

KATY CRUEL, arr. Bunce
SBMP1864

SSAA
a cappella

Katy Cruel

Traditional Morris Tune
Arranged by
Jamie Bunce



Santa Barbara Music Publishing, Inc.

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About the Arranger

Dr. Jamie Bunce earned her DMA in choral conducting from the University of Miami Frost School of Music under the direction of Dr. Amanda Quist and holds degrees in music education and choral pedagogy from Westminster Choir College of Rider University and Mason Gross School of the Arts of Rutgers University. She currently serves as Associate Director of Choral Studies at Kansas State University and as Artistic Director of the Kansas State University Summer Choral Institute and Konza Music Academy.



Active as a guest conductor and clinician, Dr. Bunce has been featured in Chorus America for bringing early music into the high school choral classroom. Her ensembles have been featured at conferences, on national television, and on recordings for outlets such as Oxford Music Publishing. She has sung with professional ensembles such as Gallicantus, Seraphic Fire, and the Philadelphia Symphonic Choir. Dr. Bunce is a community song leader and dance enthusiast and arranges early American folk repertoire for choral performance.

Performance Considerations

Directors are encouraged to re-balance the ensemble as necessary to ensure that the melody is clear. Please note the 4-part equal voicing mm29-46.

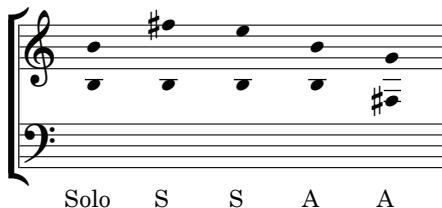
The alternate pitches indicated by cue notes in measure 6 should be used only if range limitations prevent the singer(s) from maintaining the desired timbre and heft without pushing. The cues do not indicate optional harmony; maintain unison until the choir enters at measure 8. Cue notes elsewhere in the piece indicate an alternative for singers for whom the lowest pitches are out of range. The suggested key, by sitting low, allows for a guttural sound in the melody while avoiding multiple registration events for the higher voice parts. However, you are welcome to experiment with a higher key if you believe that's a better register for your singers.

In general, strive for a full-bodied, open, well-supported sound, rather than a narrow, diphthong-y twang. The opening statement from the solo/small group should be a robust, joyful invitation to the choir to let 'er rip! The choir should seek to match this energy while taking care not to sacrifice support and ensemble unity. However, the unison in mm49-65 should be a near-shout.

At its best, Molly dancing is a spectacle! I encourage choirs to get into the spirit of a good Molly dance by painting their faces and donning ribbons, top hats, knee bells, and colorful rag coats. Cheer on the first soloist with exuberant shouts of "hep!" and "hey!", and don't be afraid to throw in a whistle or a good, throaty "yahhhh!!!!" during the choruses and mm48-end.

Dig into the optional body percussion, which emulates the rhythm of the footwork in the original dance and the sound of fists pounding the table at a boisterous pub sing. You are welcome to adapt the provided part if you or your singers have ideas you would like to try. Get rowdy! Decorum is boring!

Ranges



Solo S S A A



recording and rehearsal tracks
available at sbmp.com

Katy Cruel

Traditional Morris Tune
Arranged by Jamie Bunce

Boisterous and heavy $\text{♩} = 100$

Solo or small group

mf

When I first came to town, they called me the Rov-ing Jew-el.*

3

Now, they've changed their tune, they call me Kat-y Cru-el,* Oh, lid-dle dul-ly day,

6

**

Oh dee lid - dle tom i - dee y.**

Heavily accented, with an unrelenting pulse

8

mf

S1 Oh! that I was where I would be; then, would I be where I am not.

mf mel.

S2/A1 Oh! that I was where I would be; then, would I be where I am not.

mf

A2 Oh! that I was where I would be; then, would I be where I am not.

*Two distinct syllables

Use cue notes **only if necessary. Not intended to be harmony; maintain unison until m. 10.

***"i" as in "sigh" • "dee" as in "see" • "ay" as in "say"

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1864-3

10 *f* *mf*

Here am I, where I must be; where I would be, I can-not. Oh, lid-dle dul-ly day,

f *mf*

Here am I, where I must be; where I would be, I can-not. Oh, lid-dle dul-ly day,

f *mf*

Here am I, where I must be; where I would be, I can-not. Oh, lid-dle dul-ly day,

13

Oh, dee lid-dle to i-dee-ay. When I first came to town, they

Oh, dee lid-dle tom i-dee-ay. When I first came to town, they

Oh, dee lid-dle tom i-dee-ay. When I first came to town, they

16

brought me the bot - tles plen - ty. Now, they've changed their tune, they

brought me the bot - tles plen - ty. Now, they've changed their tune, they

brought me the bot - tles plen - ty. Now, they've changed their tune, they

bring me the bot - tles emp - ty. Oh lid - dle dul - ly day, Oh, dee lid - dle tom i - dee - ay.

bring me the bot - tles emp - ty. Oh lid - dle dul - ly day, Oh, dee lid - dle tom i - dee - ay.

bring me the bot - tles emp - ty. Oh lid - dle dul - ly day, Oh, dee lid - dle tom i - dee - ay.

