

# Three Bittersweet “Love” Ballads

Love is ‘Pleasin’

Mary Ann

Black is the Color of My True Love’s Hair

Composed for the singers of Rockport High School, Rockport,  
Massachusetts, and their director, Patti Pike

By

Carleton Macy

# Love is Pleasin'

(traditional)

Carleton Macy

Contemplative (c. 42) *p* *mp*

Soprano  
O love is pleas - in' and love is teas - in' And love's a trea - sure when

Contemplative (c. 42) *p* *mp*

Alto  
O love is pleas - in' and love is teas - in' And love's a trea - sure when

Contemplative (c. 42) *mp*

Tenor  
And love's a trea - sure when

Contemplative (c. 42) *mp*

Bass  
And love's a trea - sure when

Contemplative (c. 42) *p* *mp*

(piano for rehearsal only)

The first system of the musical score is for the vocalists and piano. It consists of five staves. The top four staves are for Soprano, Alto, Tenor, and Bass, each with a vocal line and lyrics. The fifth staff is for the piano accompaniment. The music is in a key with one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Contemplative (c. 42)'. Dynamics range from piano (p) to mezzo-piano (mp). The lyrics are: 'O love is pleas - in' and love is teas - in' And love's a trea - sure when'.

5 *p* *mf*

S  
first it's new; But as love grows old - er, it wax - es cold - er, And

A  
first it's new; it wax - es cold - er, And

T  
first it's new; it wax - es cold - er, And

B  
first it's new; Bust as love grows old - er, it wax - es cold - er, And

5 *p* *mf*

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top four staves are for Soprano (S), Alto (A), Tenor (T), and Bass (B), each with a vocal line and lyrics. The fifth staff is for the piano accompaniment. The music is in a key with one flat (B-flat) and a 3/4 time signature. Dynamics range from piano (p) to mezzo-forte (mf). The lyrics are: 'first it's new; But as love grows old - er, it wax - es cold - er, And'.

Love is Pleasin'

8 *rit.* *pp* *mf* *Piu Mosso (c. 48)*

S fades a - way like the morn - ing dew. Had I but known

A fades a - way like the morn - ing dew. Had I but known

T fades a - way like the morn - ing dew. Had I but

B fades a - way like the morn - ing dew. Had I but

8 *rit.* *pp* *mf* *Piu Mosso (c. 48)*

Detailed description: This system contains the first 8 measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'fades a - way like the morn - ing dew.' in measure 1. The piano accompaniment provides harmonic support. The tempo is marked 'Piu Mosso (c. 48)'. Dynamics range from piano (*pp*) to mezzo-forte (*mf*). A 'rit.' (ritardando) marking is placed over the first four measures.

12 *rit.* *a tempo (48)*

S — be - fore I court - ed, That love would be — so — hard to hold, I'd of locked my

A — be - fore I — court - ed, That love would be so — hard to hold, I'd of locked my

T known That love would be so hard to hold,

B known That love would be so hard to hold

12 *rit.* *a tempo (48)*

Detailed description: This system contains measures 12 through 16. The vocal parts continue with the lyrics: '— be - fore I court - ed, That love would be — so — hard to hold, I'd of locked my'. The piano accompaniment continues with a rhythmic pattern. The tempo is marked 'a tempo (48)'. Dynamics include 'rit.' and 'a tempo (48)'. The system concludes with a double bar line.

16

S heart in a sil - ver cas - ket And bound it fast with a key of gold. *rit.*

A heart in a sil - ver cas - ket And bound it fast with a key of gold. *rit.*

T

B

16

20

Andante (c. 56)

*mf*

S I left my mo - ther, I left my bro - thers, I left my

A I left my mo - ther, I left my bro - thers, I left my

T I left my fa - ther, I left my sis - ters

B I left my fa - ther, I left my sis -

20

Andante (c. 56)

*mf*

24

S  
sis - ters too. I left my home — and my re - la - tions, I

A  
sis - ters too. I left my home and my re - la - tions, I

T  
I, I left my home — and my re - la - tions,

B  
I, I left my home — and my re - la - tions,

24

27

S  
*p* left them all for the love of you. *rit.* **Contemplative (c. 42)** *pp* O love is pleas - in' and love is

A  
*p* left them all for the love of you. *rit.* **Contemplative (c. 42)** *pp* O love is pleas - in/ and love is

T  
*rit.* **Contemplative (c. 42)** *pp* and love is

B  
*rit.* **Contemplative (c. 42)** *pp* and love is

27

*p* *rit.* **Contemplative (c. 42)** *pp*

31

S *mp* teas - in' And love's a trea - sure when first it's new; *p* But as love grows

A *mp* teas - in' And love's a trea - sure when first it's new;

T *mp* teas - in' And love's a trea - sure when first it's new;

B *mp* teas - in' And love's a trea - sure when first it's new; *p* Bust as love grows

31

*mp* *p*

34

S *rit.* old - er, it wax-es cold - er, And fades a - way like the morn - ing dew.

A *rit.* it wax-es cold - er, And fades a - way like the morn - ing dew.

T *rit.* it wax-es cold - er, And fades a - way like the morn - ing dew.

