

Gwyneth Walker

*Ballads Alive!*

Songs of Love and Adventure

*for Soprano, Mezzo-Soprano, Contralto Soli and Piano*

# *Ballads Alive!*

## Songs of Love and Adventure

*duration: 25 minutes*

***Ballads Alive!** was created as a gift for the many fine, dramatic singers whom the composer has met during her concert travels. The songs incorporate gestures and staging into the presentation. The performers are asked to observe these written instructions, while also adding additional drama if desired. The goal is “personality on the stage!”*

A ***Tiny Sparrow*** is a lament of a heart-broken young lady whose lover has left her. The singer wishes to become a tiny sparrow who can fly away from her pain. Instead, she must stay on earth, living in “grief and sorrow.”

***Shady Grove*** is an 18th century American folk song especially popular in the Bluegrass genre. The lover yearns for his darling Shady Grove, whom he pictures is waiting for him back home.

The traditional English ballad ***Ravens on a Tree*** tells the story of three (hungry) ravens perched in a tree, viewing a slain knight in the field below – their possible next meal. There are deterrents to this plan, however. The knight’s hounds keep watch at his feet, a gentle doe (perhaps symbolic of his wife) comforts him, and the knight’s hawks circle protectively overhead. Discouraged, the ravens depart, hungry, still seeking their breakfast.

***Molly – the Fishmonger*** is a song about a young woman named Molly Malone who plies her trade as a fishmonger in the streets of Dublin, Ireland. This is a family business which her parents did before her. Sadly, Molly dies of a fever. But...her ghost reappears with the wheelbarrow, still selling fish!

***The Fox***, a crafty (vulpine) wife, heads off to town to fetch dinner for her family. Arriving at Farmer John’s home, she finds ducks and geese kept in a pen. Selecting one of each as her choices, she heads back to her den, where the tasty meal is enjoyed by all. [Shopping on the farm is not so very different from today’s supermarket experience!] The voices in this song are often narrative, describing the hunting venture. But also, the singers portray “Old Mother Flipper-Flopper” (the farm wife – Contralto), the Fox herself (Soprano) and then, in the den, the little fox babies (“eight, nine, ten” – Mezzo-Soprano and Contralto).

***Barbara Allen*** (or, “*Barb’ry Allen*”) is an English ballad. The main character (Barbara) is a much-admired young lady whose beauty leads those who see her to exclaim “Well-a-day!” (meaning “great happiness today!”). Sweet William, a rejected suitor, dies of a broken heart. Barbara shows little sympathy. But she later realizes that she loves him, so she, too, dies of a broken heart. The two young people are buried side-by-side in the churchyard. From their graves grow the vines of rose and briar, which entwine in a lovers’ knot.

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## The Composer

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Gwyneth Walker has been a proud resident of Vermont for many years. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker’s catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Further information concerning Gwyneth Walker and her works is available at  
[www.gwynethwalker.com](http://www.gwynethwalker.com)

*A Tiny Sparrow*

Come all ye fair and tender ladies,  
take warning how you court your men.  
They're like the stars of a summer morning,  
first they appear, and then they're gone.

If I had known before I courted,  
then never would I have courted none.  
I'd have locked my heart in a box of golden,  
and shut it fast with a silver pin.

I wish I were a tiny sparrow,  
and I had wings, and I could fly.  
I'd fly away to my false-true lover,  
and when he'd ask, I would deny.

Alas I'm not a tiny sparrow.  
I have no wings, nor can I fly.  
So I'll sit down here in grief and sorrow,  
and try to pass my troubles by.

And on this earth, in grief and sorrow,  
I am bound until I die.

# Ballads Alive!

Songs of Love and Adventure

for Soprano, Mezzo-Soprano, Contralto Soli and Piano

Gwyneth Walker

## 1. A Tiny Sparrow

### American Folk Ballad

*This song is a lament of a heart-broken young lady whose lover has left her. The singer wishes to become a tiny sparrow who can fly away from her pain. Instead, she must stay on earth, living in “grief and sorrow.”*

*The singer identifies with the bird, a small and weak creature. Thus, each singer enters with sorrowful bird calls, “Ah, ah...” As all three singers come on stage, they stand apart, suffering alone. By the fourth verse, however, they join together in group singing. Then, each departs, as a bird flying away.*

*The sorrow of this song is expressed not only through the music, but also through the bleakness of the empty stage at the start and finish.*

SINGERS (birds) are offstage, or to the side of the stage.

Moderate tempo ♩ = 108

as bird calls

Piano

CONTRALTO comes to center stage.

(bird calls) *p* plaintively

5

C

Ah, ah, ah

*pp*

*Ad.*

8

C

ah, ah, ah, ah, ah, ah

*let ring*

(Ped.)

11

(p) gently

**A** VERSE 1

C

Come all ye fair and tender ladies,

*(ring)*

*p*

**A**

3

(Ped.)

15

C

take warn - ing how you court your men.

(Ped.)

19

C

They're like the stars of a sum - mer

*pp* barely audible

(Ped.)

22

C

morn - ing, first they ap - pear, (as stars appearing)

*let ring*

(*ped.*)

25

C

and then they're gone.

*ped.*

C moves to the side of the stage

29

M

(bird calls) *p* plaintively

Ah, ah,

(*p*)

MEZZO-SOPRANO comes to center stage.

33

M

ah, ah, ah, ah, ah, ah

*mp* gently

If I had

(*ped.*)

6

37 **B** VERSE 2

M

M

M

M



M joins C at the side of the stage

53

ped.

SOPRANO comes to center stage.

(bird calls)

57 *p* *plaintively*

S Ah, ah, ah, ah, ah, ah, ah, ah

(as a trembling bird)

*p*

ped.

C VERSE 3

61 *mf* *espr.*

S I wish I were a ti - ny, ti - ny

C

*pp*

(ped.) with pedal

64

S spar - row, and I had wings,

67

S — and I could fly. I'd fly a -

70

S way to my false - true lov - er, and when he'd  
*quickly, as a bird in flight*

*8va* *loco* *8va*

*p*

*Leo.* *Leo.*

74 *forcefully*

S ask, I would de - ny.

*mf forcefully*

*Leo.* *Leo.* *Leo.*

C and M join S at center stage

*poco accel.*

79

*Leo.*

ALL sing together

VERSE 4

(accel.)

**D** Slightly faster ♩ = 116

S *mf*  
A - las, I'm not a ti - ny, ti - ny spar - row.

M *mf*  
A - las, I'm not a ti - ny, ti - ny spar - row.

C *mf*  
A - las, I'm not a ti - ny, ti - ny spar - row.

(accel.)

**D** Slightly faster ♩ = 116

S *poco rit.*  
I have no wings, nor can I fly.

M *poco rit.*  
I have no wings, nor can I fly.

C *poco rit.*  
I have no wings, nor can I fly.

