



Old English Lyrics
2.

Sweet Kate

John Gerrard Williams
(1888–1947)

Allegro ♩ = 132-144

mp *pochiss. rit.*

S Sweet Kate of late Ran a - way and left me 'plain -

A Sweet Kate of late Ran a - way and left me 'plain -

T Sweet Kate of late Ran a - way, ran a - way and left me 'plain -

B Sweet Kate of late Ran a - way, ran a - way and left me 'plain -

Sweet Kate

4

ten. f a tempo dim.

S ing: "A - bide!" I cried, "Or I die with ___

ten. f a tempo dim.

A ing: "A - bide!" I cried, "Or I die with thy ___

ten. f a tempo dim.

T - - ing: "A - bide!" I cried, "Or I die, or I die with

ten. f a tempo dim.

B - - ing: "A - bide!" I cried, "Or I die, or I die with

7

poco rit. ten. mf a tempo

S thy dis - dain - - - ing." "Te! he! he!" "Glad -

poco rit. ten. mf a tempo

A - - dis - dain - - - ing." "Te! he! he!" "Glad -

poco rit. ten. a tempo mf

T thy ___ dis - dain - - - ing." quoth she, "Glad -

poco rit. ten. a tempo mf

B thy ___ dis - dain - - - ing." quoth she, "Glad -

10

dim. (poco portamento) più f >

S - ly would I see An - y man to die with lov - ing; Nev -

dim. (poco portamento) più f >

A - ly would I see An - y man to die with lov - ing; Nev -

dim. (poco portamento) più f >

T - ly would I see An - y man to die with lov - ing; Nev -

dim. più f >

B - ly would I see An - y man to die with lov - ing; Nev -

13 *cresc.*

S
er an - y yet Died of such a fit; Nei -

A
er an - y yet Died of such a fit; Nei -

T
er an - y yet Died of such a fit; Nei -

B
er an - y yet Died of such a fit; Nei -

15 *rit.*

S
ther have I fear of prov - - - ing."

A
ther have I fear of prov - - - ing."

T
ther have I fear of prov - - - ing."

B
ther have I fear of prov - - - ing."

a tempo

mp *pochiss. rit.*

S
Un - kind! I find Thy de - light is in tor - ment -

mp *pochiss. rit.*

A
Un - kind! I find Thy de - light is in tor - ment -

mp *pochiss. rit.*

T
Un - kind! I find Thy de - light, thy de - light is in tor - ment -

mp *pochiss. rit.*

B
Un - kind! I find Thy de - light, thy de - light is in tor - ment -

Sweet Hate

20

S *ten. f a tempo* ing: "A - bide" I cried, "Or I die with ___ *dim.*

A *ten. f a tempo* ing: "A - bide" I cried, "Or I die with thy ___ *dim.*

T *ten. f a tempo* ing: "A - bide" I cried, "Or I die, or I die with *dim.*

B *ten. f a tempo* ing: "A - bide" I cried, "Or I die, or I die with *dim.*

23

S *poco rit.* thy con - sent - - - ing." *ten. mf a tempo* "Te! he! he!" "Make ___

A *poco rit.* con - sent - - - ing." *ten. mf a tempo* "Te! he! he!" "Make ___

T *poco rit.* thy con - sent - - - ing." *ten. a tempo mf* quoth she, "Make ___

B *poco rit.* thy con - sent - - - ing." *ten. a tempo mf* quoth she, "Make ___

26

S *dim.* no fool of me! Men ___ I know have oaths of pleas - ure; But ___ *(poco portamento) più f >*

A *dim.* no fool of me! Men ___ I know have oaths of pleas - ure; But ___ *(poco portamento) più f >*

T *dim.* no fool of me! Men ___ I know have oaths of pleas - ure; But ___ *(poco portamento) più f >*

B *dim.* no fool of me! Men ___ I know have oaths of pleas - ure; But ___ *(poco portamento) più f >*

29 *cresc.*

S — their hopes at - tain'd, they be - tray they feign'd, And

A — their hopes at - tain'd, they be - tray they feign'd, And

T — their hopes at - tain'd, they be - tray they feign'd, And

B — their hopes at - tain'd, they be - tray they feign'd, And

31 *rit.*

S — their oaths are kept at lei - - - sure."

