

FIVE ENGLISH FOLK SONGS

Ralph Vaughan Williams, arr. Evan Feldman

Grade / Moeilijkheidsgraad / Degré de difficulté /
 Schwierigkeitsgrad / Difficoltà **4**
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Concert Band

Full score	1		
Piccolo	1		
Flute 1	3		
Flute 2	2		
Oboe 1	1		
Oboe 2 (optional)	1		
Bassoon 1	1		
Bassoon 2 (optional)	1		
Bb Clarinet 1	5		
Bb Clarinet 2	5		
Bb Clarinet 3	5		
Bb Bass Clarinet	1		
Eb Alto Saxophone 1	1		
Eb Alto Saxophone 2	1		
Bb Tenor Saxophone	2		
Eb Baritone Saxophone	1		
Bb Trumpet 1	2		
Bb Trumpet 2	2		
Bb Trumpet 3	2		
F Horn 1	1	Eb Horn 1	1
F Horn 2	1	Eb Horn 2	1
F Horn 3	1	Eb Horn 3	1
F Horn 4	1	Eb Horn 4	1
C Trombone 1	2	Bb Trombone 1 bass clef	1
C Trombone 2	2	Bb Trombone 2 bass clef	1
C Trombone 3	2	Bb Trombone 3 bass clef	1
C Euphonium	2	Bb Trombone 1 treble clef	1
Bb Euphonium treble clef	3	Bb Trombone 2 treble clef	1
C Bass 1-2	4	Bb Trombone 3 treble clef	1
Percussion 1	2	Bb Euphonium bass clef	2
Percussion 2	2	Eb Bass bass clef	2
Timpani	1	Eb Bass treble clef	2
Mallets	2	Bb Bass bass clef	2
		Bb Bass treble clef	2

FIVE ENGLISH FOLK SONGS

Nederlands:

Ralph Vaughan Williams behoort tot de grote traditie van Britse componisten die melodieën van de doorgaans orale volksmuziektraditie noteerden, en die dan verwerkten in hun klassieke werken. Geschreven in 1913, tien jaar voor zijn "Folk Song Suite" voor orkest, is "Five English Folk Songs" een voornaam koorwerk, nu herwerkt naar een versie voor orkest, wat bestaat uit alle vijf delen: "De Zeeman Met De Donkere Ogen", "De Lente Van Het Jaar", "Precies Toen Het Getij Vloaide", "De Geest Van De Geliefde" en het "Wassail Lied". Door kleurrijk arrangeren kan het orkest in tutti passages en kleinere ensembles schitteren en genereus cross-cue-en zorgt voor mogelijkheden voor solisten.

Aanwijzingen voor de dirigent:

Ik heb geprobeerd zo getrouw mogelijk bij het origineel te blijven. Met uitzondering van de slagwerkpartijen en uitwerkingen in de begeleiding, zijn alle noten die van Vaughan Williams zelf. De meeste articulatie is toegevoegd op de plaats van de tekst, en fraseringen zijn geplaatst in de zin van de tekst. De toonsoorten zijn lichtjes aangepast om meer 'orkest-vriendelijk' te zijn:

Deel 1: G majeur → F majeur
 Deel 2: e mineur → d mineur
 Deel 3: A majeur → Ab majeur
 Deel 4: c# mineur → d mineur
 Deel 5: A majeur → Bb majeur

English:

Ralph Vaughan Williams is part of a great tradition of British composers who transcribed melodies from the vast oral tradition of folk music, and then incorporated these tunes into their classical works. Written in 1913, ten years before his *Folk Song Suite* for band, *Five English Folk Songs* is a staple of the choral repertoire, now in a new transcription for band that includes all five movements: "The Dark Eyed Sailor," "The Spring Time of the Year," "Just as the Tide was Flowing," "The Lover's Ghost" and "Wassail Song." Colorful scoring allows the band to shine in tutti and chamber textures, and generous cross-cueing provides options for soloists.