B *rit.* old - er, it wax-es cold - er, And fades a - way like the morn - ing dew.

34

*rit.*

Composed for the singers  
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Patti Pike, director

# Mary Ann

Carleton Macy

(traditional)

**Moderato** (♩ = c. 90)

Soprano

Alto

Tenor

Bass

*mf*

*mf*

*mf*

O fare thee well, my own true love, O fare thee well, my

O fare thee well, my own true love, O fare thee well, my

*mf*

(for rehearsal only)

8

S

A

T

B

*f*

*f*

*f*

For the ship is a - wait - ing, the wind blows high,

For the ship is a - wait - ing, the wind blows high,

dear, For the ship is a - wait - ing, the wind blows high, And I am

dear, For the ship is a - wait - ing, the wind blows high, And I am

8

15

*A Little Slower (c. 84)*  
*p*  
 S And — he is bound a - way for the  
*A Little Slower (c. 84)*  
*p* divisi  
 A And — he is bound a - way for the  
*A Little Slower (c. 84)*  
*p*  
 T bound a - way for the sea, Ma - ry Ann.  
*A Little Slower (c. 84)*  
*p*  
 B bound a - way for the sea, Ma - ry Ann.

15

*A little Slower (c. 72)*  
*p*

22

*rit.* *A Little Slower (c. 84)*  
*mp*  
 S sea, Ma - ry Ann. O — yon - der don't you see the dove, a - sit - ting  
*A Little Slower (c. 84)*  
*mp*  
 A sea, Ma - ry Ann. O — yon - der don't — you see the dove, a - sit - ting  
*rit.* *A Little Slower (c. 84)*  
 T  
*rit.* *A Little Slower (c. 84)*  
 B

22

*rit.* *A Little Slower (c. 84)*  
*mp*



30 *mf* *A little Slower (c. 72)* *p*

S on the stile \_\_\_\_\_ She is morn - ing for the loss of her true

A on the stile \_\_\_\_\_ She is morn - ing for the loss of her true

T \_\_\_\_\_ She is morn - ing for the loss of her true

B \_\_\_\_\_ She is morn - ing for the loss of her true

30 *mf* *A little Slower (c. 72)* *p*

*Like the Beginning (c. 76)*

36 *a little faster (c. 80)* *rit.*

S love, as I do now, \_\_\_\_\_ Ma - ry Ann \_\_\_\_\_

A love, as I do now, \_\_\_\_\_ Ma - ry Ann \_\_\_\_\_

T love, As I \_\_\_\_\_ do for you \_\_\_\_\_ my \_\_\_\_\_ dear Ma - ry Ann \_\_\_\_\_

B love, As I do for you, my dear Ma - ry

36 *a little faster (c. 80)* *rit.*

43

*Much Slower (c. 66)*

**Moderato** (♩ = c. 90)

S *pp* As - I am now — for you my dear Ma - ry Ann. *f* A — lob - ster

A *pp* As — I am now for you my dear Ma - ry Ann. *f* A — lob - ster

T *pp* As — I am now — for you — my dear Ma - ry Ann. *f* A — lob - ster

B *pp* Ann, I — am now — for you my dear Ma - ry Ann. *f* A — lob - ster

43

*Much Slower (c. 66)*

**Moderato** (♩ = c. 90)

*pp* *f*

51

*A little Slower (c. 72)*

S *mp* boil - ing in the pot, a - blue - fish on the hook, — they are suf - fring

A *mp* boil - ing in the pot, a — blue - fish on the hook, — they are suf - fring

T *mp* boil - ing in the pot, a - blue - fish on the hook, — they are suf - fring

B *mp* boil - ing in the pot, a - blue - fish on the hook, — they are suf - fring

51

*A little Slower (c. 72)*

*mp*

59

S long - , but its no - thing like the ache I bear — for you my dear Ma - ry

A long, — but its no - thing like the ache I bear — for you my dear Ma - ry

T long, but its no - thing like the ache I bear for you my dear Ma - ry

B long, but its no - thing like the ache I bear for you my dear Ma - ry

59

66

*Much Slower (c. 66)*

S Ann. ————— I bear for you —————

A Ann. ————— I bear for you —————

T Ann. ————— but its no - thing like the ache — I bear for you Ma - ry Ann. —————

B Ann. ————— but its no - thing like the ache — I bear for you Ma - ry Ann. —————

66

*Much Slower (c. 66)*

# Black is the Color of My True Love's Hair

Traditional

Carleton Macy

Andante (♩=60)  
*pp*

Soprano  
Black \_\_\_\_\_ black \_\_\_\_\_ black \_\_\_\_\_ black \_\_\_\_\_ black \_\_\_\_\_

Alto  
Andante (♩=60)  
*pp*  
is the co - lor, \_\_\_\_\_ is the co - lor \_\_\_\_\_ is the co - lor, \_\_\_\_\_ is the co - lor, \_\_\_\_\_ is the co - lor

