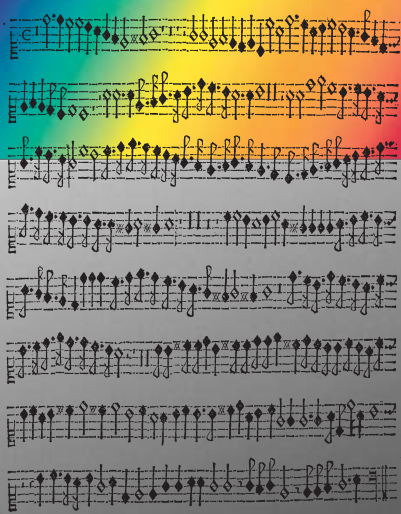


ZEITSCHRIFT FÜR SPIELMUSIK



Old English Songs

für drei Blockflöten

gesetzt von

Ronald J. Autenrieth

for three recorders

MOECK

Vorwort

1998 erschienen in der *Zeitschrift für Spielmusik* (ZfS 712) die *Auld Scots Songs* für Blockflötentrio mit Liedern aus Schottland. Die vorliegenden *Old English Songs* enthalten nun sechs englische Lieder.

Um ein volksliedhaft freies Musizieren zu ermöglichen, wurde auch hier auf allzu detaillierte Vortragsbezeichnungen weitgehend verzichtet.

Als Quellen dienten u. a. die Sammlungen *Frontier Ballads* von Charles J. Finger, New York 1927 sowie die *English Folk-Chanteys* von Cecil J. Sharp, London 1914, sowie ergänzend Sharps Abhandlung *English Folk Song – Some Conclusions*, London 1907.

Die Lieder selbst sind in der Regel älter. Einige wurden von Seefahrern in die Neue Welt exportiert und sind auch in den Vereinigten Staaten verbreitet (s. Seite 9).

Foreword

In 1998, the *Auld Scots Songs* for recorder trio with songs from Scotland was published in the “*Zeitschrift für Spielmusik*” (ZfS 712). The *Old English Songs* presented here is a collection of six English songs.

Details for the dynamics of these pieces are deliberately not given to allow an unrestricted folksong style of performance.

The sources of access include amongst others, the collection *Frontier Ballads* by Charles J. Finger, New York 1927 as well as the *English Folk-Chanteys* by Cecil Sharp, London 1914 and also Sharp's essay *English Folk Song – Some Conclusions*, London 1907.

The songs themselves go back further. Some were taken over to the New World by seafarers and are widespread in the USA (see page 9).

Translation: A. Meyke

Introduction

C'est en 1998 que furent publiés dans la revue «*Zeitschrift für Spielmusik*» (ZfS 712) les *Auld Scots Song*, des chants écossais composés pour trio de flûtes à bec.

Le présent numéro comporte six chants anglais, les *Old English Songs*.

Afin de permettre une interprétation aussi libre que possible et conserver ainsi le style de musique populaire, la notation ne comprend que quelques indications d'interprétation, les détails ayant été laissés, à dessein, de côté.

L'origine de ces chants se retrouve dans les compilations intitulées *Frontier Ballads*, de Charles J. Finger, New York 1927 et *English Folk-Chanteys*, de Cecil J. Sharp, Londres 1914, ainsi que dans le recueil publié par Sharps et intitulé *English Folk Song – Some Conclusions*, Londres 1907.

Les chants eux-mêmes sont en général plus anciens. Certains d'entre eux ont été exportés vers le Nouveau Monde par les marins et sont connus aux Etats-Unis également (cf. page 9). Traduction: A. Rabin-Weller

Old English Songs

für drei Blockflöten (SAT)
gesetzt von Ronald J. Autenrieth

1. On the River Dee

Quasi siciliano

Musical score for Soprano (S), Alto (A), and Tenor (T) voices, measures 1-8. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked *Quasi siciliano*. The Soprano part begins with a melodic line, while the Alto and Tenor parts have rests in the first two measures before entering.

Musical score for Soprano (S), Alto (A), and Tenor (T) voices, measures 5-8. This section continues the vocal lines from the previous system, showing the interaction between the three voices.

Musical score for Soprano (S) and Alto (A) voices, measures 9-8. This section shows the final notes of the piece for the Soprano and Alto parts.

2. Oh, Paddy, Dear

Tempo moderato

Musical score for 'Oh, Paddy, Dear' (measures 1-8). The score is in 2/4 time, key of B-flat major, and marked 'Tempo moderato'. It features three staves: a treble staff with a melody, a middle treble staff with accompaniment, and a bass staff with accompaniment. The piece concludes with a double bar line and repeat dots.

Musical score for 'Oh, Paddy, Dear' (measures 9-15). This section continues the melody and accompaniment from the previous system. It includes a treble staff with the main melody and two lower staves for accompaniment.

