

My mother bids me bind my hair

Letrista: Anne Hunter (1742-1821)

Compositor: Franz Joseph Haydn (1732-1809)

Allegretto

Arreglista: Alicia Domínguez Arcos (1972)

The musical score is arranged in two systems. The first system contains vocal staves for Soprano, Mezzo-soprano, Alto, Tenor, Barítono, Bajo, Mujeres, and Hombres. The second system contains instrumental staves for Violín, Violines, Violonchelo 1, Violonchelo 2, and Violonchelos. The key signature is A major (three sharps) and the time signature is 6/8. The tempo is marked 'Allegretto'. A large, semi-transparent orange oval with the text 'musicalion' and 'klicken für mehr' is overlaid on the vocal staves. Above this oval, there are musical notes (a quarter note, an eighth note, and a sixteenth note) that appear to be floating.

Soprano

Mezzo-soprano

Alto

Tenor

Barítono

Bajo

Mujeres

Hombres

Violín

Violines

Violonchelo 1

Violonchelo 2

Violonchelos

musicalion
klicken für mehr

My mother bids me bind my hair

4

S.

Mzs.

A.

T.

Bar.

B.

V.

H.

Vln.

Vlms.

Vc. 1

Vc. 2

Vcs.

musicalion

klicken für mehr

3

Detailed description: This is a musical score for a vocal ensemble and orchestra. The vocal parts (Soprano, Mezzo-soprano, Alto, Tenor, Baritone, Bass) are mostly silent, indicated by whole rests. The instrumental parts include Violins (Vln.), Violoncellos (Vlms.), Violas (Vc.), and Double Basses (Vcs.). The Violin I part features a melodic line with a triplet in the third measure. The Violoncello I and II parts play a rhythmic accompaniment. The Double Bass part plays a simple harmonic line. A watermark for 'musicalion' is overlaid on the center of the page.

7

S. My

Mzs. My

A. My

T. My

Bar. My

B. My

V. **musicalion**
klicken für mehr

H.

Vln. 3 3 3

Vlns.

Vc. 1

Vc. 2

Vcs.

The image shows a musical score for the piece 'My mother bids me bind my hair'. The score is arranged in two systems. The first system contains six vocal staves (Soprano, Mezzo-soprano, Alto, Tenor, Baritone, Bass) and two piano staves (Violin and Viola). The second system contains four more staves (Violoncello 1, Violoncello 2, and two more Violoncello parts). The key signature is one sharp (F#) and the time signature is 3/4. The vocal parts are mostly silent, with the word 'My' appearing at the end of each line. The piano parts are more active, with the Violin part featuring triplets. A watermark for 'musicalion' is overlaid on the vocal staves, with the text 'klicken für mehr' below it.

My mother bids me bind my hair

10

S. mo - ther bids me bind my hair With bands of ro - sy

Mzs. mo - ther bids me bind my hair With bands of ro - sy

A. mo - ther bids me bind my hair With bands of ro - sy

T. mo - ther bids me bind my hair With bands of ro - sy

Bar. mo - ther bids me bind my hair With bands of ro - sy

B. mo - of ro - sy

V. musicalion klicken für mehr

H.

Vln. Vlns. Vc. 1 Vc. 2 Vcs.

The image displays a musical score for the song 'My mother bids me bind my hair'. The score is written for a vocal ensemble and a string quartet. The vocal parts are Soprano (S.), Mezzo-soprano (Mzs.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The instrumental parts are Violin (Vln.), Viola (Vlns.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Vcs.). The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 10 through 14, and the second system contains measures 15 through 19. A watermark 'musicalion klicken für mehr' is overlaid on the score, centered over the vocal parts in the first system.

13

S. hue, Tie up my sleeves with ri - bands rare, And

Mzs. hue, Tie up my sleeves with ri - bands rare, And

A. hue, Tie up my sleeves with ri - bands rare, And

T. hue, Tie up my sleeves with ri - bands rare, And

Bar. hue, Tie up my sleeves with ri - bands rare, And

B. hue, bands ra - re,

V. **musicalion**
klicken für mehr

H.

Vln.

Vlns.

Vc. 1

Vc. 2

Vcs.