91 *(rit.)* ♩ = 108 *p*

S Ah sor - row,

M Ah sor - row,

C So I'll sit down here in grief and sor - row, and try to

*(rit.)* ♩ = 108 *p*

(*Leo.*)

96

S pass my trou - bles by.

M pass my trou - bles by.

C pass my trou - bles by.

*Leo.* *Leo.*

VERSE 5

**E** Slightly faster ♩ = 116

100

*f espr.*

S A - las, I'm not a ti - ny, ti - ny

M A - las, I'm not a ti - ny, ti - ny

C A - las, I'm not a ti - ny, ti - ny

*cresc.*

*f*

**E** Slightly faster ♩ = 116

104

S spar - row. I have no wings, nor can I

M spar - row. I have no wings, nor can I

C spar - row. I have no wings, nor can I

12

108 *poco rit.*  $\text{♩} = 108$  *mf*

S M fly. And on this

C fly. And on this earth

*poco rit.*  $\text{♩} = 108$  *mf*

*ped.* with pedal

111

S M earth... sor - row...

C in grief and sor - row... I am

*p*

*p*

*p*

*ped.*

114

S M bound un - til I die.

C bound un - til I die.

*ped.* *ped.*

S retreats to the side of the stage,  
lowering her head in sorrow.

**F**

118 (bird calls) *p*

Ah, ah, ah, ah,

*rit.* *simile*

M retreats to the side of the stage,  
lowering her head in sorrow.

*rit. to end*

122 (bird calls) *p*

Ah, ah, ah, ah,

C retreats to the side of the stage,  
lowering her head in sorrow.

(bird calls) *p*

Ah

*rit. to end*

*rit.* *pp*

126 (*rit.*)

(*rit.*)

*pp*

*8va*

*rit.* *pp*

*Bound for Shady Grove**Refrain:*

Shady Grove, my little love,  
Shady Grove, I know.  
Shady Grove, my little love,  
I'm bound for Shady Grove.

Cheeks as red as a blooming rose,  
And eyes the darkest brown.  
She's the darlin' of my heart,  
The sweetest girl in town.

*Refrain*

I wish I had a big fine horse,  
And corn to feed him on.  
And Shady Grove to stay at home,  
And feed him when I'm gone.

*Refrain*

I went to see my Shady Grove,  
She was standing in the door,  
Her shoes and stockings in her hand,  
And her little bare feet on the floor.

*Refrain*

Peaches in the summertime,  
Apples in the fall.  
If I can't have the girl I love,  
I don't want none at all.

*Refrain*



# 2. Bound for Shady Grove

## American Folk Song

“Shady Grove” is an 18th century American folk song especially popular in the Bluegrass genre. The lover yearns for his darling Shady Grove, whom he pictures is waiting for him back home.

The dramatic approach to this song involves the prop of a sitting stool (approx. 30” high) which serves both as a place where Shady Grove (Contralto) sits (as if on a pedestal of reverence), and also as a resonant wooden surface upon which the singers hand-tap rhythmic accompaniment, in a vigorous folk style, to piano interludes. [The stool simulates a conga drum, perhaps!]

The refrains are sung by all three singers standing in a row at the front of the stage. For the verses, Shady Grove sits (admired) on the stool-perch, with the others singing about and toward her. During the interludes, the three singers may circle the stool (in barn dance style), tapping on the stool as instructed in the score. The singers take delight in their percussion roles!

The SINGERS come on stage and place a stool at center/front stage. (Pianist repeats the first two measures as needed to complete the stage business.) The SINGERS establish a “country” personality.

With energy ♩ = 120, in a “Bluegrass” style

*repeat as needed last time*

**A** REFRAIN

*f* vigorously

4

S  
M

Sha - dy Grove, my lit-tle love, Sha - dy Grove, I know. \_\_\_\_\_

C

Sha - dy Grove, my lit-tle love, Sha - dy Grove, I know. \_\_\_\_\_

**A**

7

S  
M

Sha - dy Grove, my lit - tle love, I'm bound for Sha - dy

C

Sha - dy Grove, my lit - tle love, I'm bound for Sha - dy

All dip (lower shoulder and lean to one side in time with the music)

9

S  
M

Grove. \_\_\_\_\_

[dip]

C

Grove. \_\_\_\_\_

C, portraying *Shady Grove*, sits on the stool, admired by the others.

VERSE 1

**B** Slower, relaxed tempo

(S) *mf* enraptured

12 *poco rit.*

S

Cheeks as red as a bloom - ing rose,

(M) *mf* enraptured

M

and \_ eyes the dark - est

*poco rit.*

**B** Slower, relaxed tempo

*mf*

*Red.*

16

S  
M

She's the dar - ling of my heart,  
brown. \_\_\_\_\_ the sweet - est girl in

Reo.

20

S  
M

(M) town. \_\_\_\_\_ She's the dar - ling of my heart, the sweet - est girl in

C

She's the dar - ling of my heart, the sweet - est girl in

Reo.

*(mf)* *rit.* *p* **Slowly** *accel.*

24

S  
M

town. \_\_\_\_\_ O Sha - dy Grove, my lit - tle love, Sha - dy Grove, I know. \_\_\_\_\_

C

town. \_\_\_\_\_ O Sha - dy Grove, my lit - tle love, Sha - dy Grove, I know. \_\_\_\_\_

Reo.

**REFRAIN**  
C *a tempo* (♩ = 120)

*(accel.)* *cresc.* *f*

*(accel.)* *cresc.* *p* *cresc.* *f*

18

27

S  
M

Sha - dy Grove, my lit - tle love, I'm bound for Sha - dy

C

Sha - dy Grove, my lit - tle love, I'm bound for Sha - dy

29

S  
M

Grove. [dip]

C

Grove. [dip] C returns to stool

as a horse shaking his mane

32

rit. (S) *mf* [D] Slower, relaxed tempo

S

I wish I had a big fine horse,

(M) *mf*

M

and corn to feed him

rit. [D] Slower, relaxed tempo horse shaking mane

*mf*

36

S  
M

And Sha - dy Grove to stay at home,

on. \_\_\_\_\_  
horse shaking mane

and feed him when I'm

40

S  
M

gone. \_\_\_\_\_ And Sha - dy Grove to stay at home, and feed him when I'm

(M)

(mf) rit. Slowly accel. p

C

And Sha - dy Grove to stay at home, and feed him when I'm

mf p

rit. Slowly accel.

C joins others

44

S  
M

gone. \_\_\_\_\_ O Sha - dy Grove, my lit-tle love, Sha - dy Grove, I know. \_\_\_\_\_

(accel.) cresc. f

REFRAIN

E a tempo (♩ = 120)

C

gone. \_\_\_\_\_ O Sha - dy Grove, my lit-tle love, Sha - dy Grove, I know. \_\_\_\_\_

cresc. f

(accel.) E a tempo (♩ = 120)

p cresc. f

47

S  
M

Sha - dy Grove, my lit - tle love, I'm bound for Sha - dy

C

Sha - dy Grove, my lit - tle love, I'm bound for Sha - dy

**F** "Spirited Interlude 1"

SINGERS move around the stage, circling the stool. They occasionally stop to add percussive taps to accompany the pianist. (suggested rhythms are indicated, but singers should feel free to invent their own rhythms if they wish.)

