

Program Note

The folk songs which form the basis of these choral settings represent a small cross-section of the rather large body of folk music that has developed across the United States over the past 200 years. The styles of the original songs range from whimsically humorous to poignant and even quite serious. Composed in the spring and summer of 2019, these settings for unaccompanied women's voices were commissioned by Christopher Watson, conductor of the Trinity College Choir, Melbourne, for the ensemble's U.S. concert tour in 2020.

Duration: 2:50

Total Duration: 11:00

Text

Hushabye, don't you cry, go to sleep, my little baby.
When you wake, you shall have all the pretty little horses.
Blacks and grays, dapples and bays, coach and six-a little horses.
Hushabye, don't you cry, go to sleep, my little baby.

Hushabye, don't you cry, go to sleep, my little baby,
Way down yonder in the meadow, poor little baby crying, "momma."
Birds and butterflies fluttering 'round his eyes,
Poor little baby crying "momma."
Hushabye, don't you cry, go to sleep, my little baby.

Hushabye, don't you cry, go to sleep, my little baby,
When you wake, you shall have all the pretty little horses.
Blacks and grays, dapples and bays, all the pretty little horses.
Hushabye, don't you cry, go to sleep, my little baby.

Traditional Text

Four American Folk Songs

Skip to My Lou	8904
→ All the Pretty Little Horses	8905
Poor Wayfaring Stranger	8906
She'll Be Comin' 'Round the Mountain	8907

Frank Ferko (b. 1950)

For biographical information visit: www.frankferko.com

Catalog No. 8905

For Christopher Watson and the Choir of Trinity College, Melbourne

All the Pretty Little Horses

for SSAA Chorus unaccompanied

Traditional Text

 Traditional Tune
 Setting by Frank Ferko (ASCAP)

Moderately slow ♩ = 60
p

Soprano I

Soprano II

Alto I

Alto II

Moderately slow ♩ = 60
p

Keyboard
(for rehearsal only)

* "O" should be pronounced "Oh."
 The syllable should be sustained until the next "O" appears,
 and at that time it should be re-articulated.

5

O O O

O O

8 Moderately ♩ = 80 *p*

p

p

mp

Hush - a - bye, don't you cry, go to sleep, my lit - tle ba - by.

Moderately ♩ = 80

12

Musical score for measures 12-15. It features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'O' in measure 12, followed by a half note 'O' in measure 13, and then a melodic phrase in measures 14 and 15. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mp* and *p*.

mp
When you wake, you shall have all the pret-ty lit-tle hors - es.

16

Musical score for measures 16-19. It features a vocal line and a piano accompaniment. The vocal line has a whole note 'O' in measure 16, followed by a half note 'O' in measure 17, and then a melodic phrase in measures 18 and 19. The piano accompaniment continues with chords and moving lines. Dynamics include *p* and *mp*.

mp
Blacks and grays, dap-ples and bays, coach and six - a lit-tle hors - es.

20

mp
Hush - a - bye, don't you cry, go to sleep, my lit-tle ba - by.

p
O

O

24

mf
Hush - a - bye, don't you cry, go to sleep, my lit-tle ba - by,

p
Hush - a - bye, go to sleep, ba - by,

p
Hush - a - bye, go to sleep, ba - by,

p
Hus - a - bye, go to sleep, ba - by,

28

Way down yon-der in the mead-ow, poor lit-tle ba-by cry-ing, "mom - ma."

O _____ O _____

O _____ O _____

O _____ O _____

32

mp O _____ O _____ O O _____

mp O _____ *mf* Poor lit-tle ba-by cry-ing "mom - ma."

mf Birds and but-ter-flies flut-tering 'round his eyes, *mp* O _____ O _____

mp O _____ O _____ O _____ O _____

36 *mf* *rall.*

Hush - a - bye, don't you cry, go to sleep, my lit - tle ba - by.

mf

Hush - a - bye, don't you cry, go to sleep, lit - tle ba - by.

mf

Hush - a - bye, - don't you cry, - go to sleep, my ba - by.

mf

Hush - a - bye, - don't you cry, - go to sleep, my ba - by.

rall.

41 *a tempo* (♩ = 80) *p*

p

p

mp

Hush - a - bye, don't you cry, go to sleep, my lit - tle ba - by,

a tempo (♩ = 80)

45

Musical score for measures 45-48. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a whole note 'O' in measure 45, followed by a half note 'O' in measure 46, and then a melodic phrase in measures 47 and 48. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mp* (mezzo-piano) and *p* (piano).

mp
When you wake, you shall have all the pret-ty lit-tle hors - es.

49

Musical score for measures 49-52. The score continues in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'O' in measure 49, followed by a half note 'O' in measure 50, and then a melodic phrase in measures 51 and 52. The piano accompaniment continues with harmonic support. Dynamics include *p* (piano) and *mp* (mezzo-piano).

p
mp
Blacks and grays, dap-ples and bays, all the pret-ty lit-tle hors - es.

53 *molto rall.*

O O

mp
Hush - a - bye, don't you cry, go to sleep, my lit - tle ba - by.

p
O

O

molto rall.

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