Musical score for 'Oh, Paddy, Dear' (measures 16-18). This section concludes the piece with a final melodic phrase in the treble staff and accompaniment in the lower staves.

3. Lowlands, Lowlands ...

eher ruhig

poco rit. a tempo

Musical score for 'Lowlands, Lowlands ...' (measures 1-7). The score is in common time (C), key of B-flat major, and marked 'eher ruhig'. It features three staves: a treble staff with a melody, a middle treble staff with accompaniment, and a bass staff with accompaniment. The tempo markings '*poco rit.*' and 'a tempo' are indicated above the staff.

Musical score for 'Lowlands, Lowlands ...' (measures 8-14). This section continues the melody and accompaniment from the previous system. It includes a treble staff with the main melody and two lower staves for accompaniment. The tempo markings '*poco rit.*' and 'a tempo' are repeated above the staff.

4. What Cornish Lads Can Do

Vivace

Musical score for measures 1-5. The piece is in 4/4 time and marked 'Vivace'. It features three staves: a treble clef staff with a key signature of one flat (B-flat), and two bass clef staves. The first staff contains the melody, starting with a treble clef and a key signature change to one flat. The second and third staves provide harmonic accompaniment.

Musical score for measures 6-11. The first staff continues the melody with a treble clef and a key signature change to one flat. The second and third staves continue the accompaniment.

Musical score for measures 12-17. The first staff continues the melody with a treble clef and a key signature change to one flat. The second and third staves continue the accompaniment.

Musical score for measures 18-19. The first staff continues the melody with a treble clef and a key signature change to one flat. The second staff continues the accompaniment.

5. Cape Clear

mit Kraft

Musical score for measures 8-11. The score is written for three staves (treble, middle, and bass clefs) in a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and a final measure ending with a fermata.

Musical score for measures 5-8. The score is written for three staves (treble, middle, and bass clefs) in a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and a final measure ending with a fermata.

Musical score for measures 9-12. The score is written for three staves (treble, middle, and bass clefs) in a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and a final measure ending with a fermata.

Musical score for measure 13. The score is written for three staves (treble, middle, and bass clefs) in a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and a final measure ending with a fermata.

17⁸

tr

21⁸

25⁸

29⁸

6. Farewell to Old England

Poco vivo

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a treble clef and a key signature of one flat. The first staff contains a melodic line with eighth and quarter notes. The second and third staves provide harmonic support with chords and moving lines.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues from the first system. The first staff contains a melodic line with eighth and quarter notes. The second and third staves provide harmonic support with chords and moving lines.

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues from the second system. The first staff contains a melodic line with eighth and quarter notes. The second and third staves provide harmonic support with chords and moving lines.

The fourth system of the musical score consists of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues from the third system. The first staff contains a melodic line with eighth and quarter notes. The second staff provides harmonic support with chords and moving lines.

1. On the River Dee (The Miller of Dee, Jolly Miller)

Originalversion publiziert in *John Fielding: The Convivial Songster, London 1782.*

Original version published in *John Fielding: The Convivial Songster, London 1782.*

Version originale publiée dans *John Fielding: The Convivial Songster, Londres 1782.*

*There was a jolly miller once liv'd on the river Dee;
He danc'd and he sang from morn till night, no lark so blithe as he.
And this the burden of his song for ever us'd to be
I care for nobody, no, not I, if nobody cares for me.*

*I live by my mill, God bless her! she's kindred, child, and wife;
I would not change my station for any other in life.
No lawyer, surgeon, or doctor, e'er had a groat from me
I care for nobody, no, not I, if nobody cares for me.*

*When spring begins its merry career, oh! how his heart grows gay;
No summer drought alarms his fears, nor winter's sad decay;
No foresight mars the miller's joy, who's wont to sing and say-
Let others toil from year to year, I live from day to day.*

*Thus like the miller, bold and free, let us rejoice and sing;
The days of youth are made for glee, and time is on the wing.
This song shall pass from me to thee, along this jovial ring
Let heart and voice and all agree to say, "Long live the King."*

2. Oh, Paddy, Dear (Wearing of the Green)

Der Autor der Worte des Songs ist unbekannt. Der Text geht auf eine irische Straßenballade um 1798 zurück und kann als Zeugnis der englischen Irland-Politik jener Tage gelten, weshalb er auch in Irland verbreitet wurde. Eine der am frühesten publizierten Versionen findet sich in *Henry Halliday Sparling: Irish minstrelsy, London 1888.*

The author of the lyrics of this song is unknown. The text is based on an Irish street ballad from around 1798 and may be regarded as a reference to the English policy in Ireland at the time, which explains why it was so widespread there. One of the earliest versions published is to be found in *Henry Halliday Sparling: Irish minstrelsy, London, 1888.*