49

S  
M

Grove. [dip]

C

Grove. [dip]

Taps

**F**

(f)

slight pedal

52

Taps

55 *rit.* (S) *mf*

S

Taps

59 **G** Relaxed tempo, recitative style (mf)

S  
went to see my Sha - dy Grove, Her

M (M) *mf*  
she was stand - ing by the door.

**G** Relaxed tempo, recitative style *mf*

63 holding shoes and stockings aloft tenderly, with amusement *p* *mf*

S  
shoes and stock - ings in her hand, Her

M *p* *mf*  
her lit - tle bare\* feet on the floor. Her

C (C) *mf*  
Her

*p* (*p*)

\*pronounce "bare" as "bar" for authenticity

67

S shoes and stock-ings in her hand, lit-tle bare\* feet on the floor. *accel.* *p*

M shoes and stock-ings in her hand, lit-tle bare\* feet, lit-tle bare feet on the floor. *p*

C shoes and stock-ings in her hand, her lit-tle bare\* feet, lit-tle bare feet on the floor. *p*

*mf* *p* *accel.*

## REFRAIN

**H** *a tempo* (♩ = 120)

slight knee bends with music

71

S Sha - dy Grove, my lit-tle love, Sha - dy Grove, I know, I know, I know. *f*

M Sha - dy Grove, my lit-tle love, Sha - dy Grove, I know, I know, I know. *f*

C Sha - dy Grove, my lit-tle love, Sha - dy Grove, I know, I know, I know. *f*

*f*



74

S  
Sha - dy Grove, my lit - tle love, I'm bound for Sha - dy Grove. [dip]

M  
Sha - dy Grove, my lit - tle love, I'm bound for Sha - dy Grove. [dip]

C  
Sha - dy Grove, my lit - tle love, I'm bound for Sha - dy Grove. [dip]

I "Spirited Interlude 2"  
77 Singers perform similar to "Spirited Interlude 1"

Taps

I

(f)

with slight pedal

80

Taps

with more pedal

VERSE 4

**J** Gentle tempo ♩ = 108

83 *rit.*

Taps

*rit.*

**J** Gentle tempo ♩ = 108

*rolled chords to express the ripeness and fullness of fruit*

*mf*

*with much pedal*

“Shady Grove” (C) holds out her hands, one to each side, to receive the fruit gifts.

86

S *(S) mf (handing peach to C)* *lazy*

Peach - es on the sum-mer-time,

M *(M) mf (handing apple to C)* *[3]*

ap - ples in the

90

C juggles the fruit

S If I can't have the girl I love,

M fall. I don't want none at

94

S *mf* If I can't have the girl I love, I don't want none at *p accel.*

M all. *mf* If I can't have the girl I love, I don't want none at *p*

C If I can't have the girl I love, I don't want none at *p*

REFRAIN

*a tempo* (♩ = 120)

slight knee bends with music

98

S *f* all. O Sha - dy Grove, my lit - tle love, Sha - dy Grove, I know, I

M *f* all. O Sha - dy Grove, my lit - tle love, Sha - dy Grove, I know, I

C *f* all. O Sha - dy Grove, my lit - tle love, Sha - dy Grove, I know, I

*p cresc.* *f* *a tempo* (♩ = 120)

101

S  
know, I know. — Sha - dy Grove, my lit - tle love,

M  
know, I know. — Sha - dy Grove, my lit - tle love, I'm bound for Sha - dy,

C  
know, I know. — Sha - dy Grove, my lit - tle love, bound for Sha - dy,

104

S  
*p* bound for Sha - dy, bound for Sha - dy, *cresc.* bound for Sha - dy, Sha - dy

M  
*p* bound for Sha - dy, bound for Sha - dy, *cresc.* bound for Sha - dy, Sha - dy

C  
*p* bound for Sha - dy, bound for Sha - dy, *cresc.* bound for Sha - dy, Sha - dy

bend knees in time to music

107 *f*

S  
Grove.

M  
Grove.

C  
Grove.

110

S  
Taps

M  
Taps

C  
Taps

4'30"

*Ravens on a Tree*  
(The Ravens' Breakfast)

There were three ravens sat on a tree,  
Down-a-down, derry down-a-down.  
They were as black as black could be, with a down...  
Then one of them said to her mate,  
“Where shall we our breakfast take?”  
with a down, derry, derry, derry down-a-down.

Down in the yonder green field,  
Down-a-down, derry down-a-down,  
there lies a knight slain under his shield, with a down...  
His hounds they lie down at his feet,  
so well do they their master keep,  
with a down, derry, derry, derry, derry down-a-down.

And now here there comes a fallow doe,  
Down-a-down, derry down-a-down,  
So full with young as she can go, with a down...  
She lifted up his wounded head,  
and kissed his cheeks, which still were red,  
with a down, derry, derry, derry down-a-down.

Slowly, slowly, let us steal  
over to the knight, our morning meal...  
slowly, slowly, as we go...ah! ah! ah!  
His hawks they fly so eagerly that no fowl (such as we)  
can draw nigh.  
Away!

And we three ravens sit on our tree,  
Down-a-down, derry down-a-down.  
We are as hungry as hungry can be, with a down...  
The knight he is protected so,  
with hounds and hawks and fallow doe,  
that we cannot a-dining go!  
with a down, derry, derry, derry down-a-down.

“But where shall we have breakfast?!?”

### 3. Ravens on a Tree

English Folk Ballad

*This traditional English ballad tells the story of three (hungry) ravens perched in a tree, viewing a slain knight in the field below – their possible next meal. There are deterrents to this plan, however. The knight’s hounds keep watch at his feet, a gentle doe (perhaps symbolic of his wife) comforts him, and the knight’s hawks circle protectively overhead. Discouraged, the ravens depart, hungry, still seeking their breakfast.*

*It is envisioned that the ravens are perched on a branch (a log or broom handle placed on the floor will suffice). They are restless, and shift places with one another, in minuet style, during the piano interludes. As the plans for a meal evolve, the ravens put on bibs, grab knives and forks, and advance toward the slain knight. They are frightened away by the hawks, dart back to the safety of their tree, and eventually walk off stage, arm in arm.*

*The musical setting creates a contrast between the uncouth ravens and their often-genteel music, eliciting dainty dance steps.*

[Prop on stage: A tree branch (stick or broom handle) at front/center stage. The RAVENS will stand on the branch.]  
 Three RAVENS appear on stage, one at a time. They pause during the fermatas.

