

BP137

Song of the Oak

Molly Ijames

SSAA

CONCERT SERIES | DAN FORREST & JAMIE HILLMAN, EDITORS

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Song of the Oak

For SSAA Choir and Piano,
with optional Violin*

Henry Fothergill Chorley, *alt.*

MOLLY IJAMES

Molto rubato ♩ = c. 88

pp gracefully

1 *Ad.* 2 3 4 *Ad.*

Detailed description: This block shows the piano introduction for measures 1 through 4. The music is in G major and 3/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with dotted half notes and quarter notes. The tempo is marked 'Molto rubato' with a quarter note equal to approximately 88 beats per minute. The dynamics are 'pp' (pianissimo) and the performance instruction is 'gracefully'. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

Soprano *p*

Oo

Alto *p*

Oo

8va - - - - - 1

p

5 6 7 *Ad. simile, generously* 8 9

Detailed description: This block contains the vocal and piano accompaniment for measures 5 through 9. It includes staves for Soprano and Alto voices, and the piano accompaniment. The vocal parts enter in measure 5 with the syllable 'Oo'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The tempo remains 'Molto rubato'. Dynamics include 'p' (piano) for the voices and piano accompaniment. A '8va' marking indicates an octave shift in measure 6. Measure numbers 5, 6, 7, 8, and 9 are indicated below the staff.

poco rit. a tempo, con moto

mp

oo

mp

oo

poco rit. a tempo, con moto

8va-1

mp

10 11 12 13 14

Detailed description: This block contains the vocal and piano accompaniment for measures 10 through 14. It includes staves for Soprano and Alto voices, and the piano accompaniment. The tempo is marked 'poco rit. a tempo, con moto'. Dynamics include 'mp' (mezzo-piano) for the voices and piano accompaniment. An '8va-1' marking indicates an octave shift in measure 13. Measure numbers 10, 11, 12, 13, and 14 are indicated below the staff.

*Part-dominant rehearsal tracks and accompaniment track for BP137 available only at beckenhorstpress.com. Available separately: Violin Score and Part (BP137A)

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mp

The song of the oak, the —

mp

The song of the oak, the —

15 16 17 18

brave — old oak, who ruled in the green - wood

brave — old oak, who ruled in the green - wood

19 20 21 22

long; there's health and re - nown to his

long; there's health and re - nown to his

23 24 25 26

broad green crown, and his fifty arms so

broad green crown, and his fifty arms so

27 28 29 30

strong. Then here's to the oak, the

strong. Then here's to the oak, the

31 32 33 34

stalwart oak, who stands in his pride a

stalwart oak, stands in pride a

35 36 37 38

p poco meno mosso *mp*

lone; _____ and still flour-ish he, the

p *mp*

lone; _____ and still flour - ish he, the

poco meno mosso

p *mp*

39 40 41 42

no - ble green tree, _____ when a hun - dred

no - ble green tree, _____ when a hun - dred

43 44 45 46

rit. *a tempo*

years _____ are gone. _____

years _____ are gone. _____

rit. *a tempo*

47 48 49 50

51 52 53 54

mf

p dolce

In days of old when the spring with

55 56 57 58

p dolce

p dolce

His

cold had bright - ened his branch - es gray,

59 60 61 62

branch - es gray, his feet, the maid - ens
in the grass at his feet crept the maid ens

63 64 65 66

sweet, to gath - er the dew of May.
sweet, to gath - er the dew of May.

mf *mf* *mf*

67 68 69 70

To the oak, mu - sic
Then here's to the oak where the mu - sic

71 72 73 74

rit.

played, danced their love - some twains;

played, they danced with their love - some twains;

75 76 77 78

p *poco meno mosso* *rit.*

p *poco meno mosso* *rit.*

now gone, they are dead in the church - yard

In the

79 80 81 82

mf *a tempo* *f*

grave, but the tree, it still re - mains.

mf *f*

grave, but the tree, it still re - mains.

mf *f* *a tempo*

83 84 85 86

Musical score for measures 87-90. The score is in G major (one sharp) and 4/4 time. It features two vocal staves and a piano accompaniment. The vocal parts begin with a fermata and a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Measure numbers 87, 88, 89, and 90 are indicated at the bottom of the piano part.

Musical score for measures 91-94. The score continues with two vocal staves and piano accompaniment. The vocal parts have lyrics "oh," and "oh," written below the notes. The piano accompaniment continues with chords and a bass line. Measure numbers 91, 92, 93, and 94 are indicated at the bottom of the piano part.

Musical score for measures 95-98. The score continues with two vocal staves and piano accompaniment. The vocal parts have a fermata over the final notes. The piano accompaniment continues with chords and a bass line. Measure numbers 95, 96, 97, and 98 are indicated at the bottom of the piano part.

molto rit.

ff

a tempo

The song, the

The song of the

The song of the

molto rit.

a tempo

ff

99

100

101

102

oak, th'en - dur - ing oak, lives in

oak, the en - dur - ing oak, who lives in the

oak, the en - dur - ing oak, who lives in the

103

104

105

106

mead - ows long,

mead - ows long, with limbs un -

mead ows long, with limbs un -

107

108

109

110

bowed he has towered proud, though a thousand

bowed he has towered proud, though a thousand

111 112 113 114

winds blew strong. Then here's to the

winds blew strong. Then here's to the

115 116 117 118

oak, the abiding oak, who hears the for -

oak, the abiding oak, who hears the for -

119 120 121 122

got - ten song, _____ *mf*

got - ten song, _____ and *mf*

got - ten song, _____ and

123 124 125 126

still flour-ish he, the time - hon - ored tree, _____

still flour - ish he, the time - hon - ored tree, _____

127 128 129 130

_____ when a hun - dred *mp*

when a hun - dred years, _____ hun - dred

131 132 133 134

molto rit.

years, _____ when a hun - dred years _____

years, _____ when a hun - dred years _____

135 136 137 138

p a tempo

are gone. _____

are gone. _____

p a tempo

139 140 141 142 143

rit. al fine pp

Oo _____

Oo _____

rit. al fine pp

144 145 146 147 148

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