Notes to the Conductor:

I have attempted to be faithful to the original. With the exception of the percussion parts and elaborations to the accompaniment, every note is Vaughan Williams' own. Most of the articulation has been added in lieu of the text, and phrase markings/slurs by and large reflect the structure of the text. Keys have been shifted slightly to be more "band-friendly":

Mvt. I: G Major → F Major
 Mvt. II: e minor → d minor
 Mvt. III: A Major → A-flat Major
 Mvt. IV: c# minor → d minor
 Mvt. IV: A Major → B-flat Major

Texts:

The Dark Eyed Sailor

It was a comely young lady fair, Was walking out for to take the air; She met a sailor all on her way, So I paid attention to what they did say. Said William, 'Lady why walk alone? The night is coming and the day near gone.' She said, while tears from her eyes did fall, 'It's a dark eyed sailor that's proving my downfall. It's two long years since he left the land; He took a gold ring from off my hand; We broke the token, here's part with me, And the other lies rolling at the bottom of the sea.' Then half the ring did young William show, She was distracted midst joy and woe. 'O welcome, William, I've lands and gold For my dark eyed sailor. My sailor, so manly true and bold.' Then down by the sea, They joined and well agree. So maids be true while your love's away, For a cloudy morning brings forth a shining day.

The Spring Time of the Year

I walked out one morning, In the springtime of the year, I overheard a sailor boy, Likewise a lady fair. They sang a song together, Made the valleys for to ring, While the birds on spray And the meadows gay Proclaimed the lovely spring.

Just as the Tide was Flowing

One morning in the month of May, Down by some rolling river, A jolly sailor, I did stray, When I beheld my lover. She carelessly along did stray, A picking of the daisies gay; And sweetly sang her roundelay, Just as the tide was flowing. Oh her dress it was so white as milk, And jewels did adorn her. Her shoes were made of the crimson silk, Just like some lady of honour. Her cheeks were red, her eyes were brown Her hair in ringlets hanging down; She'd a lovely brow without a frown, Just as the tide was flowing. I made a bow and said 'Fair maid, How came you hear so early; My heart by you it is betray'd For I do love you dearly. I am a sailor come from sea If you will accept of my company To walk and view the fishes play.' Just as the tide was flowing. No more we said, but on our way We gang'd along together; The small birds sang and the lambs did play, And pleasant was the weather. When we were weary we did sit down, Beneath a tree with branches round; For my true love at last I'd found, Just as the tide was flowing.

The Lover's Ghost

Well met, well met, my own true love; Long time I have been absent from thee, I am lately come from the salt sea, And 'tis all for the sake, my love, of thee. I have three ships all on the salt sea, And one of them has brought me to land, I've four and twenty mariners on board, You shall have music at your command. The ship wherein my love shall sail Is glorious for to behold, The sails shall be of shining silk, The mast of the fine beaten gold. I might have had a King's daughter, And fain she would have married me, But I forsook her crown of gold, And 'tis all for the sake my love of thee.

Wassail Song

Wassail, Wassail, all over the town, Our bread it is white and our ale it is brown; Our bowl it is made of the green maple tree; In the Wassail bowl we'll drink unto thee. Here's a health to the ox and to his right eye, Pray God send our master a good christmas pie, A good christmas pie as e'er I did see. In the Wassail bowl we'll drink unto thee. Here's a health to the ox and to his right horn, Pray God send our master a good crop of corn, A good crop of corn as e'er I did see. In the Wassail bowl we'll drink unto thee. Here's a health to the ox and to his long tail, Pray God send our master a good cask of ale, A good cask of ale as e'er I did see. In the Wassail bowl we'll drink unto thee. Come butler come fill us a bowl of the best; Then I pray that your soul in heaven may rest; but if you do bring us a bowl of the small, May the devil take the butler, bowl and all! Then here's to the maid in the lily white smock, Who tripp'd to the door and slipp'd back the lock; Who tripp'd to the door and pull'd back the pin, For to let the jolly Wassailers walk in. Wassail all over the town; Wassail, Wassail.