The RAVENS take perch on the tree branch.

30

**A** VERSE 1

S *mf*  
down, a - der - ry

M *(M) mf*  
There were three ra - vens sat on a tree, down, a - der - ry

C *(C)*

*f* **A** *p* lightly, daintily

14

S *(mf)*  
down, der - ry down - a - down. with a

M  
down, der - ry down - a - down. They were as black as black could be, with a

C

21

**B**

S  
down.

M *(M)*  
Then one of them said to her mate:  
down.

C **B**

*cresc.* *mf*



29 **Slower** *rit.* *a tempo* (♩. = 60)

S (S) // With a down, der - ry, der - ry,

M (M) // With a down, der - ry, der - ry,

C (C) "Where shall we our break - fast take?" With a down, der - ry, der - ry,

**Slower** *rit.* *a tempo* (♩. = 60)

*p* *mf*

36 RAVENS switch places on branch

S der - ry down - a - down.

M der - ry down - a - down.

C der - ry down - a - down.

*f* *p*

43 [C] VERSE 2 (S) *mf*

S Down, a - der - ry

M (M) *mf* Down, a - der - ry

C (C) Down in the yon - der green field. Down, a - der - ry

[C] *delicately*

*f* *p*

50 *(mf)*

S down, der-ry down - a - down. with a

M down, der-ry down - a - down. There lies a knight slain un - der his shield, with a

C down, der-ry down - a - down. There lies a knight slain un - der his shield, with a

57 **D**

S down. His hounds they lie down at his feet,

M down. His hounds they lie down at his feet, so

C down. His hounds they lie down at his feet, so

*cresc.* *mf* **D**

65 **Slower** *rit.* *a tempo* (♩ = 60)

S (S) // with a down, der - ry,

M (M) // with a down, der - ry,

C (C) // well do they their mas - ter keep, with a down, der - ry,

**Slower** *rit.* *a tempo* (♩ = 60)

*p* *mf*

71

S  
M

der - ry, der - ry down - a - down, down.

C

der - ry, der - ry down - a - down, down.

RAVENS switch places on the branch, gracefully, in a minuet style.

77 **E**

*(mf) daintily*

RAVENS take bibs out of their pockets and prepare to dine.

They tie the bibs around their necks and tighten them on the 2nd beat of each measure (3 total, as indicated by the arrows).

85

*rit.*  
*(tight)* ↓ *(tighter)* ↓

**F** VERSE 3

(rit.) (♩ = ♩) *Slower, more freely*

92 (S) *mf espr.*

S And now there comes a fal - low doe,

M (M) *p*

C (C) down, a - down der - ry down - a -

(rit.) (♩ = ♩) *Slower, more freely*

(tightest!) **F**

(mf) *p*

100 (mf)

S So full with young as she can go She

M (p)

C down. with a down.

(mf) *p*

109 **G** , *p gently*

S lift - ed up his wound - ed head, and kissed his — cheeks which — were still

**G** *p gently*

116 (rit.) (♩ = ♩.) a tempo (♩. = 60)

*mf*

S  
red, with a down, der - ry, der - ry, der-ry down - a - down, \_\_\_\_\_

M  
*mf*  
with a down, der - ry, der - ry, der-ry down - a - down, \_\_\_\_\_

C  
*mf*

(rit.) (♩ = ♩.) a tempo (♩. = 60)

123 [H] RAVENS once again switch places on the branch, gracefully, in a minuet style.

S  
down. \_\_\_\_\_

M  
down. \_\_\_\_\_

C  
[H] (*mf*) daintily

RAVENS grab knives and forks... to dine. They sharpen their knives on the accented chords (as indicated by the arrows).

130 rit.

(still sharpening!)

Hold knives and forks aloft in glee.

I VERSE 4

RAVENS stealthily advance toward the knight.

138 (rit.)

(C) *p*

(♩ = ♩) Slowly

Slow - ly, slow - ly, let us steal

(rit.)

(♩ = ♩) Slowly

I

*p*

145

*p*

Slow - ly, slow - ly, as we go...

*p*

o - ver to the knight, our morn - ing meal. Slow - ly, slow - ly, as we go...

*p*

Slow - ly, slow - ly, as we go...

*p*

*sva - - -*

The RAVENS protect themselves (with hand gestures) from the hawks guarding the knight.

153 J Same tempo

(All) *exclaim*

Aah! Aah! Aah!

J Same tempo

*p*

*f*

More slowly

*mf*

160 (S) *f* **K**

The hawks they fly so ea-ger-ly, that no fowl can draw

(M) *f* *(looking at each other)* *p* *mf*

(C) The hawks they fly so ea-ger-ly, (such as we) can draw

**K** More slowly

*f*

*Red.*

167

S nigh. A - way! A - way! A - way!

M nigh. A - way! A - way! A - way!

*f* *accel.*

*f* *accel.*

**L** The RAVENS scurry back to their tree.

(♩ = ♩.) *a tempo* (♩. = 60)

173

*dim.*

## Relieved to be back in the safety of their tree

180 **M** **VERSE 5**

*mf*

S And we three ra - vens sit on our tree, down, a - der - ry

*mf*

M And we three ra - vens sit on our tree, down, a - der - ry

*mf*

C And we three ra - vens sit on our tree, down, a - der - ry

**M**

*(dim.)* *mf*

*8vb* *loco*

186

S down, der - ry down - a - down. We are as hun - gry as hun - gry can be, with a

M down, der - ry down - a - down. We are as hun - gry as hun - gry can be, with a

C down, der - ry down - a - down. We are as hun - gry as hun - gry can be, with a —

*p* *lightly* *mf*



193

S down. \_\_\_\_\_

M down. \_\_\_\_\_ The knight he is pro - tect - ed so,

C \_\_\_\_\_ with

*p cresc.* *mf*

**N**

201

S \_\_\_\_\_ that we can - not a - din - ing *grandly*

M \_\_\_\_\_ that we can - not a - din - ing *grandly*

C hounds and \_\_\_\_\_ hawks\_ and fal - low doe, that we can - not a - din - ing *grandly*

*rit.* *rit.*

208 *f* O

S *f* go!

M *f* go!

C *f* go! *(f)* with a down, der-ry, der-ry, der-ry

*f* *p* *f* O

*Leg.*

215 *(f)*

S down, der-ry, der-ry, der-ry, der-ry, der-ry, der-ry, der-ry down-a -

M *(f)* down, der-ry, der-ry, der-ry down, de-ry, der-ry, der-ry, der-ry down-a -

C down, down, der-ry, der-ry, der-ry down, der-ry down-a -

The RAVENS start to walk off stage arm in arm...

221

S  
down, \_\_\_\_\_ down. \_\_\_\_\_

M  
down, \_\_\_\_\_ down. \_\_\_\_\_

C  
down, \_\_\_\_\_ down. \_\_\_\_\_

8<sup>vb</sup> loco

RAVEN #3 (C), still focused on food, asks the others, and the audience:

RAVENS exit stage.