My mother bids me bind my hair

16

S. lace my bod - dice blue, Tie up my

Mzs. lace my bod - dice blue, Tie up my

A. lace my bod - dice blue, Tie up my

T. lace my bod - dice blue, Tie up my

Bar. lace my bod - dice blue, Tie up my

B. lace Tie up my

V. Tie up my

H. Tie up my

Vln. Tie up my

Vlns. Tie up my

Vc. 1 Tie up my

Vc. 2 Tie up my

Vcs. Tie up my

musicalion
klicken für mehr

19

S. sleeves with ri - bands rare, And lace and lace my bod - dice

Mzs. sleeves with ri - bands rare, And lace and lace my bod - dice

A. sleeves with ri - bands rare, And lace and lace my bod - dice

T. sleeves with ri - bands rare, And lace and lace my bod - dice

Bar. sleeves with ri - bands rare, And lace and lace my bod - dice

B. sleeves my bod

V. **musicalion**
klicken für mehr

H.

Vln. Vlns. Vc. 1 Vc. 2 Vcs.

My mother bids me bind my hair

22

S. blue. For why she cries sit

Mzs. blue. For why she cries sit

A. blue. For why she cries sit

T. 8 blue. For why she cries sit

Bar. blue. For why she cries sit

B. blue. she cries sit

V. musicalion klicken für mehr

H.

Vln.

Vlns.

Vc. 1

Vc. 2

Vcs.

25

S. still and weep, While o - thers dance and

Mzs. still and weep, While o - thers dance and

A. still and weep, While o - thers dance and

T. still and weep, While o - thers dance and

Bar. still and weep, While o - thers dance and

B. still dance and

V. still dance and

H. - -

Vln. - -

Vlns. - -

Vc. 1 - -

Vc. 2 - -

Vcs. - -

musicalion
klicken für mehr

27

S. play? A - las! I scarce can

Mzs. play? A - las! I scarce can

A. play? A - las! I scarce can

T. play? A - las! I scarce can

Bar. play? A - las! I scarce can

B. play? A - las! I scarce can

V. play? A - las! I scarce can

H. play? A - las! I scarce can

Vln. play? A - las! I scarce can

Vlms. play? A - las! I scarce can

Vc. 1 play? A - las! I scarce can

Vc. 2 play? A - las! I scarce can

Vcs. play? A - las! I scarce can

musicalion
klicken für mehr

30

S. go or creep, While Lu - bin is a - way, A -

Mzs. go or creep, While Lu - bin is a - way, A -

A. go or creep, While Lu - bin is a - way, A -

T. go or creep, While Lu - bin is a - way, A -

Bar. go or creep, While Lu - bin is a - way, A -

B. go A

V. **musicalion**
klicken für mehr

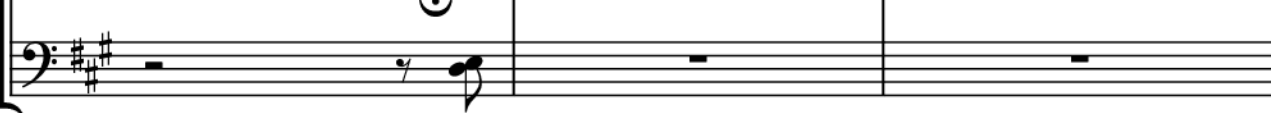
H.

Vln. 

Vlns. 

Vc. 1 

Vc. 2 

Vcs. 

33

S. las! I scarce can go or creep, While Lu - bin is a -

Mzs. las! I scarce can go or creep, While Lu - bin is a -

A. las! I scarce can go or creep, While Lu - bin is a -

T. las! I scarce can go or creep, While Lu - bin is a -

Bar. las! I scarce can go or creep, While Lu - bin is a -

B. las! - bin is a -

V. las! - bin is a -

H. -

Vln. -

Vlns. -

Vc. 1 -

Vc. 2 -

Vcs. -

musicalion
klicken für mehr

36

S. way while Lu - bin is a - way, is a -

Mzs. way while Lu - bin is a - way, is a -

A. way while Lu - bin is a - way, is a -

T. way while Lu - bin is a - way, is a -

Bar. way while Lu - bin is a - way, is a -

B. way is a -

V. **musicalion**
klicken für mehr

H.

Vln. Vlns. Vc. 1 Vc. 2 Vcs.

39

S. way is a - way

Mzs. way is a - way

A. way is a - way

T. way is a - way

Bar. way is a - way

B. way

V. **musicalion**
klicken für mehr

H.

Vln. 3

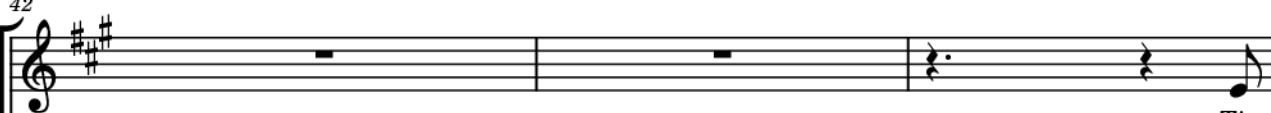
Vlns.

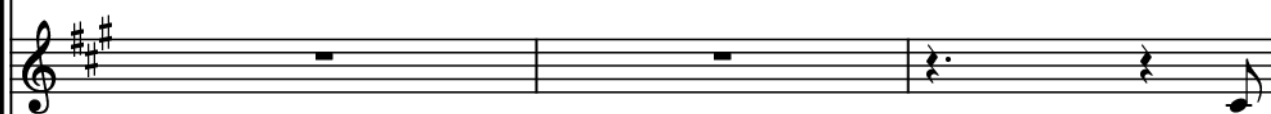
Vc. 1

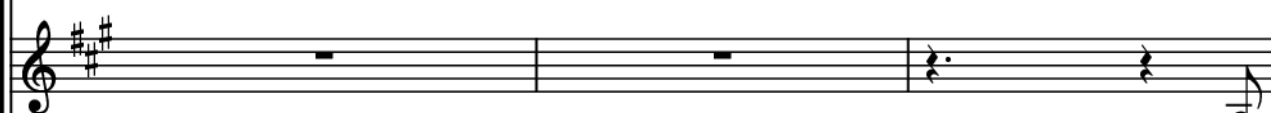
Vc. 2

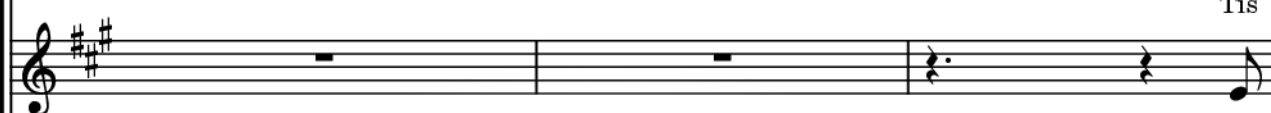
Vcs.

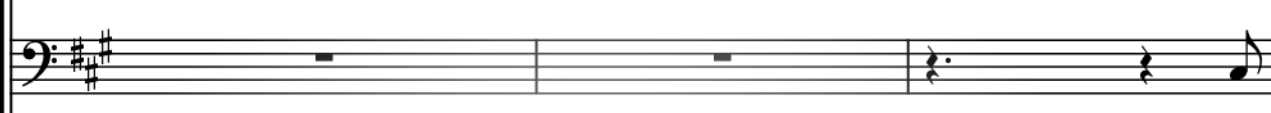
42

S.  Tis

Mzs.  Tis

A.  Tis

T.  Tis

Bar.  Tis

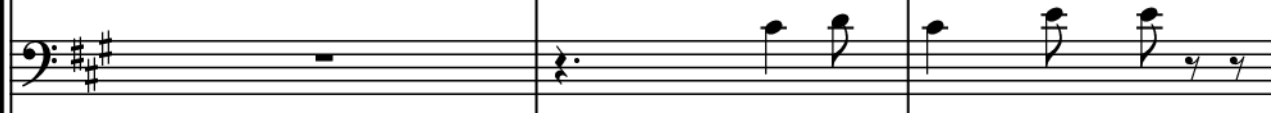
B.  Tis

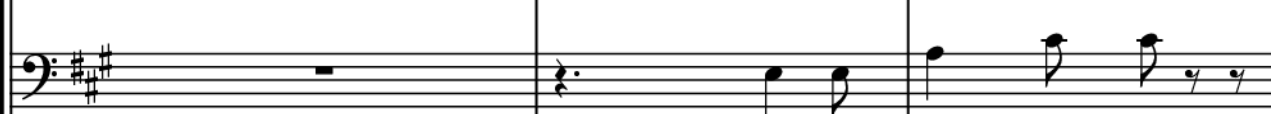
V. 

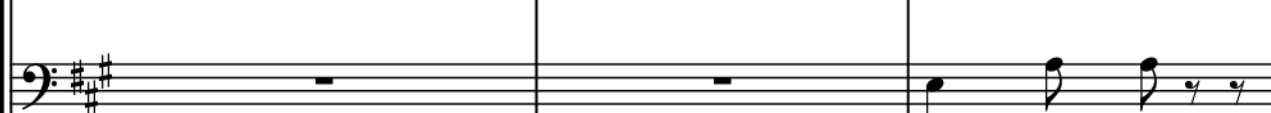
H. 

Vln. 

Vlns. 

Vc. 1 

Vc. 2 

Vcs. 

musicalion
klicken für mehr

45

S. sad to think the days are gone, When those we lov'd were

Mzs. sad to think the days are gone, When those we lov'd were

A. sad to think the days are gone, When those we lov'd were

T. sad to think the days are gone, When those we lov'd were

Bar. sad to think the days are gone, When those we lov'd were

B. sad to think the days are gone, When those we lov'd were

V. sad to think the days are gone, When those we lov'd were

H. sad to think the days are gone, When those we lov'd were

Vln. sad to think the days are gone, When those we lov'd were

Vlns. sad to think the days are gone, When those we lov'd were

Vc. 1 sad to think the days are gone, When those we lov'd were

Vc. 2 sad to think the days are gone, When those we lov'd were

Vcs. sad to think the days are gone, When those we lov'd were

musicalion
klicken für mehr

48

S. near; I sit up on this mos - sy stone, And

Mzs. near; I sit up on this mos - sy stone, And

A. near; I sit up on this mos - sy stone, And

T. near; I sit up on this mos - sy stone, And

Bar. near, I sit up on this mos - sy stone, And

B. near, sy stone, And

V. **musicalion**
klicken für mehr

H.

Vln.

Vlns.

Vc. 1

Vc. 2

Vcs.

51

S. sigh when none can hear, I sit up -

Mzs. sigh when none can hear, I sit up

A. sigh when none can hear, I sit up

T. sigh when none can hear, I sit up

Bar. sigh when none can hear, I sit up

B. sigh w' I sit up

V. **musicalion**
klicken für mehr

H.

Vln. Vlns. Vc. 1 Vc. 2 Vcs.

54

S.
on this mos - sy stone, And sigh, and sigh when none can

Mzs.
on this mos - sy stone, And sigh, and sigh when none can

A.
on this mos - sy stone, And sigh, and sigh when none can

T.
on this mos - sy stone, And sigh, and sigh when none can

Bar.
on this mos - sy stone, And sigh, and sigh when none can

B.
on when none

V.
musicalion
klicken für mehr

H.

Vln.
Vlns.
Vc. 1
Vc. 2
Vcs.

The image shows a page of a musical score for the song 'My mother bids me bind my hair'. The page is numbered 54 at the top left and 19 at the top right. The score is written for a vocal ensemble and a string quartet. The vocal parts are Soprano (S.), Mezzo-soprano (Mzs.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The instrumental parts are Violin (Vln.), Viola (Vlns.), Violoncello (Vc. 1), Double Bass (Vc. 2), and Double Bass (Vcs.). The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are: 'on this mos - sy stone, And sigh, and sigh when none can'. A watermark 'musicalion klicken für mehr' is overlaid on the Bass part.

57

S. hear. And while I spin my

Mzs. hear. And while I spin my

A. hear. And while I spin my

T. hear. And while I spin my

Bar. hear. And while I spin my

B. hear v I spin my

V. **musicalion**
klicken für mehr

H.

Vln. Vlns. Vc. 1 Vc. 2 Vcs.

The image displays a musical score for the piece 'My mother bids me bind my hair'. The score is written for a vocal ensemble and a chamber orchestra. The vocal parts are Soprano (S.), Mezzo-soprano (Mzs.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The instrumental parts include Violin (Vln.), Viola (Vlns.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Vcs.). The score is in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is numbered 57. A large watermark 'musicalion' with the text 'klicken für mehr' is overlaid on the vocal staves.

60

S. flax - en thread, And sing my sim - ple

Mzs. flax - en thread, And sing my sim - ple

A. flax - en thread, And sing my sim - ple

T. flax - en thread, And sing my sim - ple

Bar. flax - en thread And sing my sim - ple

B. flax sim - ple

V. H.

Vln. Vlns. Vc. 1 Vc. 2 Vcs.

musicalion
klicken für mehr

62

S. lay; The vil - lage seems a -

Mzs. lay; The vil - lage seems a -

A. lay; The vil - lage seems a -

T. lay; The vil - lage seems a -

Bar. lay; The vil - lage seems a -

B. lay The vil - lage seems a -

V. **musicalion** klicken für mehr

H.

Vln. Vlns. Vc. 1 Vc. 2 Vcs.

The image shows a page from a musical score, page 22, titled 'My mother bids me bind my hair'. The score is for a vocal ensemble and a string ensemble. The vocal parts are Soprano (S.), Mezzo-soprano (Mzs.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The instrumental parts are Violins (Vln.), Violas (Vlns.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Basses (Vcs.). The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4. The score is for measures 62 to 64. The lyrics are 'lay; The vil - lage seems a -'. A large watermark 'musicalion' with the text 'klicken für mehr' is overlaid on the vocal staves.

65

S. sleep or dead, Now Lu - bin is a way, The

Mzs. sleep or dead, Now Lu - bin is a way, The

A. sleep or dead, Now Lu - bin is a way, The

T. sleep or dead, Now Lu - bin is a way, The

Bar. sleep or dead, Now Lu - bin is a way, The

B. sleep The

V. **musicalion**
klicken für mehr

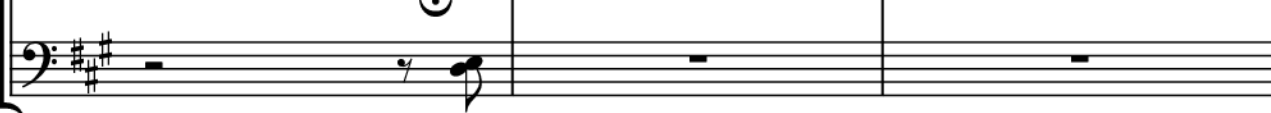
H.

Vln. 

Vlns. 

Vc. 1 

Vc. 2 

Vcs. 

68

S. vil - lage seems a - sleep or dead, Now Lu - bin is a -

Mzs. vil - lage seems a - sleep or dead, Now Lu - bin is a -

A. vil - lage seems a - sleep or dead, Now Lu - bin is a -

T. vil - lage seems a - sleep or dead, Now Lu - bin is a -

Bar. vil - lage seems a - sleep or dead, Now Lu - bin is a -

B. vil - bin is a -

V. vil - bin is a -

H. - - -

Vln. - - -

Vlns. - - -

Vc. 1 - - -

Vc. 2 - - -

Vcs. - - -

musicalion
klicken für mehr

71

S. way, now Lu - bin is a - way, is a -

Mzs. way, now Lu - bin is a - way, is a -

A. way, now Lu - bin is a - way, is a -

T. way, now Lu - bin is a - way, is a -

Bar. way now Lu - bin is a - way, is a -

B. way is

V. is a -

H. now Lu - bin is a - way, is a -

Vln.

Vlns.

Vc. 1

Vc. 2

Vcs.

musicalion
klicken für mehr

74

S. way is a - way a - way

Mzs. way is a - way a - way

A. way is a - way a - way

T. way is a - way a - way

Bar. way is a - way a - way

B. way a - way

V. way a - way

H. way is a - way a - way

Vln. Vlns. Vc. 1 Vc. 2 Vcs.

musicalion
klicken für mehr

Typ: Digitale Noten zum Download

Titel: [My Mother bids me bind my hair](#)

Komponist: [\(Franz\) Joseph Haydn](#)

Epoche: Klassik

Thema: Geselligkeit

Reihe/Zyklus: Lieder (weltlich)

Schwierigkeit: Mittel

Instrumentierung Gruppe: Sologesang mit Chor mit (Kammer-)Orchester

Arrangement: Solo>Sop2/Alt/Ten+Chor>SATB+Violine 2+Vc3

Instrumentierung: Violine (Geige) = VI(2), Gesang Chor>Alt-Stimmen = A(1),
Gesang Chor>Bass-Stimmen = B (1), Gesang Chor>Sopran-Stimmen = S(1),
Gesang Chor>Tenor-Stimmen = T(1), Gesang Solo>Alt(1), Gesang
Solo>Sopran(2), Gesang Solo>Tenor(1), Violoncello (Cello) = Vc(3)

"My Mother Bids Me Bind My Hair" ist ein Kunstlied (engl. "art song"), das von dem berühmten Komponisten Joseph Haydn komponiert wurde. Es ist Teil der Sammlung von zwölf englischen Canzonetten (Lieder), die Haydn während seiner Aufenthalte in England in den 1790er Jahren schrieb. Das Lied ist ein schönes Beispiel für die klassische Liedkunst des 18. Jahrhunderts und vertont ein Gedicht von Anne Hunter.