A — their oaths are kept at lei - - - sure."

T — their oaths are kept at lei - - - sure."

B — their oaths are kept at lei - - - sure."

a tempo

pp *pochiss. rit.*

S Her words, Like swords, Cut my sor - - - ry heart in sun -

pp *pochiss. rit.*

A Her words, Like swords, Cut my sor - ry heart in sun -

pp *pochiss. rit.*

T Her words, Like swords, Cut my heart, cut my sor - ry heart in sun -

pp *pochiss. rit.*

B Her words, Like swords, Cut my heart, cut my sor - ry heart in sun -

Sweet Kate

36 *ten. mf a tempo*

S der; Her flouts, with doubts, Kept my heart's af -

A der; Her flouts, with doubts, Kept my heart's af - fec - - - -

T der; Her flouts, with doubts, Kept my heart's, kept my heart's af -

B der; Her flouts, with doubts, Kept my heart's, kept my heart's af -

39 *poco rit.* *ten. p a tempo*

S fec - tions un - - - - der. "Te! he! he!" "What ___

A tions un - - - - der. "Te! he! he!" "What ___

T fec - tions un - - - - der. quoth she, "What ___

B fec - tions un - - - - der. quoth she, "What ___

42 *(poco portamrnto)* *ff >*

S a fool is he Stands in awe of once de - ny - ing!" Cause ___

A a fool is he Stands in awe of once de - ny - ing!" Cause ___

T a fool is he Stands in awe of once de - ny - ing!" Cause ___

B a fool is he Stands in awe of once de - ny - ing!" Cause ___

45 *cresc.*

S — I had e - nough To be - come more rough: So

A — I had e - nough To be - come more rough: So

T — I had e - nough To be - come more rough: So

B — I had e - nough To be - come more rough: So

47 *rit.*

S — I did. O hap - py try - - - ing!

A — I did. O hap - py try - - - ing!

T — I did. O hap - py try - - - ing!

B — I did. O hap - py try - - - ing!

Novello and Company
(1920)

John Gerrard Williams (1888-1947) was born in London and began a career as an architect. He devoted his spare time to music, joining choral societies and orchestras. He had had no other training when he began to compose in 1911, becoming a fruitful composer and arranger. Most of his work is in smaller and more intimate forms with much of his best work as lyrical songs. Williams composed an orchestral ballet, a *rhapsody*, a suite and assorted smaller pieces. His string quartets reflect French influence, especially that of Debussy and his piano music has been compared to Ravel's. His choral music was mainly brief in format, writing songs for mixed voices (e.g. *Diaphenia*, *Sweet Kate*, *Fair, Sweet, Cruel*, *Charming Chloe*, *Three Sleeps*, *When Laura Smiles*, *Whither Runneth My Sweet Heart?* and the wordless *Tragic Fragment*), women's voices (*The Hawthorne Tree*), four-part men's voices (e.g. *Old Farmer Buck*, *Thou Sent'st to Me a Heart and Scizzars are Pumpy*) and two-part children's voices (e.g. *Welcome Sweet Pleasure*, *I Loved a Lass* and *Foreign Craft*). Williams also wrote hundreds of arrangements of folk-songs, folk dance tunes, popular melodies, J.S. Bach and more.

Sweet Kate of late
Ran away and left me 'plaining:
"Abide!" I cried,
"Or I die with thy disdain."
"Te! he! he!" quoth she,
"Gladly would I see
Any man to die with loving;
Never any yet
Died of such a fit;
Neither have I fear of proving."

Unkind! I find
Thy delight is in tormenting:
"Abide!" I cried,
"Or I die with thy consenting."
"Te! he! he!" quoth she,
"Make no fool of me!
Men I know have oaths of pleasure;
But their hopes attain'd,
they betray they feign'd,
And their oaths are kept at leisure."

Her words, Like swords,
Cut my sorry heart in sunder;
Her flouts, with doubts,
Kept my heart's affections under.
"Te! he! he!" quoth she,
"What a fool is he
Stands in awe of once denying!"
Cause I had enough
To become more rough:
So I did. O happy trying!

Robert Jones (1577–1615)

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