



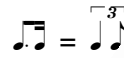
for Lady Cove of St. John's Newfoundland:
Kellie Walsh - founder and director; David Chafe - accompanist.

Fair Time Ago



Stephen Hatfield

♩ = 106 **dolce, cantabile** with each 2 bars of 3/4 felt like a slow 6/8



Tutti *mp*

Ooo _____ a fair time a -

8 *solo/soli mf* **see performance notes for pronunciation*

Soli _____

When I was a girl in Fleur De Lys*, The

Tutti *mp* _____ *m'* _____ *3* _____

go when I was a girl: up, grow-in' up, no oth-er way to grow.

13

Soli _____

men were the ones who went to s _____ When

Tutti *mp* _____

I was a _____ When you're grow-in' up there is al-ways some-thing else to know.

17

Soli _____

I was a -lin-gate, Her fam-i-ly was a

Tutti *mp* _____ *mf* _____ *3* _____ *mp* _____

I girl: Grow-in' up, grow-in' up, no oth-er way to grow. I was a

22

Soli *soli* _____

, - man's fate. _____ When

Tutti *mf* _____

girl: When you're grow-in' up there is al-ways some-thing else to know.

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2 25 *soli*

Soli I was a girl in Wes-ley-ville, The work would-n't stop if you were ill.

S. *mf* Cast a-way, cast a-way, no oth-er way to go, *mp* When you *resc.* *mf*

A. *mf* Cast a-way, a - way, way to go. *mp* When you *resc.* *mf*

31

Soli When I w lov-er-town,

S. cast a-way some-times there's no place else to go. Cast a-way, cast a-way, no

A. cast a-way some - times there's no place else Cast a-way, a -

36 *tacit*

Soli - age was a wo-man's crown.

S. *mp* oth - er v *cresc.* *mf* When you cast a-way some-times there's

A. *mp* way. to go. *cresc.* *mf* When you cast a-way some - times there's

no place else to go. Now then we come from Cox -'s Cove, where our moth-er's tales were a

no place else to go, no place. we come from Cox -'s Cove, where our moth-er's tales were a

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45

S. *mp*
 trea - sure trove. And we're from Lit - tle Har - bour Deep. Moth - er stayed a - wake so we could sleep. And we

A. *mp*
 trea - sure trove. And we're from Lit - tle Har - bour Deep. Moth - er stayed a - wake so sleep, And we

50

S. *p* *mf*
 pray the Lord her soul to keep. To know the had to read, but there was

A. *p*
 pray the Lord her soul to keep. You had to read; there was

55

S.
 ne - ver time, an' teach - ers hard to fir were hurt, then you had to bleed. There was no

A.
 nev - er tir If you had to bleed then there

59

S. *f*
 doc - tor an' f cure. And you'd be damned if you were Cath - o - lic, and

A. *f*
 was cure. And you'd be damned if you were Cath - 'lic, you'd be

S.
 you'd be damned if you were Pro - tes - tant, and you'd be damned if you dis - a - greed, for God and

A.
 damned if you were Pro - tes - tant. You're damned if you dis - a - greed, for

67 *mf dolce*
 S. En-(ga)-land pre-ferred us poor. Now who would be-lieve those days could be
 A. Eng - land pre-ferred us poor. Now who would be - lieve those days could be

72 *f*
 Soli When I was a girl in
 S. dis- tant? Now_ who would be lieve_ a fair go?_ I was a
 A. dis- tant? Now_ who would be - lieve_ ? me a - go? I was a

78
 Soli Har-bour Grace, I knew I was in a chang-ing place.
 S. girl: Grow-in' up, no oth-er way to grow. I was a girl: When you're
 A. girl: grow in' up, no oth - er way to grow. I was a girl: When you're

83
 Soli When I was a girl in Cor - ner Brook,
 S. grow - in' up there is al - ways some-thing else to know. I was a girl: Grow - in'
 A. grow - in' up there is al - ways some - thing. When_ I was a girl: Grow - in'

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87

Soli The sky was worth a

S. up, grow - in' up, no oth - er way to grow. I a

A. up, grow - in' up, no oth - er way to grow. as a

mp

mp

90

Soli sec - ond look. When I was a girl in

S. girl: When you're grow - in' up there is al - w .g else to know.

A. girl: When you're grow - in' up thr ,ys some thing else to know.

94

Soli Bac - ca - lieu, I knew what I did - n't want to do.

S. Cast a - .-way, no oth - er way to go, When you

A. way, a - way, way to go. When you

mp *cresc.* *mf*

mp *cresc.* *mf*

99

Soli When I was a girl in Come By Chance,

S. cast a-way some-times there's no place else to go. Cast a -

A. cast a-way some - times there's no place else to go. Cast a -

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103

Soli

I knew how to lead a mer - ry dance.