227

S  
...they stop. *a tempo*

M

C  
Spoken: *But where shall we have breakfast?*

8<sup>va</sup> *a tempo*  
ascending white note clusters

*Molly – The Fishmonger*

In Dublin's fair city, where the girls are so pretty,  
I first set my eyes on sweet Molly Malone.  
As she wheeled her wheelbarrow through streets broad and narrow,  
crying "Cockles and mussels alive, alive O!"

"Alive, alive O! Alive, alive O!"  
crying "Cockles and mussels alive, alive O!"

I am a fishmonger, and sure 'tis no wonder,  
for so were my father and mother before.  
And they both wheeled their barrows through streets broad and narrow,  
crying "Cockles and mussels alive, alive O!"

"Alive, alive O! Alive, alive O!"  
crying "Cockles and mussels alive, alive O!"

She died of a fever, and no one could save her.  
And that was the end of sweet Molly Malone.  
But... my ghost wheels a barrow, through streets broad and narrow,  
crying "Cockles and mussels alive, alive O!"

"Alive, alive O! Alive, alive O!"  
crying "Cockles and mussels alive, alive O!"  
"Alive, alive O! Alive, alive O!"  
crying "Cockles and mussels alive, alive O!"

## 4. Molly – The Fishmonger

### English Folk Ballad

*This is a ballad about a young woman named Molly Malone who plies her trade as a fishmonger in the streets of Dublin, Ireland. This is a family business which her parents did before her. Sadly, Molly dies of a fever. But...her ghost reappears with the wheelbarrow, still selling fish!*

*In this presentation, the three singers represent Molly Malone (Contralto) and her parents (Soprano and Mezzo-Soprano), who double as the storytellers. Molly also sings as her ghost (!). A central prop is an old wheelbarrow, which Molly wheels as she sells fish.*

*The wheelbarrow is placed near one side of the stage, where Molly stands during the singing of the verses. The other singers sing from the other stage side. During the refrains, all three singers stand together at front center stage.*

MOLLY MALONE (M) enters, pushing a wheelbarrow (filled with fake fish).

At a flowing tempo ♩ = 120

["Molly" theme]

*gently, as a ballad accompaniment*

*with slight pedal*

6

(C) *mf* **A** VERSE 1

In Dub - lin's fair cit - y, \_\_\_ where the girls are so pret - ty, \_\_\_ I first set my

**A**

## MOLLY (M) curtsies and pushes the wheelbarrow a bit.

12

S *mf*  
As she

M *p daintily*  
la la la la la la la la la la la

C *looking at MOLLY* *(mf)*  
eyes on sweet Mol-ly Ma-lone. As she

["Molly" theme]

17 **B**

S wheeled her wheel - bar - row\_ through streets broad and nar - row,\_ cry - ing "Cock - les\_ and

M *from afar p*  
"Cock - les...\_

C wheeled her wheel - bar - row\_ through streets broad and nar - row,\_ cry - ing "Cock - les\_ and

**B**

22 *with energy f*

S mus - sels, a - live, a - live O!" "A -

M *mf* mus - sels... live, a - live O!"

C *with energy f* mus - sels, a - live, a - live O!" "A -

[“Molly” theme]

Selling the fish

27 **C** **REFRAIN**

S live, a - live O!" "A - live, a - live

M *f with energy* "O!" "O!"

C live, a - live O!" "A - live, a - live

**C**

*f with energy*

32

S O!" cry - ing "Cock - les \_\_\_ and mus - sels, \_ a -

M "O!" "O!" "Cock - les... \_ mus - sels...

C O!" cry - ing "Cock - les \_\_\_ and mus - sels, \_ a -

37

S live, a - live O!"

M live, a - live O!"

C live, a - live O!"

[“Molly” theme] D

42

*rit.* (M) *mf* **E** Slower, freely

She holds up (displays) a fish from her wheelbarrow.

I \_\_\_ am a fish - mon - ger, \_ and \_ sure 'tis no

*rit.* **E** Slower, freely



shakes fish  
with delight

gestures to her parents (S and C)

parents hold up  
and shake fish

48

M

won - der, — for so were my fath - er and moth - er be - fore.

8<sup>va</sup>

Red.

54

M

— And they both wheeled their bar - rows — through streets broad and nar - row, — cry - ing

(8<sup>va</sup>)

loco

Red.

They all pretend to push wheelbarrows.

59

S

M

C

mf accel. a tempo (♩ = 120)

“Cock - les... — mus - sels... live, a - live O!”

“Cock - les — and mus - sels, — a - live, a - live O!”

mf

“Cock - les... — mus - sels... live, a - live O!”

accel. a tempo (♩ = 120) [“Molly” theme]

**G** REFRAIN

64 *f with energy*

S "A - live, a - live O!" "A - live, a - live

M "O!" "O!"

C "A - live, a - live O!" "A - live, a - live

**G**

*f with energy*

70

S O!" cry - ing "Cock - les \_\_\_ and mus - sels, \_ a -

M "O!" "O!" "Cock - les... \_ mus - sels...

C O!" cry - ing "Cock - les \_\_\_ and mus - sels, \_ a -

75 H *rit.*

S live, a - live O!"

M live, a - live O!"

C live, a - live O!"

["Molly" theme] H *rit.*  
*mf*

81 *(rit.)* Molly dies I VERSE 3

S She\_ died of a fe - ver, \_ And\_

C and\_ no one could save her. And

*(rit.)* I

87

S that was the end of sweet Mol - ly Ma - lone. *as a sigh*

C that was the end of sweet Mol - ly Ma - lone. *as a sigh*

*mf* *p* *8va* *sub* *ped.*

Molly comes back to life!

Free measure *mf* **Moderate tempo**

M 93 *p* But... but... but... BUT... my

Free measure **Moderate tempo**

(*Reo.*)

94 **J** *pp* as a ghost in the distance *p*

S Ooh Ooh "Cock - les... \_

M ghost wheels a bar - row, \_ through streets broad and nar - row, \_ cry - ing "Cock - les \_ and

C *pp* as a ghost in the distance *p*

Ooh Ooh "Cock - les... \_

*in a ghostly manner*

**J** *p*

with slight pedal

99 *accel.* *mp* *mf* *f with much energy* **K** *a tempo* (♩ = 120)

S mus - sels... live, a - live O!" "A - live, a - live O!"

M mus - sels, a - live, a - live O!" "O!" "O!"

C *mp* *mf* *f with much energy* *f with much energy*

mus - sels... live, a - live O!" "A - live, a - live O!"

*accel.* **K** *a tempo* (♩ = 120)

*mf* *f*

with more pedal

105 *mf* **L**

S "A - live, a - live O!" cry - ing "Cock - les and

M "O!" "O!" "Cock - les..."

