

benjamin  
britten

**Folksong Arrangements: Volume 1 – British Isles**

medium voice and piano

BOOSEY & HAWKES

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## CONTENTS

	<i>Page</i>
1. The Salley Gardens ... ..	1
2. Little Sir William ... ..	4
3. The Bonny Earl o' Moray ... ..	6
4. O Can Ye Sew Cushions? ... ..	8
5. The Trees They Grow So High ... ..	10
6. The Ash Grove ... ..	16
7. Oliver Cromwell ... ..	20

To Clytie Mundy

# 1. The Salley Gardens

Irish Tune

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\*Words by  
W. B. Yeats

arranged by  
Benjamin Britten

Commodo (♩ = 86)

*sempre p e legato*

VOICE

PIANO

*sempre sostenuto*

*pp*

*espress.*

Down

by the Sal-ley.. gar - dens my love and I did meet, She

passed the Sal-ley.. gar - dens with lit - tle snow - white feet. She

*più f*

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H. 15760

bid me take love ea - sy as the leaves grow on... the tree, But

*più f* *dim.*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a melodic phrase in G minor, marked with a slur. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *più f* and *dim.*

I be-ing young and fool - ish with her did... not a - gree.

*ppp* *pp*

Detailed description: This system contains the next two lines of music. The vocal line continues the melody. The piano accompaniment maintains the eighth-note pattern. Dynamics include *ppp* and *pp*.

*più sonore*

In a field..... by the

*poco più f*

Detailed description: This system contains the third and fourth lines of music. The vocal line has a longer note value in the first measure of the second line. The piano accompaniment features a *poco più f* dynamic marking.

ri - ver my love and I did stand, And on my... lean - ing..

Detailed description: This system contains the final two lines of music on the page. The vocal line concludes with a melodic phrase. The piano accompaniment continues with the established rhythmic pattern.

shoul - der she... laid her... snow - white hand; She

*cresc.*

bid me... take life ea - sy as the grass grows on... the...

*pp*

weirs, But I was young and fool - ish, and now am... full of

*pp*  
*ppp*

tears.

*pp*  
*rall.*  
*ppp*

To William Mayer

## 2. Little Sir William

Somerset Folk Song

Allegretto con moto ( $\text{♩} = 68$ )

PIANO

*mf*

*p* (*poco a poco più f*)

1. Eas-ter day was a ho - li - day Of all days in the year, And...  
 2. -ma went to the School wife house And knock-èd at the ring, Say-ing,  
 3. School wife o - pen'd the door and said "He is not here to - day. He is  
 4. -ma went to the Boyne wa - ter That is so wide and deep, Say-ing,

*p* (*poco a poco più f*)

all the lit-tle schoolfellows went out to play, But Sir Wil - liam was not there.  
 "Lit-tle Sir Wil- liam if you are there, Pray let your mo-ther in!"  
 with the lit-tle schoolfellows out on the green..... Playing some pret-ty play!"  
 "Lit-tle Sir Wil- liam if you are there, Oh pi-ty your mo-ther's weep!"

*leggiero*

1. 2. 3. *più f* 4

2. Mam-  
3. The  
4. Mam- *rf* *rf* *sf* *moltodim.*

*poco meno mosso*  
*ppp*

5. "How can I pi-ty your weep, mo-ther And I so long in pain? For the  
home; go home my mo-ther dear And pre- pare my wind- ing sheet, For to -

*ppp sostenuto*

*una corda*

lit- tle pen knife sticks close to my heart And the School wife hath me slain.  
-morrow morning be - fore 8 o'clock, You... with my body shall meet.

6. Go  
7. And

*legatis.*

*a tempo*  
*pp dolce*

lay my Prayer Book at my head, And my gram- mar at my feet, that...

*pp*

all the little schoolfellows as they pass by May read them for my sake?"

*ppp*

*leggiero*

To Mildred Tilley

# 3. The Bonny Earl o' Moray

Scottish Tune

Grave (♩ = 48)

*pp* (2nd time *più f sempre*)

VOICE

PIANO

Ye Hie-lands and ye Low-lands, ... O  
O wae tae ye, Hunt-ley, ..... And

*pp* (2nd time *più f sempre*)

*con Ped.*

where hae ye been? They hae slain the Earl o' Mo-ray, ..... And  
where-fore did ye sae? I ..... bade ye bring him wi' you And for -

laid him on the green. He was a brow gal-lant And he  
-bade ye him to slay. He was a brow gal-lant And he



*sf* *più p*

rade at the ring; And the bon-nie Earl o' Mo-ray..... He  
 played at the glove; And the bon-nie Earl o' Mo-ray..... He

*caloroso*

*pp* *sempre cresc. molto*

might hae been a King. O lang will his La - dy Look  
 was the Queen's love!