S. way, cast a-way, no oth - er way to go, dance. When you

A. way a - way, way to go, mer - ry dance. When you

mp

m

107

S. cast - a-way some-times there's no place else no place. Now we come from

A. cast a-way some - times there's no to go, no place. Now we come from

mf

mf

111

S. Port - land Creek, wh o - ther kept us go - ing week to week. And we come from

A. Port - land' re our mo - ther kept us go - ing week to week. And we come from

11

S. Wit - less Bay, where our mo - ther kept us go - ing day to day. We re - mem - ber how she

A. Wit - less Bay, where our mo - ther kept us go - ing day to day. We re - mem - ber how she

p

p

119

S. *mp* *mf*
 bowed to pray. My mo-ther's aun - tie was a nurse. She worked in Lab-ra - dor, she died at

A. *mp* *mf*
 bowed her head to pray. She was a nurse_ in - ra -

bowed to pray.

124

S. *mf*
 thir - ty four. She's not the last, I'm not the first. a pow - er when you're wo - man

A. *mf*
 dor. And I'm not the be wo - man

128

S. *f*
 born, when all the Is - ing birth, and what we tho't we knew, and what we

S. *f*
 born, when all the and's giv - ing birth, and what we tho't we knew, and what we

A. *f*
 born, when Is - land's giv - ing birth. What we tho't and what we

132

S. *mp*
 .e a - bout the heav - en, sea and earth is ev - en tru - er when_ it all is

S. *mp*
 .not was true a - bout the heav - en, sea and earth_ is ev - en tru - er when_ it all is

S. *mp*
 tho't was true of heav - en, sea and earth_ is tru - er when_ it all is

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136 *mf*

S. gone. When I was a girl in Bur-ge-o, saw the sail-ors, the writ-ers, whal-ers... come an' go. When

A. gone. When I was a girl, now who would be - f it? When

141

S. I was a girl be - side the Pond, oh I would could see from o - ver

A. I was a girl, I ear, from

144 *f* *a little slow* *with lots of lilt*

S. here and there... to be - yond, I to - mor - row and be - yond.

S. here and there... to be - yond see to - mor - row and be - yond.

A. here to be - see to - mo - row and be - yond.

voicing options:

Much of "Fair Time Ago" is a dialogue between soloists. The solo lines can be sung by single singers, as a duet, or by a small section. It is possible for the solos to move from one soloist to another within the choir, which is appropriate since each character comes from a different town, and the piece wishes to suggest a multicultural setting. Another possibility, visually effective in a different way, would be to assign the solos throughout the piece to the same section who could stand apart from the main choir, thus emphasizing the antiphony.

pronunciation of the place names:

in Newfoundland, French names are used, keep their French pronunciation and sometimes are Anglicized. All you need to remember is the names in my song always rhyme with the following line. "Fleur De Lys" will rhyme with "sea", whereas the final syllable of "Baccalieu" becomes "loo" to rhyme with "sea". The "g" in "Burgeo" is soft, as in "geology". "Twillingate" is pronounced "Twilling-gate".

Background Note:

Newfoundland is a unique society with its strong family ties, ties which in days gone by were both a means of preserving the culture and a matter of sheer survival in a way of life that was shaped by hardship, exploitation by the ruling classes, isolation, bitter winters, lack of teachers and doctors, deep distrust between Catholics and Protestants, the annual threat of the men folk drowning as they fished in open boats on the stormy Atlantic, which would throw the surviving families into poverty in this single-industry economy. Although it is the courageous toil of the fisherman that is most often celebrated in Newfoundland, the role of women was of incalculable importance. The women may not have rowed out to the Grand Banks, but once the catch was brought home they were plunged deep into the endless labour of cleaning and salting the fish and spreading thousands upon thousands out to dry, on top of their day-long, tireless work of running the house and tending the family. They had no choice but to become the teachers and doctors of their communities, as well as the singers and story-tellers who kept the traditions, the faith and the spirit of their families alive. Although many of the best known Newfoundland musicians were men, they often emphasized how they had learned it all from their mothers.

Newfoundland, in many ways, remains a distinct society in a unique part of the world, I have found that people from Mexico to Latvia are not only intrigued by the challenges and upheavals that Newfoundlanders faced as their way of life changed at such tremendous speed. People there make their heads in amazement and not a little sorrow over how quickly and irrevocably the old ways have disappeared, tough as they were.

The words "fair time" in the title "Fair Time Ago" could equally mean "quite a few years", or "a lovely time, a just time.")

The piece I wrote to honour the Newfoundland women of a fair time ago becomes universal by being particular. The towns and outports named in the song may be from Newfoundland, but the voices of the women come from every corner of the earth.