C "A - live, a - live O!" cry - ing "Cock - les and

*mf* **L**

111 *accel.* *f*

S mus - sels, - and cock - les — and mus - sels, - and cock - les — and mus - sels, - a -

M mus - sels... cock - les... mus - sels... cock - les... mus - sels...

C mus - sels, - and cock - les — and mus - sels, - and cock - les — and mus - sels, - a -

*accel.*

116 **Quickly** *ff*

S live, a - live, a - live — O!"

M live, a - live, a - live — O!"

C live, a - live, a - live O!"

**Quickly** *f* *ff*

Everyone holds up and shakes a fish triumphantly!



## *The Fox*

The fox went out on a chilly night,  
she prayed to the Moon to give her light,  
for she had many a mile to go that night  
before she reached

the town-o, town-o, town-o.  
Many a mile to go that night  
before she reached the town-o.

She ran till she came to a great big pen.  
The ducks and the geese were kept therein.  
She said, “a couple of you  
gonna grease my chin  
before I leave this town-o, town-o, town-o.”  
“A couple of you gonna grease my chin  
before I leave this town-o.”

She grabbed the grey goose by the neck,  
and threw a duck across her back;  
she didn't mind the quack, quack, quack,  
and their legs all a-dangling  
down-o, down-o, down-o.  
She didn't mind the quack, quack, quack,  
and their legs all a-dangling down-o.

Then Old Mother Flipper-Flopper  
jumped out of bed;  
out of the window she cocked her head,  
crying, “John! John! The goose is gone,  
and the fox is on the town-o, town-o, town-o.”  
“John! John! The goose is gone,  
and the fox is on the town-o.”

Then John he went to the top of the hill,  
He blew his horn both loud and shrill.  
The fox said, “I'd better flee with my kill,  
or they'll soon be on  
my trail-o, trail-o, trail-o.”  
The fox said, “I'd better flee with my kill,  
or they'll soon be on my trail-o.”

She ran till she came to her cozy den;  
there were the little ones, eight, nine, ten,  
saying “Mom, Mom, go back again,  
'cause it must be a mighty  
fine town-o, town-o, town-o.”  
“Yes, yes, go back again,  
'cause it must be a mighty fine town-o.”

Then the fox, a good wife, without any strife,  
cut up the goose with a carving knife.  
They never had such a feast in their life...  
and the little ones chewed on the bones-o, Bones-o!



## 5. The Fox

### Middle English Poem

*The Fox, a crafty (vulpine) wife, heads off to town to fetch dinner for her family. Arriving at Farmer John's home, she finds ducks and geese kept in a pen. Selecting one of each as her choices, she heads back to her den, where the tasty meal is enjoyed by all. [Shopping on the farm is not so very different from today's supermarket experience!]*

*The voices in this song are often narrative, describing the hunting venture. But also, the singers portray "Old Mother Flipper-Flopper" (the farm wife – Contralto), the Fox herself (Soprano) and then, in the den, the little fox babies ("eight, nine, ten" – Mezzo-Soprano and Contralto).*

*The new dramatization of this traditional ballad enjoys interjecting contemporary props into the farm-oriented lyrics. The fox pushes a grocery cart as she enters. Her "foxy" attire includes very high heels! Perhaps a "smart phone" with GPS might be used as guidance to the farm. "Old Mother Flipper-Flopper" calls her husband on her cell phone. The little foxes might wear their headphones (for MP3 players), as they "groove" listening to their music.*

The three foxes enter separately, first **C**, followed by **M** then **S**.  
A new fox appears with each repetition of the first 4 measures.  
They join together to sing.

All foxes are on stage.

Quickly ♩ = 126 repeat 3 times last time

The score consists of three systems. The first system is a piano introduction in G major, 2/4 time, marked 'Quickly' with a tempo of 126. It features a melody in the right hand and a bass line in the left hand, both starting with a mezzo-forte (*mf*) dynamic. The melody is repeated three times, with the final time being the last. The second system shows the vocal entries for Mezzo-Soprano (M) and Contralto (C). The Mezzo-Soprano part begins at measure 7 with the lyrics 'The fox... the fox... the' and is marked with a mezzo-forte (*mf*) dynamic. The Contralto part enters at measure 7 with the lyrics 'The fox... the fox... the' and is also marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues throughout, providing harmonic support for the vocal lines.

## A VERSE 1

13

M fox... She prayed to the moon to give her

C fox went out on a chill-y night. She prayed to the moon to give her

A [Fox running motive]

18

M light, for she had man-y a mile to go that night be - fore she reached the town - o,

C light, for she had man-y a mile to go that night be - fore she reached the town - o,

[Fox running motive]

23 *mf* *f*

S town - o, town - o. Man - y a mile to go that night be - fore she reached the

M town - o, town - o. Man - y a mile to go that night be - fore she reached the

*f*

*sfz*

29 **B**

S town - o.

M town - o.

C town - o.

[Fox running motive]

*mf*

35 **C** **VERSE 2**

S Ah

M She ran... The

C She ran till she came to a great big pen. The

*mf* with energy

*mf*

*much running!*

**C**

40

S Oo

M ducks and the geese were kept there - in, she said "A cou-ple of you gon-na grease my chin be -

C ducks and the geese were kept there - in, she said "A cou-ple of you gon-na grease my chin be -

45 *(mf)* *f*

S town - o. town - o." "A cou - ple of you gon - na grease my

M C fore I leave this town - o, town - o. town - o." "A cou - ple of you gon - na grease my

*gliss* *f*

51 **D** *rit.*

S chin \_\_\_\_ be - fore I leave this town - o."

M C chin \_\_\_\_ be - fore I leave this town - o."

**D** *rit.*

57 *Slightly slower, more freely* **E** VERSE 3 *(f)*

M C She grabbed the grey goose by the neck,

*Slightly slower, more freely* **E**

*(f) emphatically*

(rough vowel sound, *f*) as if wringing a duck's neck

63

S aah, aah, aah, ooh, ooh, ooh,

M and threw a duck a - cross her back; she did - n't mind the

C

68 *poco accel.*

S quack, quack, quack, down - o, down - o.

M quack, quack, quack, and the legs a - dan - gl - ing down - o, down - o, down - o.

C

*poco accel.*

gliss.

73 *a tempo* (♩ = 120) [F]

S She did - n't mind the quack, quack, quack, and the legs a - dan - gl - ing down - o.

M She did - n't mind the quack, quack, quack, and the legs a - dan - gl - ing down - o.

C

*a tempo* (♩ = 120) [F]

60

78

S

M

C

*mf*

*distressed, "in a tizzy"*

83

**G** VERSE 4

S

C

*mf*

*mf with energy*

(S)

Ah

Then Old Moth-er Flip-per-Flop-per jumped out of bed.

**G**

88

S

M

C

*f*

*(wringing her hands in despair)*

*f* full "mature" voice

C grabs her cell phone to call her husband

Out of the win-dow she cocked her head,

Out of the win-dow she cocked her head, "John! John! The goose is gone, and the

S and M grab their cell phones as well.

all wringing hands in despair

93

S M *mf* town - o, town - o." "John! John! The

C fox is in the town - o, town - o, town - o." "John! John! The

*mf* *f* *gliss.*

98

S M Goose is gone, and the fox is on the town - o." [H]

C Goose is gone, and the fox is on the town - o." [H]

103

S M Final wringing of hands *rit.* Slightly slower

C Slightly slower [Horn calls]

*rit.* (*f*)

108 **I** VERSE 5 *f* (as a Horn flourish) *tr*

S Ah \_\_\_\_\_

M *f*

C Then John he want to the top of the hill, \_\_\_\_\_ He blew his horn both

**I** *tr*

113 *tr*

S loud and shrill. The fox said "I'd bet - ter flee with my kill or they'll soon be on my

M *tr* *tr*

C loud and shrill. \_\_\_\_\_

118 *accel.* *mf* *f* *a tempo* (♩ = 120)

S trail - o, trail - o, trail - o." The fox said "I'd bet - ter flee with my

M *mf* *f*

C trail - o, trail - o." The fox said "I'd bet - ter flee with my

*accel.* *mf* *f* *a tempo* (♩ = 120)

*gliss.*



123 J

S kill, \_\_\_\_\_ or they'll soon be on my trail - o."

M kill, \_\_\_\_\_ or they'll soon be on my trail - o."

C kill, \_\_\_\_\_ or they'll soon be on my trail - o."

Mrs. Fox (S) runs home to her den. The baby foxes (M and C) put on headphones for their MP3 players and "groove" to their music.

Baby Foxes sway in time to the music.

129 [Fox running motive]

*mf* lightly, rhythmically, as a dance

135 K VERSE 6

S *mf* She ran till she came to her co-zy den; \_\_\_\_\_ there were the lit-tle ones, *(mf)*

M *p* lightly (in a child's voice)

C la la la *p* lightly (in a child's voice)

la la la

K

141

S  
eight, nine, ten.

M  
eight, nine, ten... say - ing “Mom, Mom, go back a - gain ’cause it must be a might - y fine

C  
eight, nine, ten... say - ing “Mom, Mom, go back a - gain ’cause it must be a might - y fine

*(p)*

*(p)*

8<sup>va</sup>

146

S  
town - o, town - o.” “Yes, yes, go back a - gain, \_\_\_ ’cause it

M  
town - o, town - o, town - o.” “Yes, yes, go back a - gain, \_\_\_ ’cause it

C  
town - o, town - o, town - o.” “Yes, yes, go back a - gain, \_\_\_ ’cause it

*mf* enthusiastically

*mf* enthusiastically

*mf* enthusiastically

8<sup>va</sup>

*loco*

*mf*

*slurs*

152 *rit.* **Slower** *f*

S must be a might-y fine town - o." Now the

M must be a might-y fine town - o." Now the *f full voice*

C must be a might-y fine town - o." Now the *f full voice*

*rit.* **Slower**

**L** VERSE 7 Foxes grab eating utensils

157 *with finality*

S fox, a good wife, — with - out an - y strife, cut up the goose with a carv - ing

M fox, a good wife, — with - out an - y strife, cut up the goose with a carv - ing

C fox, a good wife, — with - out an - y strife, cut up the goose with a carv - ing

*(sharpening a knife)*

**L**

## carving knife gestures

164 *rit.* **M** Start slowly *accel. poco a poco*

S  
kni - i - ife. They nev - er had such a feast in their life...

M  
kni - i - ife. They nev - er had such a feast in their life...

C  
kni - i - ife. They nev - er had such a feast in their life... and the lit - tle ones chewed,

*rit.* **M** Start slowly *accel. poco a poco*

*8<sup>va</sup>* *loco* *p* *f* *p*

171 (*accel.*) *p* *cresc.*

S  
lit - tle ones chewed, lit - tle ones chewed, lit - tle ones chewed on the

M  
*p* *cresc.*  
lit - tle ones chewed, lit - tle ones chewed, lit - tle ones chewed, lit - tle ones chewed on the

C  
*cresc.*  
lit - tle ones chewed, lit - tle ones chewed, lit - tle ones chewed, lit - tle ones chewed on the

(*accel.*)

In celebration of dinner!

**Quickly**

*rit.*

Raise and shake  
dinner bones  
triumphantly

176 *f*

S  
bones - - - o, bones - o!

M  
bones - - - o, bones - o!

C  
bones - - - o, bones - o!

*f*

**Quickly**

*rit.* *ff* *8va*

(*Rec.*) *Rec.*

3'40"

*Barbara Allen*

In Scarlet Town, where I was born, there was a fair maid dwelling,  
made every youth cry “Well-a-day!” Her name was Barbara Allen.

’Twas in the merry month of May, when green buds they were swelling,  
Sweet William on his deathbed lay, for love of Barbara Allen.

He sent his servant unto her, to the place where she was dwelling.  
“Oh, you must come to his deathbed now, if you be Barbara Allen.”

So slowly, slowly got she up, and slowly came she nigh him.  
The only words that she said to him: “Young man, I think you’re dying.”

He turned his face unto the wall, and death was in him welling.  
“Adieu, adieu, to all my friends. Be kind to Barbara Allen.”

As she was walking o’er the fields, she heard the death bell knelling.  
And every stroke it seemed to say: “Hard-hearted Barbara Allen!”

“Oh mother, mother, make my bed, and make it long and narrow.  
Sweet William died for me today. I’ll die for him tomorrow.”

They buried Barbara in the old churchyard. Sweet William lay beside her.  
And from his grave grew a red, red rose. And from her grave, a briar.

They grew and grew to the steeple top ‘till they could grow no higher.  
And there they twined in a lovers’ knot – the red rose and the briar.

## 6. Barbara Allen

### English Ballad

“Barbara Allen” (or, “Barb’ry Allen”) is an English ballad. The main character (Barbara) is a much-admired young lady whose beauty leads those who see her to exclaim “Well-a-day!” (meaning “great happiness today!”). Sweet William, a rejected suitor, dies of a broken heart. Barbara shows little sympathy. But she later realizes that she loves him, so she, too, dies of a broken heart. The two young people are buried side-by-side in the churchyard. From their graves grow the vines of rose and briar, which entwine in a lovers’ knot.

The dramatization of this ballad portrays three characters: Barbara (Soprano), her mother (Mezzo) and Sweet William (Contralto). The various images from the lyrics (church bell tolling, Barbara slowly walking over to visit William on his deathbed, the rose and the briar) all find their way into the musical expression. A special element is the final gesture where the three singers join their arms together overhead, as the rose and briar vines reaching skyward.

