

PORTSMOUTH

The melody of the song *Portsmouth* (the port on England's south coast) is from *The English Dancing Master*, a collection of popular 17th century English dance music published in London by **John Playford** (1623–1686) in 17 editions between 1651 and 1728. Some of the pieces were written specially for the collection; others were well known melodies which in many cases dated back to the 16th century. The names of the various composers have not been preserved. Every piece was accompanied by instructions for the appropriate dance.

Portsmouth was included in the eleventh edition of *The English Dancing Master*, which appeared in 1701.

Having interpreted the traditional Scottish *Sailors Hornpipe* in his first album *Tubular Bells* in 1973, the British pop individualist **Mike Oldfield** reactivated the Portsmouth melody in an instrumental version in 1976, which finished up third in the UK charts.

Performance notes

Perform exactly in the indicated tempo, keeping the style effortless but not too brittle. Clapping and stamping to the melody is recommended to express the affirmation of life that is fundamental to the song. In general, the interpretation should not let the audience sit still. Increase the volume and intensity of the performance towards the end with a loud shout of „Ports-mouth“.

Carsten Gerlitz, who was born in Berlin in 1966, studied music and computer science. He works as a musician, arranger, producer and author for various projects and ensembles. He has his own sound studio, where he produces and directs music and spoken word productions. He has also produced a number of CDs with his choir „THE HAPPY DISHARMONISTS – Chor einmal anders“ (Chor with a difference). In 1995 Gerlitz was awarded the Bonzo prize in Berlin.

Die Melodie des Liedes *Portsmouth* (der Name einer englischen Hafenstadt) stammt aus *The English Dancing Master*, einer Sammlung populärer englischer Tanzmusik aus dem 17. Jahrhundert. Sie wurde von **John Playford** (1623–1686) herausgegeben und erschien zwischen 1651 und 1728 in 17 Ausgaben. Die Stücke wurden zum Teil für die Sammlung geschrieben, zum Teil handelte es sich um weit verbreitete Melodien, die oft noch aus dem 16. Jahrhundert stammten. Die Namen der Komponisten sind nicht überliefert. Trotzdem waren auch Anweisungen für die entsprechende Tanzgestaltung angegeben. *Portsmouth* war in der elften Ausgabe des *Dancing Master* enthalten, die 1701 erschien.

1973 interpretierte der britische Pop-Individualist **Mike Oldfield**, der bereits 1973 in seinem Debut-Album *Tubular Bells* das schottische Traditional *Sailors Hornpipe* interpretiert hatte, die Melodie wieder auf und erreichte mit seiner Instrumental-Version auf Platz drei der UK-Charts.

Aufführungshinweise

Musizieren Sie genau im angegebenen Zeitmaß, tänzerisch und nicht zu lieblich. Klatschen und stampfen Sie zum Gesang und bringen Sie den lebensbejahenden Grundcharakter des Liedes zum Klingen. Ihre Interpretation darf die Zuhörer nicht ruhig sitzen lassen. Steigern Sie Lautstärke und Intensität bis hin zum abschließend laut ausgerufenen „Ports-mouth“.

Carsten Gerlitz, geboren 1966 in Berlin, studierte Musik und Informatik. Er arbeitet als Musiker, Chorleiter, Arrangeur und Autor für verschiedene Verlage und Labels. Im eigenen Tonstudio betreut und leitet er Wort- und Musikproduktionen. Mit seinem Chor „THE HAPPY DISHARMONISTS – Chor einmal anders“ produzierte er zahlreiche CDs. Gerlitz erhielt 1995 den Berliner Kulturpreis „Bonzo“.

Portsmouth

SAB and piano

Words: Irene Wohlfahrt

Music: Traditional
Arrangement: Carsten Gerlitz

$\text{♩} = 104$

S *mf*
The sun was set-ting ov - er Ports - mouth when I first saw its gate. And

A *mp*
Mh.

B *mp*
Mh.

Piano/Klavier *mp*

5

now that I'm head-ing to the mouth, I hope that I'm not too late. And my train, it is speed-ing down the

mh. mh.

mh.



10

rail - way. Just one hour and I'll be there. On - ly pain have I know - ing the - way

mh.

15

build - ing cast - les in the Ooh, _____ far from my town, that's

f

I thought by stay - ing far from my town I'd find that's miss - ing in my

mf

mf *f*

Ooh, _____ far from I'd find that's miss - ing in my

clap or stamp



20

f
miss-ing in my life.— The ans - wer has al-ways been in Ports - mouth, I know that I ar -

life. The ans - wer is Ports - mouth, I know that ar - rive. The *f*

mf
life. The ans - wer is Ports - mouth, that I ar - rive.

25

mf Ooh, _____ and peace, *f* peace is set-ting ov - er me. I have come back to you

sun is set-ting and reach my goal and peace is set-ting ov - er me. *mf* Come back to

f _____ ing and peace is set-ting ov - er me. _____ *mf* Come back to



30 *Fine*

Ports - mouth, now I find my de - sti - ny. *f* The sun was *f* Ports - mouth

Ports - mouth my de - sti - ny. sun, sun ov - er

Ports - mouth my de - sti - ny. Ports-mouth! sun et - ting ov - er Ports-mouth

35

when I last stood at its gate. And now that I'm head - ing back to Ports - mouth,

Ports - mouth I last stood at its gate. Now head - ing Ports - mouth, I hope that

when I last stood at its gate. And now that head - ing, head - ing back to Ports - mouth,

39

I hope that I'm not too late. And my train, it is speed-ing down the rail - Just one more hour and I'll be

I'm not to late to Ports - mouth. — My train on the rail - way. One more hour and

well I hope I'm not to late. My train speed-ing down the rail - way. Just one more hour and I'll be,

44

D. S.

there. On - ly pain has been writh-ing the rail - way build - ing cast-les in the air.

I'll be there. Ports - mouth know a - long the rail - way build - ing cast-les in the air. I

I'll Ports - mouth know a - long the rail - way build - ing in the air.

