

O WHO WILL O'ER THE DOWNS SO FREE.

(HICKENSTIRN'S SONG.)

A CHORUS IN FOUR PARTS.

COMPOSED BY

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Moderato.

TREBLE.

ALTO.

TENOR.
(Sopr. lower).

BASS.

ACCOMP.

$\text{♩} = 112.$

The musical score consists of eight staves. The first four staves represent the vocal parts: Treble, Alto, Tenor, and Bass. The last four staves represent the accompaniment. The vocal parts sing a repeating phrase: "O who will o'er the downs so free, O who will with me ride, O". The accompaniment provides harmonic support with sustained chords. The tempo is marked as $\text{♩} = 112$. Various dynamics are used throughout, including forte (ff), piano (p), and mezzo-forte (f). The vocal parts enter in pairs, with the Alto and Tenor singing the first two lines, followed by the Bass and Treble for the third line.

NOTE.—The words of this song are written in allusion to an event supposed to have taken place in the neighbourhood of Winterborne, in Gloucestershire. One Hickinstirn (or Hickery Stirn, as he is called by the common people), who lies buried in the church there, is said to have been a knight who lived by pillage. He fell in love with a neighbour's daughter—won her affections—was refused by her parents; but with the assistance of his friends carried her off from her father's house. Such events were not uncommon in the middle ages.

O WHO WILL O'ER THE DOWNS SO FREE.

cres.

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

cres.

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

cres.

f

ff rit.

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

ff rit.

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

ff rit.

O WHO WILL O'ER THE DOWNS SO FREE.

p

I saw her bow'r at twi-light grey, 'Twas guard-ed safe and sure, I
I saw her bow'r at twi-light grey, 'Twas guard-ed safe and sure, I
I saw her bow'r at twi-light grey, 'Twas guard-ed safe and sure, I
I saw her bow'r at twi-light grey, 'Twas guard-ed safe and sure, I

cres.

p

cres.

f

saw her bow'r at break of day, 'Twas guard-ed then no more! The
saw her bow'r at break of day, 'Twas guard-ed then no more! The
saw her bow'r at break of day, 'Twas guard-ed then no more! The
saw her bow'r at break of day, 'Twas guard-ed then no more! The

f

p

O WHO WILL O'ER THE DOWNS SO FREE.

cres.

var - lets they were all a - sleep, And none was near to see The
cres.

var - lets they were all a - sleep, And none was near to see The
cres.

var - lets they were all a - sleep, And none was near to see The
cres.

var - lets they were all a - sleep, And none was near to see The

f rit.

greet - ing fair that pass - ed there Be - tween my love and me!
f rit.

greet - ing fair that pass - ed there Be - tween my love and me!
f rit.

greet - ing fair that pass - ed there Be - tween my love and me!
f rit.

greet - ing fair that pass - ed there Be - tween my love and me!

O WHO WILL O'ER THE DOWNS SO FREE.

I pro - mis'd her to come at night, With com - rades brave and true, A

I pro - mis'd her to come at night, With com - rades brave and true, A

I pro - mis'd her to come at night, With com - rades brave and true, A

I pro - mis'd her to come at night, With com - rades brave and true, A

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

pro - mis'd her to come at night, She's wait - ing now for me, And cres.

pro - mis'd her to come at night, She's wait - ing now for me, And cres.

pro - mis'd her to come at night, She's wait - ing now for me, And cres.

pro - mis'd her to come at night, She's wait - ing now for me, And cres.

O WHO WILL O'ER THE DOWNS SO FREE.

Musical score for 'O Who Will O'er the Downs So Free.' The score consists of two systems of music. The top system is in G major and the bottom system is in C major. Both systems feature a vocal line and a harmonic accompaniment. The vocal line consists of four staves of music, each containing lyrics. The first three staves are in G major, and the fourth staff begins in C major. Dynamic markings 'rall.' and 'ff' are present above the vocal line. The lyrics repeat the phrase 'ere the dawn of morn - ing light, I'll set my true love free, And' three times, followed by a final line. The bottom system continues the harmonic accompaniment in C major, with a dynamic marking 'rall.' and 'ff' above it. The lyrics for this section also repeat the phrase 'ere the dawn of morn - ing light, I'll set my true love free, And' three times, followed by a final line.

Continuation of the musical score for 'O Who Will O'er the Downs So Free.' This section starts with a ritardando (rit.) over the vocal line. The vocal line consists of four staves of music, each containing lyrics. The first three staves are in G major, and the fourth staff begins in C major. The lyrics repeat the phrase 'ere the dawn of morn - ing light, I'll set my true love free!' three times. The bottom system continues the harmonic accompaniment in C major, with a dynamic marking 'rit.' above it. The lyrics for this section also repeat the phrase 'ere the dawn of morn - ing light, I'll set my true love free!' three times.

Published also in the key of C, for Male Voices.