Deutsch:

Ralph Vaughan Williams gehört der großen Tradition der Britischen Komponisten an, die Melodien von der oralen Volksmusiktradition notierten und in ihren klassischen Kompositionen verarbeiteten. Die wichtige Chorkomposition „Five English Folk Songs“ wurde 1913, zehn Jahre vor seiner „Folk Song Suite“ für Orchester, geschrieben. Nun ist das Werk für Blasinstrumente in fünf Teilen arrangiert worden: „Der Seemann mit den dunklen Augen“, „Der Frühling des Jahres“, „Gerade wenn die Gezeiten flossen“, „Der Geist der Geliebten“ und das „Wassail Lied“. Dank des farbreichen Arrangements kann das Orchester in den Tutti Passagen und in kleineren Ensembles glänzen. Dazu gibt es auch verschiedene Möglichkeiten für Solisten.

Hinweise für den Dirigenten:

Ich habe versucht so treu wie möglich das Originalwerk zu respektieren. Außer der Schlagzeugstimme und der Ausarbeitungen in der Begleitung, sind alle Noten von Vaughan Williams. Die meiste Artikulation wurde hinzugefügt an der Stelle des Textes und die Phrasierungen wurden im Sinne des Textes gestellt. Die Tonarten sind leicht adaptiert damit sie mehr ‚Orchester-freundlich‘ sind:

Teil 1: G Dur → F Dur

Teil 2: e Moll → d Moll

Teil 3: A Dur → As Dur

Teil 4: c Moll → d Moll

Teil 5: A Dur → B Dur

Français:

Ralph Vaughan Williams appartient à la grande tradition des compositeurs britanniques qui notaient les mélodies de la musique populaire traditionnelle vocale et les utilisaient dans leurs compositions classiques. *Five English Folk Songs*, écrit en 1913, soit dix ans avant sa « Folk Song Suite » pour orchestre, est une œuvre chorale importante que voici dans un arrangement pour orchestre. Il y a cinq parties : « Le marin aux yeux foncés », « Le Printemps de l'année », « Au moment de la marée haute », « L'âme de la bien-aimée » et « Chanson Wassail ». L'arrangement riche en couleurs met l'orchestre en valeur dans les passages tutti et valorise également les petits ensembles et les solistes.

Indications pour le chef d'orchestre :

J'ai essayé de me rapprocher le plus possible de l'original. A l'exception des parties de percussion et du développement de l'accompagnement, toutes les notes sont de Vaughan Williams. La majorité des articulations ont été ajoutées aux endroits des textes et les phrasés ont été placés dans le sens du texte. Les tonalités ont été légèrement adaptées en fonction de l'orchestre:

Partie 1: Sol majeur → Fa majeur

Partie 2: Mi mineur → Ré mineur

Partie 3: La majeur → La bémol majeur

Partie 4: Do dièse mineur → Ré mineur

Partie 5: La majeur → Si bémol majeur

Full Score (Concert Band)

FIVE ENGLISH FOLK SONGS

I. The Dark-Eyed Sailor

Ralph Vaughan Williams
arr. Evan Feldman

Piccolo
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bas. 1
 Bas. 2
 Clar. 1
 Clar. 2
 Clar. 3
 Bb. Clar.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 F.Ha. 1
 F.Ha. 2
 F.Ha. 3
 F.Ha. 4
 Tho. 1
 Tho. 2
 Tho. 3
 C. Euph.
 C. Bas.
 Timp.
 Mal.
 Perc. 1
 Perc. 2

