

# **FOUR TUNES FOR MAY DAY**

There are many old customs and several tunes and dances associated with May Day (Laa Boaldyn) on the Isle of Man.

In 2020, Culture Vannin sponsored a competition for new music inspired by the May Day traditions. Of the competition winners, four tunes have been selected and arranged for recorder quartet by Kevin Kelly.

If played together as a suite, Kevin suggests this order:

(1)Variations (2)Gorse (3)Beauty (4)Take a Match

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## **Full score**

# Variations on "May Day Morning"

Moghrey Laa Boaldyn

arr. Kevin Kelly

(E) countermelody by Chloe Woolley

Kiaull Manninagh Jiu, May 2016

(F) variation by Grainne Joughin

Culture Vannin Boaldyn Collection 2021

(G) version from Manx National Music, 1898

## A Moderato



Musical score for section A (Moderato). The score consists of four staves: SOPRANO, ALTO, TENOR, and BASS. The key signature is  $\text{F}^{\#}$  (one sharp), and the time signature is  $\frac{4}{4}$ . The soprano part has a continuous melody of eighth and sixteenth notes. The alto, tenor, and bass parts are silent throughout this section.

## B



Musical score for section B, starting at measure 8. The score includes four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature changes to  $\text{D}^{\#}$  (two sharps). The soprano and bass parts play eighth-note patterns, while the alto and tenor parts remain silent.

## C



Musical score for section C, starting at measure 15. The score includes four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature changes to  $\text{D}^{\#}$ . The soprano and bass parts continue their eighth-note patterns. The alto part introduces a new melodic line with eighth and sixteenth notes. The tenor part remains silent.

## Variations on "May Day Morning"

21

S.

A.

T.

B.

Measures 21-26 musical score:

- Soprano: Eighth-note patterns.
- Alto: Eighth-note patterns.
- Tenor: Sixteenth-note patterns.
- Bass: Quarter-note patterns.

27

S.

A.

T.

B.

Measures 27-32 musical score:

- Soprano: Eighth-note patterns.
- Alto: Eighth-note patterns.
- Tenor: Sixteenth-note patterns.
- Bass: Quarter-note patterns.

33

D

S.

A.

T.

B.

Measures 33-38 musical score:

- Soprano: Eighth-note patterns.
- Alto: Eighth-note patterns.
- Tenor: Sixteenth-note patterns.
- Bass: Quarter-note patterns.

## Variations on "May Day Morning"

3

39

S.

A.

T.

B.

45

E

S.

A.

T.

B.

51

S.

A.

T.

B.

## Variations on "May Day Morning"

56

S.

A.

T.

B.

Measures 56-60 musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The vocal parts are as follows:

- Soprano: Eighth-note pairs (e.g., B3-D4, G3-B4).
- Alto: Sixteenth-note patterns (e.g., E3-G4, C3-E4).
- Tenor: Eighth-note pairs (e.g., D3-F4, B3-D4).
- Bass: Quarter notes and eighth-note pairs (e.g., A2-C3, E2-G3).

61

S.

A.

T.

B.

Measures 61-65 musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The vocal parts are as follows:

- Soprano: Rests and eighth-note pairs (e.g., E3-G4, C3-E4).
- Alto: Sixteenth-note patterns (e.g., D3-F4, B3-D4).
- Tenor: Eighth-note pairs (e.g., A3-C4, F3-A4).
- Bass: Eighth-note pairs (e.g., D2-F3, B2-D3).

67

**F**

S.

A.

T.

B.

Measures 67-71 musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The vocal parts are as follows:

- Soprano: Eighth-note pairs (e.g., B3-D4, G3-B4).
- Alto: Rests and eighth-note pairs (e.g., E3-G4, C3-E4).
- Tenor: Eighth-note pairs (e.g., D3-F4, B3-D4).
- Bass: Rests.

## Variations on "May Day Morning"

5

73

79

**G** L'estesso tempo

86

*simile*

*simile*

*simile*

## Variations on "May Day Morning"

90

S.

A.

T.

B.

94

*simile*

S.

A.

T.

B.

98

S.

A.

T.

B.