Before the start of the music, **C** and **M** come to center to stage. They face each other, and, raising their hands, form a “Rose Garden Trellis” through which **S** will dance.

**S** comes on stage. Dancing gaily, she scatters rose petals in the air. She passes through the “trellis” formed by **C** and **M**.

Dance tempo ♩ = 120

**A** “Frivolous” section

*p*

la la la la la la la la

Dance tempo ♩ = 120

**A**

*p* lightly, frivolously

4

la la

*rit.*

*rit.*

Ballad tempo ♩ = 100

B VERSE 1

7 *mf* ballad style (not personal expression)

C In Scar-let town,\* where I was born, There was a fair maid dwel-ling, \_ made

Ballad tempo ♩ = 100

gently rolling chords,  
as a guitar accompaniment

B

*mf*

with pedal

13 (responding to C) *mf*

M "Well - a - day!" Her name was Bar - bara Al - len. \_

C ev-'ry youth cry \_ "well - a - day!" Her name was Bar - bara Al - len. \_

S returns to dance.

C "Frivolous" section ♩ = 120

18 *p* *rit.*

S la

C "Frivolous" section ♩ = 120

*rit.*

*p*

\*Thought to be the city of Reading, UK



With gentle motion ♩ = 100 **D** VERSE 2

22 *(mf) ballad style*

M *(mf) ballad style*

C *(mf) ballad style*

'Twas in the mer - ry month of May, when green buds they were

With gentle motion ♩ = 100 **D** *merrily*

*mf*

with pedal

27

M

C

swel - ling, Sweet Wil - liam on his death - bed lay, for love of Bar - bara Al - len. —

swel - ling, Sweet Wil - liam on his death - bed lay, for love of Bar - bara Al - len. —

**E** "Frivolous" section ♩ = 120

32 *p* *rit.*

S

la la la la la la la la la la la la — la la la la la la la la la la

**E** "Frivolous" section ♩ = 120 *rit.*

*p*

36 **Ballad tempo** ♩ = 100 F VERSE 3

*(mf)*

C

He sent his ser - vant un - to her, \_\_\_ to the place where she was

**Ballad tempo** ♩ = 100 F

*mf*

41 *, mf with urgency*

M

"Oh, you must come \_\_\_ to his death - bed now, if you be Bar - bara Al - len." \_

C

dwel - ling. \_

G "Frivolous" section ♩ = 120

46 *p* *rit.*

S

la la la la la la la la la la la \_\_\_ la la la la la la la la la la

G "Frivolous" section ♩ = 120 *rit.*

*p*

50 **Slowly** ♩ = 80 **H** **VERSE 4**

*p*

S So slow - ly, slow - ly got she up, and slow - ly came she

*pp in the background*

M slow - ly... got she up... came she

C

**Slowly** ♩ = 80 **H**

*p*

with pedal

55 **Faster dance tempo** ♩ = 120 *mf* perky, with insensitivity

S nigh him... The on - ly words that she said to him: "Young man, I think you're dy - ing." -

M nigh him... *mf*

C **Faster dance tempo** ♩ = 120 with insensitivity *mf*

**I** S continues her gaiety of scattering rose petals.

60 *rit.* *p* sadly

C He turned his

*gaily* **I** *rit.*

**J** VERSE 5

64 Ballad tempo ♩ = 100

M *p* sadly "A -

C face un - to the wall, and death was in him wel - ling. — "A -

**J** Ballad tempo ♩ = 100

68

M dieu, a - dieu, to all my friends. Be kind to Bar - bara Al - len." —

C dieu, a - dieu, to all my friends. Be kind to Bar - bara Al - len." —

**K** "Frivolous" section ♩ = 120

72 *p* *rit.*

S la

**K** "Frivolous" section ♩ = 120

*p* *rit.*

76 **Ballad tempo** ♩ = 100 L VERSE 6

*mf*

M  
C

As she was walk - ing o'er the fields, she heard the death bell

**Ballad tempo** ♩ = 100 L

*mf*

81

M  
C

knel - ling. \_\_\_\_\_ And ev - 'ry stroke it \_\_\_\_\_ seemed to say: "Hard - heart-ed Bar - bara

*ominously*

86 M

*mf* \_\_\_\_\_ *f*

S

And ev - 'ry stroke it seemed to say: "Hard - heart-ed Bar - bara Al - len!" \_

M  
C

Al - len!" \_ And ev - 'ry stroke it seemed to say: "Hard - heart-ed Bar - bara Al - len!" \_

M

VERSE 7

91 *rit.* (*f*) *in anguish* **N** *Slowly* ♩ = 80

S "Oh moth - er, moth - er, make my

*rit.* **N** *Slowly* ♩ = 80

*in anguish* (*f*)

95 *p tenderly* >

S bed, and make it long — and nar - row. — Sweet Wil - liam died for

*p tenderly*

99 *mf*

S me to - day. I'll die for him to - mor - row. — Sweet Wil - liam died for

*mf*

103 *rit.* (*f*) *a tempo* ♩ = 80 **O** *mf*

S me to - day. I'll die for him to - mor - row. —

*rit.* *a tempo* ♩ = 80 **O** *mf peacefully*

VERSE 8

107 *mf* peacefully **P** Same tempo (Slowly ♩ = 80)

M They bur - ied Bar - bara in the old church - yard. Sweet Wil - liam

C They bur - ied Bar - bara in the old church - yard. Sweet Wil - liam

**P** Same tempo (Slowly ♩ = 80)

111

M lay be - side her. And

C lay be - side her. And from his grave grew a red, red rose.

*delicately*

115 **Q** *accel. poco a poco*

M from her grave, a bri - ar.

**Q** *accel. poco a poco*

*cresc. poco a poco (to m. 128) (as the vines grow)*

*And.*

## VERSE 9

R With motion ♩ = 100

118 (*accel.*)

M *(mf)* They grew and grew to the stee - ple

C *(mf)* They grew and grew to the stee - ple

(*accel.*)

(*cresc.*)

R With motion ♩ = 100

121

M top 'till they could grow no high - er. — And

C top 'till they could grow no high - er. — And

(*cresc.*)

124 C and M join hands in the "Rose Garden Trellis" formation (from the beginning).

M there they twined in a lov - er's knot - the red rose and the

C there they twined in a lov - er's knot - the red rose and the

(*cresc.*)

Ped.



S joins with C and M in a three-way trellis.

127

**S** **Slower** *f* *a tempo* (♩ = 120)

S: And there they twined in a lov - ers' knot - the red rose

M: bri - ar. And there they twined in a lov - ers' knot - the red rose

C: bri - ar. And there they twined in a lov - ers' knot - the red rose

**S** **Slower** *f* *a tempo* (♩ = 120)

(cresc.) *f*

(Ped.)

131

*rit.* **Hold pose** *p*

S: and the bri - ar.

M: and the bri - ar.

C: and the bri - ar.

*rit.*

(Ped.)