

**Hochschule für Musik und Tanz Köln -
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Songs in three part harmony

for the use of elementary choirs

Maclean, Charles D.

London, 1832

No. 14. "Joan, to the May-pole away let us on."

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"JOAN, TO THE MAY-POLE AWAY LET US ON."

N^o 14.

ENGLISH AIR
TIME OF CHARLES I.

Vivace.

SOPRANO
OR
TENOR.

CONTRALTO
OR
BARITONE.

BASS.

PIANO-
FORTE.

1. Joan to the May-pole a-way let us on, the time is

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swift and will be gone; there go the las-ses a-way to the

swift and will be gone; there go the las-ses a-way to the

green wheretheir beau-ties may be seen. Bess, Moll, Kate,

green wheretheir beau-ties may be seen. Bess, Moll, Kate,

Doll, all the gay las - ses have lads to at - tend them; Hodge, Nick, Tom,
 Doll, all the gay las - ses have lads to at - tend them; Hodge, Nick, Tom,
 Dick, jol - ly brave dan - cers who can a - mend them? Joan, to the
 Dick, jol - ly brave dan - cers who can a - mend them? Joan, to the
 May - pole a - way let us on, the time is swift and will be gone; there go the
 May - pole a - way let us on, the time is swift and will be gone; there go the

4808

rall: e legato.

las-ses a-way to the green, where their beau-ties may be seen.

rall: e legato.

las-ses a-way to the green, where their beau-ties may be seen.

rall: e legato.

a tempo.

2. Do you not see how the Lord of the May walks a-

a tempo.

-long in rich ar-ray? there goes the lass that is on-ly

-long in rich ar-ray? there goes the lass that is on-ly

his; see how they meet and how they kiss. Come, Will; run, Gill. Or dost thou

his; see how they meet and how they kiss. Come, Will; run, Gill. Or dost thou

list to lose thy la-bour. Kit, crowd; scrape loud; tickle up

list to lose thy la-bour. Kit, crowd; scrape loud; tickle up

Tom with a pipe and a ta-bor. Joan, to the May-pole a-way let us

Tom with a pipe and a ta-bor. Joan, to the May-pole a-way let us

on, the time is swift and will be gone. there go the

on, the time is swift and will be gone. there go the

las . ses a way to the green, where their beau . ties may be seen.

las . ses a way to the green, where their beau . ties may be seen.

rall: e legato.

rall: e legato.

rall:

a tempo.

3. Now if we hold out as we do be . gin, Joan and

3. Now if we hold out as we do be . gin, Joan and

a tempo.

f

I the prize shall win. Nay, if we live till a nother day I'll make thee
 I the prize shall win. Nay, if we live till a nother day I'll make thee
 La ... dy of the May. Dance round, skip, bound. Turn and
 La ... dy of the May. Dance round, skip, bound. Turn and
 kiss and then for a greeting. Now Joan, we've done; fare - thee
 kiss and then for a greeting. Now Joan, we've done; fare - thee

Musical score for a song, page 46. The score is in G major and 3/4 time. It features two vocal parts (Soprano and Alto) and a piano accompaniment. The lyrics are: "I the prize shall win. Nay, if we live till a nother day I'll make thee La ... dy of the May. Dance round, skip, bound. Turn and kiss and then for a greeting. Now Joan, we've done; fare - thee". The score includes dynamic markings such as *p* (piano) and *f* (forte).

well till the next mer-ry meet-ing. Joan, to the May-pole a-way let us
 well till the next mer-ry meet-ing. Joan, to the May-pole a-way let us

on, the time is swift and will be gone; there go the
 on, the time is swift and will be gone; there go the

las-ses a-way to the green, where their beau-ties may be seen.
 las-ses a-way to the green, where their beau-ties may be seen.

rall:

rall: