

# Come back, Liz

Jamaican folksong

Plaintive / Klagend (♩ = c. 120)

arr. Gwyn Arch

Piano

The piano introduction consists of two staves in common time (C). The melody is in the treble clef, starting with a series of eighth notes and a dotted quarter note. The bass line consists of a simple eighth-note accompaniment. The dynamic marking is *mp*.

S

1. Ev - er - y time I re - in - ceived Li -  
 2. I nev - er knew why you went away wa - ter come a me eye.

A / (S2)

1. Ev - er - y time I re - in - ceived Li - za wa - ter come a me eye.  
 2. I nev - er knew why you went away way, ♯

opt. T / (A2)

wa - ter come, come a me eye...

opt. B

wa - ter come, \_\_\_\_\_

Piano

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown from measure 5 onwards. The piano part continues with the accompaniment from the introduction. The vocal parts have lyrics and are marked with *mp*. The piano part has a dynamic marking of *mp*.



9

When I think a - bout a girl called Li - za wa - ter come a me eye.  
 When you com - in' home a - gain to stay? †

When I think a - bout a girl called Li - za wa - ter come a me eye.  
 When you com - in' home a - gain to stay? †

me eye  
 ter come a me eye.

13

Come back Li - za, come back gal, wa - ter come a me eye. Come back Li - za, *poco cresc.*  
 Come back Li - za, come back wa - ter come a me eye. Come back Li - za, *poco cresc.*  
 Come back, back, wa - ter come. Come back, *poco cresc.*  
 Come back, come back, wa - ter come, come a me eye. Come back, *poco cresc.*

18

*p* come back gal, wa-ter come a me eye. *mf* 3. List - en, cal - lin' you,

*p* come back gal, wa-ter come a me eye. *mf* 3. Li - en, 'cos I'm cal - lin' you,

*p* come back, wa-ter come a me eye. *mf* 3. Li - en, 'cos I'm cal - lin',

*p* come back, wa-ter come a me, come a me eye. *mf* List - en, 'cos I'm cal - lin',

23

*p* wa - ter come a me eye. *Solo mp*

*p* wa - ter come a me eye. And my heart is cal - lin' too, wa - ter come a me

*p* wa - ter... me eye...

*mf* Li - za, Li - za

# Miss Lilian

## Folksong from Tobago

Playful / Fröhlich (♩ = c. 80)

arr. Gwyn Arch

Piano *mf*

ALL *mp legg.*

\*La la la la la la la la la, la la la la la la la la

9 la la la la la la la I - der if she will be a bride.

13

S *mf* 1. See Miss Li - li - an so sweet 'n' fair with a

A / (S2) *mf* 1. See Miss Li - li - an so sweet 'n' fair with a

opt. T / (A2) *mf* See Miss

opt. B *mf* See Miss

\* The men should whistle / Männer pfeifen

17

*cresc.*

bunch of ro - ses in her hair, and a li - ly-white maid - en by her side, and I

*cresc.*

bunch of ro - ses in her hair, and a li - ly-white maid - en by her side, and I

Lil - ian, see Miss Lil - ian

Lil - ian, see Miss Lil - ian

21

won - der if she will be my bride. *mp* La la la la

won - der if she will be my bride.

*cresc.*

I won - der if she will be my bride.

I won - der if she will be my bride.

*mf* *mp*

26

*mf*  
la la la la la, la la la la la la la la la, and I

*mf* Hey, Miss Lil-ian! (*f* whistle / pfeifen)

*mf* Hey, Miss Lil-ian! (*f* whistle / pfeifen)

*mf* la la la la la, and I

31

won - der if she will be my bride. 2. Just take her by her

won - der if she will be my bride. 2. Just take her

*mf* I won - der if she will be my bride. 2. Take her,

I won - der if she'll be my bride. 2. Take her,

# Brown gal trilogy

## Brown gal in the ring – One nice little girl like you Tamboulay

Happily / Glücklich (♩ = c. 138)

arr. Gwyn Arch

S

A / (S2)

opt. T / (A2)

opt. B

Piano

*f* Brown gal

*f* Brown gal,

*f* Brown gal,

*f* Brown gal,

*mf*

*mf*

*mf*

Solo (opt.) *f* 2nd time only

There's a brown gal!

6

*mf* There's a brown gal in de ring,

*mf* 2nd time only

*mf* 2nd time only

*mf* 2nd time only

*mf*

*mf*

10

She's in de ring! Pret - ty brown gal!

*mf*

tra la la la la tra la la la

there's a brown gal in de ring, there's a brown gal in de ring

there's my brown gal in de ring and she's

there's my brown gal in de ring and she's

14

tra la la la la an' she's like a sug - ar an' a plum. 1. plum. 2. *mp* plum. One *mp*

an' sweet like a sug - ar an' a plum. There's a plum. One

sweet a sug - ar an' a plum. plum.

like a sug - ar an' a plum. plum.