On ne connaît pas l'auteur des paroles de cette chanson. Le texte puise ses origines dans une ballade populaire irlandaise datant des environs de 1798, et fait état de l'attitude politique de l'Angleterre envers l'Irlande à cette époque-là, raison pour laquelle ce texte est également répandu en Irlande. L'une des premières versions publiées de cette chanson se retrouve dans l'ouvrage de *Henry Halliday Sparling, Irish minstrelsy, Londres 1888.*

*"O Paddy dear, and did ye hear the news that's goin' round?
The shamrock is by law forbid to grow on Irish ground!
No more Saint Patrick's Day we'll keep, his color can't be seen
For there's a cruel law ag'in the Wearin' o' the Green."
I met with Napper Tandy, and he took me by the hand,
And he said, "How's poor ould Ireland, and how does she stand?"
"She's the most distressful country that ever yet was seen,
For they're hanging men and women there for the Wearin' o' the Green."*

*"So if the color we must wear be England's cruel red
Let it remind us of the blood that Irishmen have shed;
And pull the shamrock from your hat, and throw it on the sod
But never fear, 'twill take root there, though underfoot 'tis trod.
When laws can stop the blades of grass from growin' as they grow
And when the leaves in summer-time their color dare not show,
Then I will change the color too I wear in my caubeen;
But till that day, please God, I'll stick to the Wearin' o' the Green."*

3. Lowlands, Lowlands ... (Lowlands Low)

Hier handelt es sich um einen Shanty aus Cornwall, der später in den USA als Seefahrerlied bekannt wurde, publiziert in *C. J. Sharp: English Folk Chanteys, London 1914.* Cecil James Sharp (1859–1924) kann mit seinen Arbeiten als der eigentliche Vater einer Folklore-Renaissance in England gelten. Die Kenntnis vieler traditioneller Lieder und Tänze verdanken wir seinen Aufzeichnungen und Veröffentlichungen.

This is a shanty from Cornwall, which later became known in the USA as a seafaring song, published in *C. J. Sharp: English Folk Chanteys, London 1914.* Cecil James Sharp (1859–1924) can be regarded with these works as the real father of folklore renaissance in England. The knowledge about many traditional songs and dances come from his writing and publications.

Il s'agit ici d'un chant de marin de la région des Cornouailles, devenu ensuite célèbre aux Etats-Unis, et publié dans l'ouvrage de *C. J. Sharp: English Folk Chanteys, Londres 1914.* Grâce à ses travaux, Cecil James Sharp (1859–1924) peut être considéré comme le père d'une Renaissance folklorique en Angleterre. C'est grâce à ses publications et à ses recueils qu'un grand nombre de chants et de danses traditionnels sont connus de par le monde.

*Lowlands, Lowlands, Lowlands, lowlands, low.
Our Captain is a bully man;
Lowlands, Lowlands, Lowlands, lowlands, low.
He gave us bread as hard as brass;
Lowlands, Lowlands, Lowlands, lowlands, low.*

4. What Cornish Lads Can Do (Trelawny, The Song of the Western Man)

Der Text dieses Liedes geht auf ein Gedicht von Robert Stephen Hawker von 1825 zurück, die Melodie wurde von Luisa T. Clare 1861 geschrieben. Es galt bald als eine Art inoffizieller Hymne der Grafschaft Cornwall und wird heute z. B. bei Sportveranstaltungen gesungen. Publiziert wurde es in *Robert Stephen Hawker, Charles Edward Byles: Cornish Ballads and other poems, London 1908.*

The lyrics of this song are based on a poem by Robert Stephen Hawker from 1825, the melody was written by Luisa T. Clare in 1861. It very soon came to be regarded as the unofficial anthem for the county of Cornwall and is still sung for example at sporting events. It was published in *Robert Stephen Hawker, Charles Edward Byles: Cornish Ballads and other poems, London 1908.*

Les paroles de cette chanson sont tirées d'un poème de Robert Stephen Hawker, datant de 1825, tandis que la mélodie a été composée par Luisa T. Clare en 1861. Ce chant devint rapidement une sorte d'hymne officieux du comté de Cornouailles, et il est chanté de nos jours encore lors de manifestations sportives par exemple. Il a été publié dans l'ouvrage de *Robert Stephen Hawker et Charles Edward Byles: Cornish Ballads and other poems, Londres, 1908.*

*A good sword and a trusty hand!
A merry heart and true!
King James's men shall understand
What Cornish lads can do!
And have they fixed the where and when?
And shall Trelawny die?
Here's twenty thousand Cornish men
Will know the reason why!
And shall Trelawny live?
And shall Trelawny die?
Here's twenty thousand Cornish men
Will know the reason why!*

