

Clifford Ford

The Three Jimmies

**for
Unaccompanied Mixed Chorus**

taken from

Helen Creighton's

Maritime Folk Songs

Three Jimmies

1. — As Jimmie went a-hunting

Traditional text

Clifford Ford

$\text{♩} = 90$

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal only)

As Jimmie went a-hunting With his dog and his gun, He

S

A

T

B

Piano

hunt - ed all day Till the night it came on. be - ing

By her a - pron be - ing

p

S And he took her for a swan, —

A round her And he took her for a swan, — And he shot Mol - lie

T *p* shot Mol - lie

B round her And he took her for a swan, And he shot — Mol - lie

p

mp *mf*

S set - ting of the sun, of the sun. A -

A Lau - ra By the set - ting of the sun, of the sun. A - *mf*

T Lau - ra *p* sun, of the sun.

B Lau - ra By the set - ting of the sun.

mp *mf*

S 1 way — to his fath - er He quick - ly did run,

S 2 *mf* way — his fath - er He quick - ly did run, Say - ing,

A 1 way to his fath - er He quick - ly did run, —

A 2 *mf* way to his fath - er He quick - ly did run,

T 1 *mf* "Fath - er, dear - est fath - er Do you know what I've

T 2 know what I've

B 1 *mf* "Fath - er, dear - est fath - er Do you know what I've

B 2 *mf* fath - er Do you know what I've

T 1
done?"

T 2
done?" *f* And I took _____ for a

B 1
done?" *f* be - ing round her And I took her for a

B 2
done?" *f* "By her a - pron be - ing round her And I took her for a

T 1
f shot Mol - lie Lau - ra

T 2
swan, _____ set - ting of the

B 1
swan, _____ And I shot Mol - lie Lau - ra By the set - ting of the

B 2
swan, And I shot _____ Mol - lie Lau - ra By the set - ting of the

S 1 *p* ag - ed fath - er Whose

S 2 *p* ag - ed fath - er Whose

A 1 *p* Up spake his ag - ed fath - er Whose

A 2 *p* Up spake his ag - ed fath - er Whose

T 1 *mp* sun, of the sun."

T 2 *mp* sun, of the sun."

B 1 *mp* sun, of the sun."

B 2 *mp* sun."

p

S 1
 locks have been grey,

S 2
 locks have been grey,

A 1
 locks have been grey, Say-ing,

A 2
 locks have been grey, Say-ing,

T 1
 grey,— Say-ing, *p* "Jim - mie, dear-est Jim - mie, Do

T 2
p Jim - mie, Do

B 1

B 2
p "Jim - mie, dear-est Jim - mie, Do not

Piano accompaniment

S 1 *p* "But stay in your own
 S 2 *p* "But stay in your own
 A 1 *p* your own
 A 2 *p* your own
 T 1 you run a - way.
 T 2 you run a - way.
 B 1 you run a - way.
 B 2 you run a - way.
p

S
count - er - ee Till your tri - al do come — on, And you

A
count - er - ee Till your tri - al do come on, And you

T
Till your tri - al do come — on, And you

B
come — on, And you —

S
nev - er shall be trans - port - ed By the set - ting of — the —

A
nev - er By the set - ting of the —

T
nev - er shall be trans - port - ed the —

B
nev - er shall be trans - port - ed By the set - ting of the —

S1 sun." 'Twas earl - y the next... *mf*
 S2 sun."
 A1 sun." 'Twas earl - y,
 A2
 T sun." 'Twas earl - y, 'Twas earl - y the next *mf*
 B sun." 'Twas earl - y, 'Twas earl - y the next *mf*
 Piano *mf*

S1 morn - ing — To her un - cle she did ap - pear, Say - ing, *f*
 S2 To her un - cle she did ap - pear, Say - ing, *f*
 A1 did ap - pear, Say - ing, *f*
 A2
 T morn - ing
 B morn - ing — To her un - cle she did ap - pear, *f*
 Piano *f*

S 1 "Un - cle, dear - est un - cle, See that Jim - mie goes *mp*
 S 2 "Un - cle, dear - est un - cle, See that Jim - mie goes *mp*
 A 1 "Un - cle, dear - est un - cle, See that Jim - mie goes *mp*
 A 2 un - cle, See that Jim - mie goes *mp*
 T 1
 T 2
 B 1
 B 2
 Piano *mp*

S 1
 clear.

S 2
 clear.

A 1
 clear. *pp* "By my a - pron be - ing round me And he

A 2
 clear. *pp* a - pron be - ing round ing me And he

T 1
pp a - pron be - ing round me And he

T 2
pp be - ing round me And he

B 1

B 2

Piano part with *pp* dynamic marking.

S1
 S2
 A1 *mp*
 shot me in the dark, And it's to his great
 A2 *mp*
 shot me in the dark, great
 T1
 shot me in the dark,
 T2
 shot me in the dark,
 B1
 B2
 P *mp*

S 1 *mp* That he nev-er missed his mark."

S 2 *mp* That he nev-er missed his mark."

A 1 grief now That he never missed his mark."

A 2 grief now That he never missed his mark."

T 1 *f* "My a - cush - la a - ver-

T 2 *f* a - ver -

B 1 *f* "My a - cush - la a -

B 2

Piano accompaniment

S 1 *f* If you were a -
 S 2 *f* a -
 A 1 *f* If you were a -
 A 2 *f* a -
 T 1 neen, O its cush - la ma - cree, If you were a -
 T 2 neen, O its cush - la ma - cree, If you were a -
 B 1 neen, O its cush - la ma - cree, If you were a -
 B 2 *f* If you were a -
 Piano *f*

S 1 *mf*
 liv - ing It is mar-ried we would be. But since you are dead and

S 2 *mf*
 liv - ing It is mar-ried we would be. But since you are dead and

A 1 *mf*
 liv - ing It is mar-ried we would be. dead and

A 2 *mf*
 liv - ing It — mar-ried we would be. dead and

T 1
 liv - ing It is mar-ried we would be.

T 2
 liv - ing It is mar-ried we would be.

B 1
 liv - ing It is mar-ried we would be.

B 2
 liv - ing It is mar-ried we would be.

mf

S
bur - ied My poor heart it will break, — Through the lone - ly woods and

A
bur - ied My poor heart it will break, — Through the lone - ly woods — and

T
mf
My poor heart it will break, — Through the lone - ly woods and

B
mf
will break, — Through the lone - ly woods and

S
val - leys I will wan - der for — your sake.” *dim e rit.*

A
val - leys I will wan - der for your sake.” *dim e rit.*

T
val - leys I will wan - der for your — sake.” *dim e rit.*

B
val - leys I will wan - der for your sake.” *dim e rit.*