14 Triangle
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27

II. The Spring Time of the Year

Adagio $\text{♩} = 56$

Piccolo
 Flute 1
 Flute 2
 Oboe 1
 Oboe 2 (transp.)
 Bassoon 1
 Bassoon 2 (transp.)
 Bb. Clarinet 1
 Bb. Clarinet 2
 Bb. Clarinet 3
 Bb. Bass Clarinet
 Eb Alto Saxophone 1
 Eb Alto Saxophone 2
 Bb. Tenor Saxophone
 Eb Baritone Saxophone
 Bb. Trumpet 1
 Bb. Trumpet 2
 Bb. Trumpet 3
 F Horn 1
 F Horn 2
 F Horn 3
 F Horn 4
 Trombone 1
 Trombone 2
 Trombone 3
 C Euphonium
 C Basses
 Timpani
 Mallets
 Percussion 1
 Percussion 2

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15

Piccolo
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2 (ritard.)
 Basoon 1
 Basoon 2 (ritard.)
 Clar. 1
 Clar. 2
 Clar. 3
 Bb. Clar.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 F. Horn 1
 F. Horn 2
 F. Horn 3
 F. Horn 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 C. Euphon.
 C. Bass
 Timp.
 Mdl.
 Perc. 1
 Perc. 2

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

III. Just as the Tide Was Flowing

Piccolo
 Flute 1
 Flute 2
 Oboe 1
 Oboe 2 (ritard.)
 Bassoon 1
 Bassoon 2 (ritard.)
 Bb. Clarinet 1
 Bb. Clarinet 2
 Bb. Clarinet 3
 Bb. Bass Clarinet
 Eb Alto Saxophone 1
 Eb Alto Saxophone 2
 Bb Tenor Saxophone
 Eb Baritone Saxophone
 Bb Trumpet 1
 Bb Trumpet 2
 Bb Trumpet 3
 F Horn 1
 F Horn 2
 F Horn 3
 F Horn 4
 Trombone 1
 Trombone 2
 Trombone 3
 C Euphonium
 C Bass
 Timp.
 Mdl.
 Percussion 1
 Percussion 2

1 2 3 4 5 6 7 8 9 10 11 12

Pic. *mf leggiero*

Fl. 1 *mf leggiero*

Fl. 2 *mf leggiero*

Ob. 1 *mf leggiero*

Ob. 2 *mf leggiero*

Bsn. 1 *mf leggiero*

Bsn. 2 *mf leggiero*

Clar. 1 *mf leggiero*

Clar. 2 *ritardato*

Clar. 3 *ritardato*

B. Clar. *mf leggiero*

A. Sax. 1 *mf leggiero*

A. Sax. 2 *mf leggiero*

T. Sax. *mf leggiero*

B. Sax. *mf leggiero*

Trp. 1 *mf leggiero*

Trp. 2 *mf leggiero*

Trp. 3 *mf leggiero*

F. Ho. 1 *mf leggiero*

F. Ho. 2 *mf leggiero*

F. Ho. 3 *mf leggiero*

F. Ho. 4 *mf leggiero*

Tbn. 1 *mf leggiero*

Tbn. 2 *mf leggiero*

Tbn. 3 *mf leggiero*

C. Euph. *mf leggiero*

C. Bn. *mf leggiero*

Temp. *mf*

Mal. *mf*

Perc. 1

Perc. 2

13 14 15 16 17 18 19 20 21 22 23 24

Pic. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Clar. 1 *mp*

Clar. 2 *mp*

Clar. 3 *mp*

B. Clar. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Trp. 1 *mp*

Trp. 2 *mp*

Trp. 3 *mp*

F. Ho. 1 *mp*

F. Ho. 2 *mp*

F. Ho. 3 *mp*

F. Ho. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

C. Euph. *mp*

C. Bn. *mp*

Temp. *mp*

Mal. *mp*

Perc. 1

Perc. 2 *mp*

47 48 49 50 51 52 53 54 55 56 57

Rit. a Tempo

58 59 60 61 62 63 64 65 66 67

IV. The Lover's Ghost (or Well met, my own true love)

Note to the Conductor: From the beginning to Letter A, begin with either (1) Saxophone choir; (2) Clarinet choir; (3) Brass choir; or (4) All three families.
Flute, Oboe, Bassoon and Trumpet lines can be played in any of these cases. (other cue notes: ad libitum)

Lento ma non troppo $\text{♩} = 78$

1 2 3 4 5 6 7 8 9

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2

Clar. 3

Bb. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hrn. 1

F. Hrn. 2

F. Hrn. 3

F. Hrn. 4

Tbn. 1

Tbn. 2

Tbn. 3

C. Euph.

C. Bsn.

Temp.