# Gorse

Aattin

Kinley Clugston  
Culture Vannin Boaldyn Collection 2021  
arr. Kevin Kelly

**A** Allegretto

SOPRANO

ALTO

TENOR

BASS

This section of the musical score consists of four staves, one for each voice: Soprano, Alto, Tenor, and Bass. The music is in common time (indicated by '4/4') and G major (indicated by a sharp sign). The vocal parts are combined into a single staff where vertical bar lines separate measures. The soprano part starts with a rest, followed by eighth-note patterns. The alto, tenor, and bass parts start with eighth-note patterns. Measures 1 through 4 are shown.

6

S.

A.

T.

B.

This section of the musical score continues from measure 6. The vocal parts are now separated into individual staves. The soprano part begins with a quarter note followed by eighth-note patterns. The alto part follows with eighth-note patterns. The tenor part begins with a quarter note followed by eighth-note patterns. The bass part begins with a quarter note followed by eighth-note patterns. Measures 6 through 9 are shown.

11 **B**

This section begins with a vocal line consisting of eighth-note pairs (Soprano, Alto, Tenor) followed by a bass line featuring eighth-note pairs (Bass). The music consists of five measures.

S.  
A.  
T.  
B.

16

This section continues with the vocal parts (Soprano, Alto, Tenor) and bass line. The vocal parts begin with eighth-note pairs followed by quarter notes, while the bass part features eighth-note pairs.

S.  
A.  
T.  
B.

19 ritard

The section concludes with a gradual slowing down (ritardando). The vocal parts (Soprano, Alto, Tenor) and bass line continue their respective patterns of eighth-note pairs and quarter notes.

S.  
A.  
T.  
B.

# Beauty of Spring

Aalid yn arree

Isla Callister

Culture Vannin Boaldyn Collection 2021

arr. Kevin Kelly

**A** Moderato

SOPRANO  
ALTO  
TENOR  
BASS

8  
S.  
A.  
T.  
B.

**B**

16  
S.  
A.  
T.  
B.

## Beauty of Spring

24

S.

A.

T.

B.

32

C

S.

A.

T.

B.

40

S.

A.

T.

B.

## Beauty of Spring

3

48

**D**

S.

A.

T.

B.

55

S.

A.

T.

B.

61

a little slower

S.

A.

T.

B.

# Take a Match to a Gorse Bush

New Boaldyn Tune

Beccy Hurst

Culture Vannin Boaldyn Collection 2021

arr. Kevin Kelly

**A Allegro**

SOPRANO

ALTO

TENOR

BASS

S.

A.

T.

B.

10

S.

A.

T.

B.

## Take a Match

15

S.

A.

T.

B.

20

**B**

S.

A.

T.

B.

25

S.

A.

T.

B.

**ritard**

30      1.      2.      C      a tempo

S.      A.      T.      B.

ritard      a tempo

1.      2.

S.      A.      T.      B.

35

S.      A.      T.      B.

39

S.      A.      T.      B.

This musical score consists of four staves, one for each voice: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is divided into three systems by vertical bar lines. The first system begins at measure 30. The second system begins at measure 35. The third system begins at measure 39. Measure 30 starts with a ritardando (indicated by a downward arrow over the first two measures) followed by a tempo change to C (indicated by a box around 'C' and 'a tempo'). Measures 31-32 show two endings: ending 1 has eighth-note patterns, ending 2 has sixteenth-note patterns. Measures 33-34 show a ritardando followed by a tempo change to C. Measures 35-38 show eighth-note patterns. Measures 39-42 show sixteenth-note patterns. Measures 43-46 show eighth-note patterns. Measures 47-50 show sixteenth-note patterns. Measures 51-54 show eighth-note patterns. Measures 55-58 show sixteenth-note patterns. Measures 59-62 show eighth-note patterns. Measures 63-66 show sixteenth-note patterns. Measures 67-70 show eighth-note patterns. Measures 71-74 show sixteenth-note patterns. Measures 75-78 show eighth-note patterns. Measures 79-82 show sixteenth-note patterns. Measures 83-86 show eighth-note patterns. Measures 87-90 show sixteenth-note patterns. Measures 91-94 show eighth-note patterns. Measures 95-98 show sixteenth-note patterns.