*Out spake their Captain brave and bold:
A merry wight was he:
'If London Tower were Michael's hold,
We'd set Trelawny free!
'We'll cross the Tamar, land to land:
The Severn is no stay:
With "one and all," and hand in hand;
And who shall bid us nay?
And shall Trelawny live?
And shall Trelawny die?
Here's twenty thousand Cornish men
Will know the reason why!*

*And when we come to London Wall,
A pleasant sight to view,
Come forth! come forth! ye cowards all:
Here's men as good as you.
'Trelawny he's in keep and hold;
Trelawny he may die:
But twenty thousand Cornish bold
Will know the reason why
And shall Trelawny live?
And shall Trelawny die?
Here's twenty thousand Cornish men
Will know the reason why!*

5. Cape Clear (Whip Jamboree)

Dieser Shanty wurde von englischen Seeleuten gerne bei Flauten (Windstille) gesungen. Auch er wurde durch Sharp überliefert: C. J. Sharp: *English Folk Chanties*, London 1914. Eine weitere Fassung findet sich im *Folk Song Journal*, London 1916.

English sailors used to enjoy singing this shanty when they were becalmed. It was also passed on by Sharp: C. J. Sharp: *English Folk Chanteys*, London 1914. Another version is included in the *Folk-song Journal*, London 1916.

Ce chant de marin était volontiers entonné par les marins anglais lorsque les vents étaient tombés. C'est également Sharp qui nous l'a transmis dans son ouvrage, C. J. Sharp: *English Folk Chanties*, Londres 1914. Le *Folk Song Journal*, Londres, 1916 comporte une autre version de ce chant.

*Now Cape Clear it is in sight
We'll be off Holyhead by tomorrow night,
And we'll shape our course for the Rock Light,
Oh Jenny get your oat cake done. (keep your oat cake warm)*

*chorus: Whip jamboree, whip jamboree,
Oh you long-tailed black man, poke it up behind me,
Whip jamboree, whip jamboree,
Oh Jenny get your oat cake done.*

*Now my lads we're all in dock
We'll be off to Dan Lowrie's on the spot;
And now we'll have a good roundabout,
Oh Jenny get your oat cake done.*

*Now my boys we're off Holyhead;
No more salt beef, no more salt bread.
One man in the chains for to heave the lead,
Oh Jenny get your oat cake done.*

*Now my lads we're round the Rock,
All hammocks lashed and chests all locked.
We'll haul her into the Waterloo Dock,
Oh Jenny get your oat cake done.*

6. Farewell to Old England (Botany Bay)

Worte und Melodie dieses Songs lassen sich ab 1776 nachweisen. Charles Joseph Finger hat ihn in die USA gebracht und dort 1927 publiziert (*Charles Joseph Finger: Frontier Ballads*, Garden City, N.Y. 1927). Finger wurde 1867 in Willesden, England geboren. 1896 wurde er Bürger der Vereinigten Staaten.

The lyrics and melody of this song go back to 1776. Charles Joseph Finger took it to the USA and published it there in 1927 (*Charles Joseph Finger: Frontier ballads*, Garden City, N.Y. 1927) Finger was born in Willesden, England in 1867 and became an American citizen in 1896.

Les paroles et la mélodie de ce chant remontent à 1776. Charles Joseph Finger l'a emporté aux Etats-Unis où il a été publié en 1927 (*Charles Joseph Finger: Frontier Ballads*, Garden City, N.Y. 1927). Finger est né en 1867 à Willesden en Angleterre, puis devint citoyen américain en 1896.

*Farewell to old England the beautiful!
Farewell to my old pals as well!
Farewell to the famous Old Baily
Where I used to cut such a swell.*

Chorus

*My Too-ral li Roo-lal li Laity
Too-ral li Roo-lal li Lay
Too-ral li Roo-lal li Laity
Too-ral li Roo-lal li Lay!*

*It's seven long years I been serving,
It's seven I got for to stay,
For beatin' a cop down our alley
An' takin' his truncheon away.*

Chorus

*There's the captain what is our commander,
The bos'n an' all the ship's crew,
The married and also the single ones
Knows what us poor convicts goes through.*

Chorus

*It ain't that they don't give us grub enough,
It ain't that they don't give us clothes;
It's all 'cause we light-fingered gentry
Goes about with a chain on our toes.*

Chorus

*O had I the wings of a turtle dove,
I'd spread out my pinions and fly
Into the arms of my Polly love
And on her soft bosom I'd lie.*

Chorus

*Now all you young viscounts and duchesses
Take warning by what I do say,
And mind it's all yours what you touches-es
Or you'll land down in Botany Bay.*

Ronald J. Autenrieth
Beerfelden, Dezember 2012

Translation: A. Meyke / Traduction: A. Rabin-Weller