Mil.

Perc. 1

Perc. 2

V. Wassail Song

Vivace $\text{♩} = 168$ Sempre con brío ("In One")

Picc.

Flute 1

Flute 2

Oboe 1

Oboe 2 (piccolo)

Bassoon 1

Bassoon 2 (piccolo)

Bb. Clarinet 1

Bb. Clarinet 2

Bb. Clarinet 3

Bb. Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Bb. Trumpet 1

Bb. Trumpet 2

Bb. Trumpet 3

F. Horn 1

F. Horn 2

F. Horn 3

F. Horn 4

Trombone 1

Trombone 2

Trombone 3

C. Euphonium

C. Bass

Timpani

Millets

Percussion 1

Percussion 2

Perc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bas. 1
 Bas. 2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Clar.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 F. Ho. 1
 F. Ho. 2
 F. Ho. 3
 F. Ho. 4
 Tho. 1
 Tho. 2
 Tho. 3
 C. Euph.
 C. B.
 Timp.
 Mdr.
 Perc. 1
 Perc. 2

15 16 17 18 19 20 21 22 23 24 25 26 27

Perc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bas. 1
 Bas. 2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Clar.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 F. Ho. 1
 F. Ho. 2
 F. Ho. 3
 F. Ho. 4
 Tho. 1
 Tho. 2
 Tho. 3
 C. Euph.
 C. B.
 Timp.
 Mdr.
 Perc. 1
 Perc. 2

28 29 30 31 32 33 34 35 36 37 38 39 40

①

Perc. 1: Suspended Cymbal, *p*

Perc. 2: *mp*

Fl. 1, Fl. 2: *mp*

Ob. 1, Ob. 2: *mp*

Bas. 1, Bas. 2: *mf* *grazioso* *rit.*

Clar. 1, Clar. 2, Clar. 3: *mf* *grazioso* *rit.*

B. Clar.: *mf* *grazioso* *rit.*

A. Sax. 1, A. Sax. 2: *mf* *grazioso* *rit.*

T. Sax.: *mf* *grazioso* *rit.*

B. Sax.: *mf* *grazioso* *rit.*

Trp. 1, Trp. 2, Trp. 3: *mp*

F. Ho. 1, F. Ho. 2, F. Ho. 3, F. Ho. 4: *mf* *grazioso* *rit.*

Tbn. 1, Tbn. 2, Tbn. 3: *mf* *grazioso* *rit.*

C. Euph.: *mf* *grazioso* *rit.*

C. Bb.: *mf* *grazioso* *rit.*

Temp.: *mf*

Mal.: *mf*

41 42 43 44 45 46 47 48 49 50 51 52 53

②

Perc. 1: *f*

Perc. 2: *f*

Fl. 1, Fl. 2: *ff*

Ob. 1, Ob. 2: *ff*

Bas. 1, Bas. 2: *ff*

Clar. 1, Clar. 2, Clar. 3: *ff*

B. Clar.: *ff*

A. Sax. 1, A. Sax. 2: *ff*

T. Sax.: *ff*

B. Sax.: *ff*

Trp. 1, Trp. 2, Trp. 3: *ff*

F. Ho. 1, F. Ho. 2, F. Ho. 3, F. Ho. 4: *ff*

Tbn. 1, Tbn. 2, Tbn. 3: *ff*

C. Euph.: *ff*

C. Bb.: *ff*

Temp.: *ff*

Mal.: *f*

Perc. 1: Suspended Cymbal, *mp*

Perc. 2: *f*

80 81 82 83 84 85 86 87 88 89 90 91 92