18

nice lit-tle gal like you — ev - 'ry - bod - y look - ing at you. One

nice lit-tle gal like you — ev - 'ry - bod - y — ing at One

*mp* Oh yes! — *cresc.* Nice gal! —

*mp* Oh yes! — Nice gal! —

*mp*

22

2. *mf* you. Your ma - ma want you, pa - pa don't want. Your ma - ma want you, pa - pa don't

*mf* you. Your ma - ma want you, pa - pa don't want. Your ma - ma want you, pa - pa don't

*mf* Jus' look! I want\_ you. *cresc.* I want\_ you. *f* I want\_ you.

*f* I want\_ you. *cresc.* I want\_ you. *f* I want\_ you.

*mf*

# Marianne

## Jamaican folksong

arr. Gwyn Arch

Relaxed / Entspannt (♩ = c. 66)

Piano *mp*

S *mp*

1. Mar - i - anne, oh Mar - i - anne, the sweet - est you'll ev - 'ry - bod - y

A / (S2) *mp*

1. Mar - i - anne, oh Mar - i - anne, the sweet - est you'll ev - 'ry - bod - y

opt. T / (A2) *mp*

1. Mar - i - anne, oh Mar - i - anne so sweet, Mar - i -

opt. B *mp*

1. Mar - i - anne, oh Mar - i - anne so sweet, See her

Piano

10

stops to see her walk down the street. She makes ev - 'ry - bod - y smile, she

stops to see her walk down the street. She makes ev - 'ry - bod - y smile, she

anne is walk - ing down the street. See her smile and

walk down the street. See her smile and

Piano

15 *cresc.*

talks to one and all. The world is filled with laugh-ter when she comes to

talks to one and all. The world is filled with laugh-ter she comes to

talk to all. The world is filled with laugh-ter when she comes to

talk to all. The world is filled with laugh-ter when she comes to

20 *mp*

call. All day, all night Mar - i - anne,

call. All day, all night, Mar - i - anne,

call. All day, all night, Mar - i - anne, dear Mar - i - anne,

call. All day, all night, Mar - i - anne, dear Mar - i - anne,

25

down by the sea - side sift - in' sand. All lit - tle

down by the sea - side sift - in' sand. All the liv - tle

by the sea - side sift - in' sand. All the

by the sea - side sift - in' sand. All

*pp* *mp*

Ped.

30

child - ren love an down by the sea - side

child - ren love a down by the sea - side

child - ren love - anne, by the sea

Mar - i - anne, down by the sea - side

Ped.

35 **rit.** **Solo (or small group) a tempo**  
*p*

sift - in' sand. 2. Ev - 'ry me Mar - anne goes  
 sift - in' sand. Mar - i - anne goes  
 sift - in' sand. Mar - i - anne goes  
 sift - in' sand. 2. Mar - anne goes

**rit.** **a tempo**  
*pp* *mp*

Red.

40

walk - ing on the shore. All the child - ren know there's fun in  
 walk - ing on the shore. All the child - ren fol - low her, they know there's fun in  
 walk - ing. All the child - ren know there's fun in  
 walk - Child - ren know there's fun in

# Matilda

West Indies calypso

arr. Gwyn Arch

Calypso (♩ = c. 64)

Piano

*mf*

5

9

S *mf*  
Ma - tild Ma - tild - a, \_\_\_\_\_

A / (S2) *mf*  
Ma - tild a, \_\_\_\_\_ Ma - tild - a, \_\_\_\_\_

opt. T / (A2) *mf* 2nd time only  
Ma - tild - a, \_\_\_\_\_

opt. B *mf* 2nd time only  
Ma - tild - a, \_\_\_\_\_ Ma - tild - a, \_\_\_\_\_

Piano

13

1. 2. Solo

Ma - tild - a, she take his mon - ey and run Ven - e - zue - la. 1. That

Ma - tild - a, she take his mon - ey and run Ven - e - zue - la.

she take his mon - ey and run Ven - e - zue - la.

she take his mon - ey and run Ven - e - zue - la.

1. 2.

wom - an made a fool of. What she done it was a ter - rib - le sin. \_\_\_\_

2. save up, gon - na make his wife. but she wan - na live a diff - er - ent life. \_\_\_\_

18

22 **Tutti**

*p*

Ma - tild - a, she take his mon - ey and run Ven-e-zue - la. Ma - tild - a,

Ma - tild - a, she take his mon - ey and run Ven-e-zue - la. Ma - tild - a,

she take his mon - ey and run Ven-e-zue - la.

she take his mon - ey and run Ven-e-zue - la.

*p*

27

*f*

Ma - tild - a, she take his mon - ey and

*f*

Ma - tild - a, she take his mon - ey and

1. run down the road want - ed to get a - way, she take his mon - ey and  
 2. gone aft - er the men, he won't see her a - gain,

1. run down the road want - ed to get a - way, she take his mon - ey and  
 2. gone aft - er the men, he won't see her a - gain,

*mf*