22 *f*

>' and '>>' markings. The piano accompaniment consists of eighth-note chords. The vocal line repeats the phrase 'Oh! that I was where I would be; then, would I be where I am not. Here am I, where I must be;'"/>

Oh! that I was where I would be; then, would I be where I am not. Here am I, where I must be;

23 *f*

>' and '>>' markings. The piano accompaniment continues with eighth-note chords."/>

Oh! that I was where I would be; then, would I be where I am not. Here am I, where I must be;

24 *f*

>' and '>>' markings. The piano accompaniment continues with eighth-note chords."/>

Oh! that I was where I would be; then, would I be where I am not. Here am I, where I must be;

25 *f*

>' and '>>' markings. The piano accompaniment continues with eighth-note chords."/>

where I would be, I can - not. Oh, lid - dle dul - ly day, Oh, dee lid - dle tom i - dee - ay.

26 *f*

>' and '>>' markings. The piano accompaniment continues with eighth-note chords."/>

where I would be, I can - not. Oh, lid - dle dul - ly day, Oh, dee lid - dle tom i - dee - ay.

27 *f*

>' and '>>' markings. The piano accompaniment continues with eighth-note chords."/>

where I would be, I can - not. Oh, lid - dle dul - ly day, Oh, dee lid - dle tom i - dee - ay.

28 *f*

>' and '>>' markings. The piano accompaniment continues with eighth-note chords."/>

Smooth and secretive

7

Solo or small group

mp

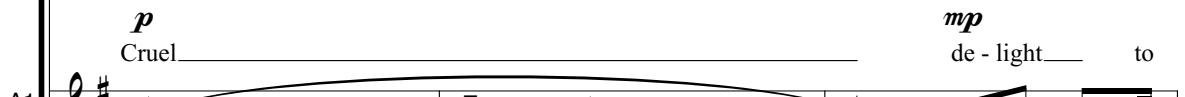


Hair as black as coal, lips as red as a cher-ry, and 'tis her de - light to



Cruel

and 'tis her de - light



Cruel

de - light



make the young girl mer - ry. mer - ry. mer - ry.

mp

p

mf

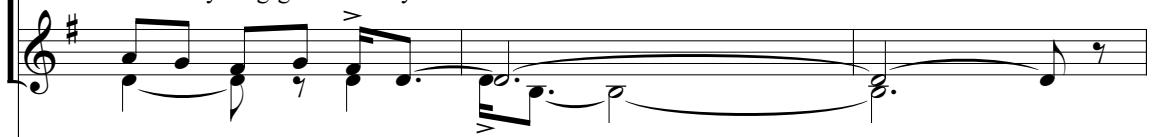
mf



mer - ry.

make the young girls mer - ry.

mf



light

and

mer - ry.



1864-7

An unhinged whisper

All voices stagger breathe through m. 41

pp Oh! that I was where I would be; then, would I be where I

35 *II*

S1 S2

Oh! that I was where I would be, then, would I

pp

mel. pp

Oh! that I was where I would be, then, would I be where I am not,

A1 A2

Oh! that I was where I would be, then, would I

pp

A musical score for a piano-vocal duet. The vocal line is in the soprano range, with lyrics including "Oh, am I where I must be?". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score is set on a five-line staff with a key signature of one sharp (F#) and a common time signature. The title "PREVIEW" is printed diagonally across the page in large, bold, black letters.

37 am not. Oh, am be where I am. Am I where I must be? Oh, but I can - not here am I where I must be; where I would be, I can - not be where I am not, here am I where I must, but I can - not

PRE

39 *mp* *mf* *p* **Dreamy**

go, — lid - dle dul - ly lid - dle dul - ly lid - dle tom i - dee - ay.

go, lit - tle dul - ly day, Oh, dee lid - dle tom, Oh, I know who I love,

go, lit - tle dul - ly day,

p

PREVIEW

42 *mp* loves me Unis.

and I know who loves me. I know where I'm goin', and I know who'll go

Unis.

and I know who loves me. I know where I'm goin', and I know who'll go

Tutti Claps/Stomps

Raucous and determined!

Clap

Stomp

S1

with me. Through the woods I'll go, through the bog - gy mi - re,*

S2

with me. Through the woods I'll go, through the bog - gy mi - re,*

A2

with me. Through the woods I'll go, through the bog - gy mi - re,*

PREVIEW

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52

Sheet music for 'Oh, Deer' in G major, 2/4 time. The score consists of four staves. The top staff is a bass line with 'X' marks. The second staff is a soprano line with lyrics: 'Oh, dee lid - dle tom i - dee - ay.' followed by 'Oh! that I was where I would be;'. The third staff is a soprano line with the same lyrics. The fourth staff is a bass line with 'X' marks. The lyrics are in a 2-line staff. The music includes dynamic markings: 'sub. **pp**' for the first two staves and 'sub. **pp**' for the third staff. A large, diagonal 'REVIEW' watermark is overlaid across the bottom of the page.