Tenor  
Andante (♩=60)  
*p*  
Black is the

Bass  
Andante (♩=60)  
*p*  
Black is the

6

S  
black \_\_\_\_\_ black \_\_\_\_\_ black \_\_\_\_\_ black \_\_\_\_\_

A  
\_\_\_\_\_ is the co - lor \_\_\_\_\_ is the co - \_\_\_\_\_ is the co - lor \_\_\_\_\_ is the co -

T  
co - lor \_\_\_\_\_ of my true love's hair. her lips are

B  
co - lor \_\_\_\_\_ of my true love's hair. her lips are

## Black is the Color of My True Love's Hair

10

S  
black black black \_\_\_\_\_ black \_\_\_\_\_ black \_\_\_\_\_ black black black

A  
lor, co-lor \_\_\_\_\_ co - lor, is the co - lor, co - lor the co - lor, co - lor \_\_\_\_\_ is the co - lor,

T  
*mp*  
like \_\_\_\_\_ some ro - ses fair. She has the sweet - est

B  
*mp*  
like \_\_\_\_\_ some ro - ses fair. She has the sweet - est

15

S  
black black black black black \_\_\_\_\_

A  
\_\_\_\_\_ co - lor, co - lor, co - lor, co - lor, co-lor. \_\_\_\_\_

T  
*pp*  
smile \_\_\_\_\_ and the gent-lest hands I love the ground where - on she stands.

B  
*pp*  
smile \_\_\_\_\_ and the gent-lest hands I love the ground where - on she stands.

20 *Piu Mosso (c. 76)* *mp* *mf*

S I love my love \_\_\_\_\_ and well he knows, \_\_\_\_\_ I love the ground \_\_\_\_\_

A *Piu Mosso (c. 76)* *mp* *mf*

A I love my love \_\_\_\_\_ and well he knows, \_\_\_\_\_ I love the ground \_\_\_\_\_

T *Piu Mosso (c. 76)* *mp* *mf*

T I love my love \_\_\_\_\_ and well she knows, \_\_\_\_\_ I love the

B *Piu Mosso (c. 76)* *mp* *mf*

B I love my love \_\_\_\_\_ and well she knows, \_\_\_\_\_ I love the

26

S \_\_\_\_\_ where - on he goes. \_\_\_\_\_ I wish the day \_\_\_\_\_ it \_\_\_\_\_ soon would

A \_\_\_\_\_ where - on he goes \_\_\_\_\_ I wish the day \_\_\_\_\_ it \_\_\_\_\_ soon would

T ground \_\_\_\_\_ where - on she goes, \_\_\_\_\_ I wish the day \_\_\_\_\_

B ground \_\_\_\_\_ where - on she goes, \_\_\_\_\_ I wish the day \_\_\_\_\_

## Black is the Color of My True Love's Hair

31

S come \_\_\_\_\_ when he and I could be as one. I, I

A come \_\_\_\_\_ when he and I could be as one. I, I

T \_\_\_\_\_ it soon would come when she and I could be as one. I, I

B \_\_\_\_\_ it soon would come when she and I could be as one. I, I

*mp* *f* *mp* *f* *mp* *f* *mp* *f*

36

S go to the shore and mourn and weep for sa - tis - fied, I ne'er can be, I

A go to the shore and mourn and weep \_\_\_\_\_ for sa - tis - fied, I ne'er can be, I

T go to the shore and mourn and weep for sa - tis - fied, I ne'er can be, I

B go to the shore and mourn and weep for sa - tis - fied, I ne'er can be, I

*rit.* *mp* *meno mosso (c. 66)* *p* *rit.* *mp* *meno mosso (c. 66)* *p* *rit.* *mp* *meno mosso (c. 66)* *p* *rit.* *mp* *meno mosso (c. 66)* *p*

Black is the Color of My True Love's Hair

40

S *pp* write a let-ter, just a few short lines, and suf-fer death a thou-sand *rit. pp*

A *pp* write a let-ter, just a few short lines, and suf-fer death a thou-sand *rit. pp*

T *pp* write a let-ter, just a few short lines, a thou-sand *rit. pp*

B *pp* write a let-ter, just a few short lines, a thou-sand *rit. pp*

45

**Tempo Primo (c. 60)**  
S *p* times. Black is the co-lor of my true love's hair, his lips are

**Tempo Primo (c. 60)**  
A *ppp* times. Ah Ah

**Tempo Primo (c. 60)**  
T *ppp* times. Ah Ah

**Tempo Primo (c. 60)**  
B *ppp* times. Ah Ah



Black is the Color of My True Love's Hair

50

S like \_\_\_\_\_ some ros - es fair \_\_\_\_\_ he has the sweet - est smile \_\_\_\_\_ and the gent' lest

A Ah \_\_\_\_\_ Ah \_\_\_\_\_

T \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

B \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

*p*

55

S hands. \_\_\_\_\_ I love the ground \_\_\_\_\_ where - on \_\_\_\_\_ stands \_\_\_\_\_

A Ah Ah \_\_\_\_\_ Ah Ah \_\_\_\_\_

T \_\_\_\_\_ Ah Ah \_\_\_\_\_ Ah Ah \_\_\_\_\_

B \_\_\_\_\_ Ah Ah \_\_\_\_\_ Ah Ah \_\_\_\_\_

*rit.* *ppp*