

# 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

The organ part begins with a *p* dynamic and the instruction *tenderly*. It features a melodic line in the right hand and a bass line in the left hand, with various articulations and phrasing.



Org.

The organ part continues with a *mp* dynamic and a *5:6* time signature. It features a complex rhythmic pattern with multiple *5:6* time signatures and various articulations.

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

A. *p* Said He:

T. *p* Said He:

B. *p* Said He:

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. *p mp*

42

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

A.  
ev - ry day that dies,

T.  
-

B.  
-

Org. *semplice mp*

**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.

Detailed description: This block contains the musical score for measures 46 to 50. It features four vocal parts (Soprano, Alto, Tenor, Bass) and an organ part. The lyrics are: 'hope wi- thin, My po ver ty and sin Too great such love to win.' The organ part includes dynamic markings like *mf*, *molto*, and *p*. The score is written in treble and bass clefs with various time signatures (4/4 and 3/4).



50

Org.

*poco a poco*

5:6

Detailed description: This block contains the organ accompaniment for measures 50 to 54. It features a *poco a poco* dynamic marking and a 5:6 time signature. The organ part is written in treble and bass clefs with various time signatures (4/4 and 3/4).

**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. with none my suit to speed

B. with none my suit to speed

Org. *p*



73

Org.



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

Org.

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.

**H**

91

S. *mp* The Cross must needs be nigh

A. *mp* The Cross must needs be nigh

T. *mp* The Cross must needs be nigh

B. *mp* The Cross must needs be nigh

Swell (at pitch)

Org. *mp* 5:6

The Cross must needs be nigh

95

S. *molto* For love that aims so high *f*

A. *molto* For love that aims so high *f*

T. *molto* For love that aims so high *f*

B. *molto* For love that aims so high *f*

Org. *molto* 5:6 *f*

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 half note G4, followed by a quarter rest, and then four measures of whole rests.

joy

A.

Musical staff for Alto (A.) in G major, 4/4 time. It begins with a half note G4, followed by a quarter rest, and then four measures of whole rests.

joy

Musical staff for Alto (A.) in G major, 4/4 time. It begins with a half note G4, followed by a quarter rest, and then four measures of whole rests.

joy

Musical staff for Alto (A.) in G major, 4/4 time. It begins with a half note G4, followed by a quarter rest, and then four measures of whole rests.

joy

T.

Musical staff for Tenor (T.) in G major, 4/4 time. It begins with a half note G4, followed by a quarter rest, and then four measures of whole rests.

joy

Musical staff for Tenor (T.) in G major, 4/4 time. It begins with a half note G4, followed by a quarter rest, and then four measures of whole rests.

joy

B.

Musical staff for Bass (B.) in G major, 4/4 time. It begins with a half note G3, followed by a quarter rest, and then four measures of whole rests.

joy

Musical staff for Bass (B.) in G major, 4/4 time. It begins with a half note G3, followed by a quarter rest, and then four measures of whole rests.

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 quarter note G4, a quarter rest, and a sixteenth-note triplet of G4, A4, B4. The left hand provides a harmonic accompaniment with a bass line of G3 and a treble line of G4, with a '5' fingering indicated above the first measure.