55

then, would I be where I am not. Here am I, where I must be; where I would be, I can - not.

then, would I be where I am not. Here am I, where I must be; where I would be, I can - not.

then, would I be where I am not. Here am I, where I must be; where I would be, I can - not.

then, would I be where I am not. Here am I, where I must be; where I would be, I can - not.

Sheet music for 'Oh, lid-dle dul-ly day' in G major. The vocal part consists of three staves of music with lyrics: 'Oh, lid - dle dul - ly day, Oh, dee lid - dle tom i - dee -'. The bass line is in the bass clef staff below.

EMBODY THINE OWN FEROCITY

Sheet music for 'Oh! that I was where I would be' in G major. The vocal part consists of three staves of music with lyrics: 'Oh! that I was where I would be; then, would I be where I am not.' The bass line is in the bass clef staff below. The dynamic 'ff' (fortissimo) is marked above the first two staves.

62

Here am I, where I must be; where I would be, I can - not. Oh, lid - dle dul - ly day,

Here am I, where I must be; where I would be, I can - not. Oh, lid - dle dul - ly day,

Here am I, where I must be; where I would be, I can - not. Oh, lid - dle dul - ly day,

65

Oh, dee lid - dle tom i - dee - ay!

Oh, dee lid - dle tom i - dee - ay!

Oh, dee lid - dle tom i - dee - ay!

1864-13

Katy Cruel

Traditional Morris Tune

Verse 1:

When I first came to town,
They called me the Roving Jewel.
Now, they've changed their tune,
They call me Katy Cruel,
Oh, liddle dully day,
Oh dee liddle tom ideeay.

Chorus:

Oh! that I was where I would be;
Then, would I be where I am not.
Here am I, where I must be;
Where I would be, I cannot.
Oh, liddle dully day,
Oh, dee liddle tom ideeay.

Verse 2:

When I first came to town,
They brought me the bottles plenty.
Now, they've changed their tune,
They bring me the bottles empty,
Oh, dee liddle tom ideeay.

(Chorus)

Verse 3:

Hair as black as coal,
Lips as red as a cherry,
And 'tis her delight
To make the young girls merry.

(Chorus)

Verse 4:

I know who I love,
And I know who loves me.
I know where I'm goin',
and I know who'll go with me.

Verse 5:

Through the woods I'll go,
Through the boggy mire,
Straightway down the road,
'Til I come to my heart's desire,
Oh, liddle dully day,
Oh, dee liddle tom ideeay.

(Chorus)

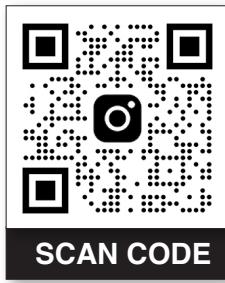
Background

Morris dance is a high-spirited, living folk tradition with ancient and mysterious origins. Though known to have been popular with the glitterati of medieval England before leaping joyfully into mainstream society, its path to these fashionable Tudor courts is unclear, with potential influences as disparate as northern African traditions, Italian courtly dances, and even ancient druidic practices.

In the nearly six hundred years since taking tangled root in England, morris dance has continued to thrive, branching out into several distinct styles and is a popular form of street performance found outside of pubs, at folk festivals, and at celebratory gatherings called ales. At an ale, morris teams, or sides, may dance for one another or tour from one public place to another, performing for all who gather to see them. Ales are festive and noisy with the sounds of pickup dancing, jam sessions, pub sings, and good-natured heckling from the crowd and fellow dancers alike.

Katy Cruel accompanies a dance choreographed by Rick Nagler in the style of a 19th-century morris genre called molly dancing, which young ploughboys developed to support themselves as street performers during the slow winter months. It is a delightfully coarse romp that features complex choreography, heavy-footed stomping, and exuberant shouting. Molly dancing is also known for the use of disguises, which helped early dancers evade laws against the begging that had become associated with their performances. To avoid potentially grave legal consequences, dancers would mask their identities with costumes and face paint. Two centuries later, Molly teams/sides often don ultra-festive, wild team costumes that may include brightly colored rag coats, top hats, vivid grease paint, and perhaps a certain unhinged gravitas.

The origin story of Katy Cruel herself is as uncertain as that of morris dancing, which gives us plenty of room to speculate on who Katy was, why she was scorned, and what she really thinks of what her life has become. I choose to think that she, like those first risk-taking ploughboys, bravely forged her own path in the world, unbothered by convention and the opinions of others. She calls us to take up space and be impolite!



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