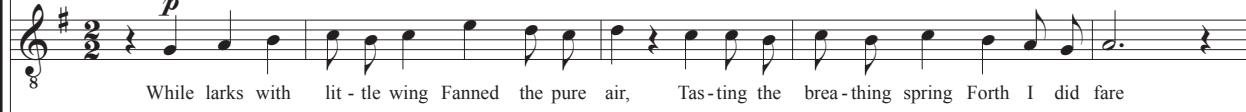
Derek B Scott (1972)

Andante  $\text{d}=50$ 

Soprano 

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

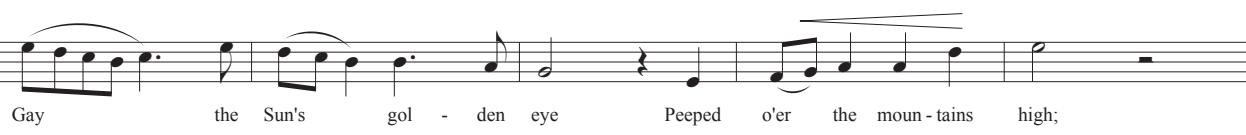
Alto 

Tenor 

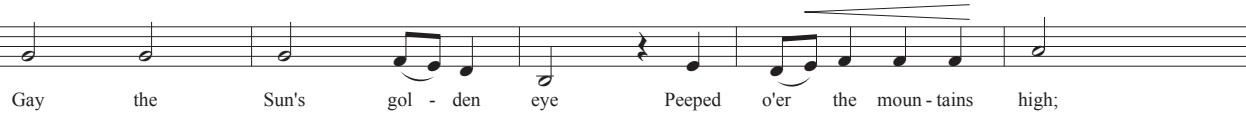
While larks with lit - tle wing Fanned the pure air, Tas-ting the brea - thing spring Forth I did fare

Bass 

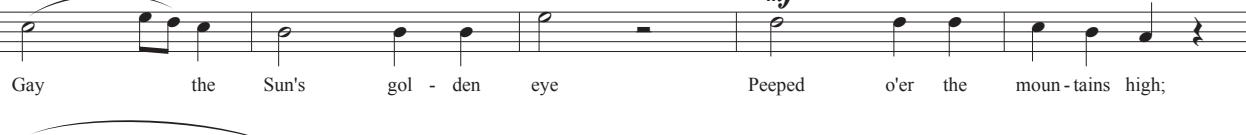
mm mm

S 

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

A 

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

T 

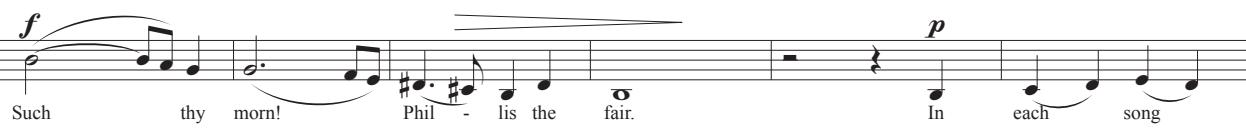
Gay the Sun's gol - den eye Peeped o'er the moun - tains high;

B 

Gay the Sun's gol - den eye

S 

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

A 

Such thy morn! Phil - lis the fair. In each song

T 

Such thy morn! Phil - lis the fair. In each care - less song Glad

B 

Such thy morn! Phil - lis the fair. In each song

Soprano (S) vocal line:

17 did I share; While you wild flowers a - mong, Chance led me there:

Alto (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

Soprano (S) vocal line:

21 Sweet to the o - pening day Rose - buds bent the de - wy spray \_\_\_\_\_ Such thy bloom! did I

Alto (A) vocal line:

Sweet Rose - buds bent the de - wy spray \_\_\_\_\_ Such Such thy

Tenor (T) vocal line:

8 Sweet bent the de - wy spray Such thy

Bass (B) vocal line:

Sweet to the day Such thy

Soprano (S) vocal line:

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

Alto (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

31

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

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

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 - ty 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)

**Soprano**

**Alto**

**Tenor**

**Bass**

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

Soprano (S) vocal line:

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

Alto (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

Soprano (S) vocal line:

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

Alto (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

18

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

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

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

B: be run, And nea - - - rer he's to set - ting. The soo-ner run, And nea - - - rer set - ting. That

25

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

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

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

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

31

S: worst Times still suc-ceed the for - mer. But be-ing spent, the worse, and worst

A: and worst Times still suc-ceed the for - mer. the worse, and worst

T: worst Times still suc-ceed the for - mer. the worse, and worst Times

B: worst Times still suc-ceed the for - mer.

37

S

A

T

B

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

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

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

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

*mp*

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

Soprano (S) vocal line:

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

Mezzo-Soprano (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

(Oct–Nov 1973)

# Cockles & Mussels

Traditional

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

Derek B. Scott  
(c. 1980)

**Not too fast** ♩ = 120

Soprano

Alto 1

Alto 2

S

A 1

A 2

S

A 1

A 2

## Cockles &amp; Mussels

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 live, a - live, oh! A - live, a - live, oh! A - live, oh! Cry-ing,

21

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

Fine

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 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

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,

38

A 2

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

Soprano (S) vocal line:

44  
 Soprano (S) vocal line:  
 oh! — Cry-ing, 'Cock-les and mus-sels, a - live, a - live, oh! She

Alto 1 (A 1) vocal line:

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

Alto 2 (A 2) vocal line:

44  
 Alto 2 (A 2) vocal line:  
 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** ♩ = 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,

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,

5

Cei - siaf cyn ma - rw roi tōn ar - ni hi.  
Pale are his fea - tures and dim are his eyes;

5

Cei - siaf cyn ma - rw roi tōn ar - ni hi.  
Pale are his fea - tures and dim are his eyes;

5

Cei - siaf cyn ma - rw roi tōn ar - ni hi.  
Pale are his fea - tures and dim are his eyes;

5

Cei - siaf cyn ma - rw roi tōn 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, \_\_\_\_\_,

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

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

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.

8

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.

**Bass Staff:**

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

17

Give me my harp, my com - pa - nion so long,

Give me my harp, my com - pa - nion so long,

Give me my harp, my com - pa - nion so long,

Give me my harp, my com - pa - nion so long,

Give me my harp, my com - pa - nion so long,

21

'Da - fydd, tyrd a - dref a chwa - re trwy'r glyn.' song;

Let it once more add its voice to my

'Da - fydd, tyrd a - dref a chwa - re trwy'r glyn.' song;

Let it once more add its voice to my

'Da - fydd, tyrd a - dref a chwa - re trwy'r glyn.' song;

Let it once more add its voice to my

'Da - fydd, tyrd a - dref a chwa - re trwy'r glyn.' song;

Let it once more add its voice to my

25

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,

8

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.

8

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.