*più p* *pp cresc. molto sempre*

frae the Cas-tle Doune, Ere she see the Earl o' Mo-ray come

sound-in' thru' the toon.....

*ff* *p* *pp*

To Meg Mundy

## 4. O can ye sew cushions?

Scottish Tune

Allegretto con moto (♩ = 84)

*molto p sempre*

VOICE

1. O  
2. I've

PIANO

can ye sew cush - ions and can ye sew sheets And  
placed ..... my cra - dle on yon hil - ly top And

can ye... sing... bal - lu - low... when the bairn greets? and  
aye as... the... wind blew my... cra - dle did rock. O

hie and baw, bir - die, and hie and baw lamb, And  
 hush - a - by, ba - bie, O baw li - ly loo, And

*rf*

hee and baw bir - die, my bon - nie wee lamb.  
 hee and baw bir - die, my bon - nie wee doo.

*dim.*

*pp*

*p poco animato (ritmico)*

Hie - o wie - o what will I do wi' ye? Black's the life that I lead wi' ye

*poco animato*

*p*

*ppp*

Ma - ny o' you, lit - tle for to gi' ye, Hie - o wie - o what will I do wi' ye?

*molto rit.*

*ppp*

*molto rit.*

*una corda*

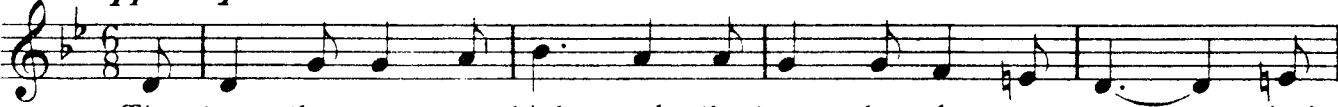
# 5. The trees they grow so high

Somerset Folk Song

Poco allegretto (♩. = 76)

*pp semplice*


VOICE




The trees they grow so high and the leaves they do grow green,.... And




ma - ny a cold win - ter's night my love and I..... have seen. Of a cold win - ter's



night, my love, you and I a - lone have been, Whilst my bon - ny boy is young he's a - grow -




- ing. *pp* Grow - ing, grow - ing, Whilst my bon - ny boy is young he's a - grow - ing. .... O



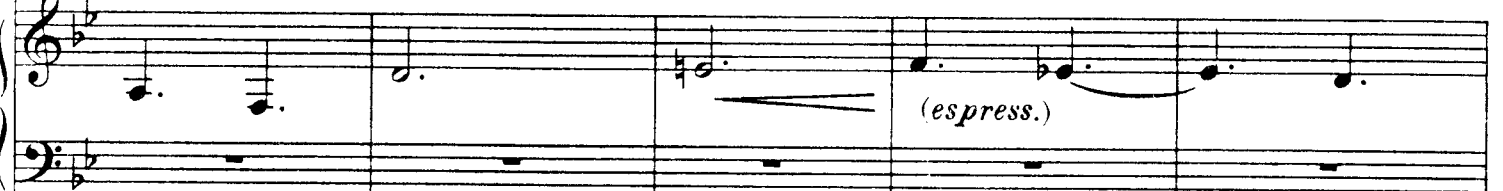
*sempre pp* fa - ther, dea - rest fa - ther, you've done to me great wrong. .... You've tied me to a



*ppp legatissimo*



boy..... when you know he is..... too young. O daugh - ter, dea - rest daugh - ter, if you



(*espress.*)

wait a lit-tle while, A la-dy you shall be while he's grow - ing.

Grow-ing, grow-ing, a la-dy you shall be while he's grow - - ing. .... I'll

*dim.*

*poco più f*

send your love to col - lege all for a year or two ..... And then in the

*pp espress. e legatis. sempre*

mean - time... he . will do... for you; I'll buy him white rib - bons tie them

*(espress.)*

round his bon - ny waist..... To let the la - dies know that he's mar - - -

- ried. Mar - ried, mar - ried... to let the la - dies know that he's

*mp più animato*  
mar - - - ried..... I went up to the col - lege and I looked o-ver the

*mp più animato*

wall,..... Saw four and twen - ty gen - tle-men play - ing at bat..... and

*più*

ball. I called for my true love, but they would not let him

come, All be-cause he was... a young boy and grow - - - ing.

Grow - ing, *sost.* grow - ing, all be-cause he was a young boy and grow - - -

- ing. *pocof* At the age of six - teen, he was a mar-ried man..... And

*cresc.* *f* *poco*

at the age of se - ven - teen he was fa - ther to..... a son..... And at the age of

*cresc.* *f* *espress.*

*a poco dim.*

eigh - teen the grass grew o - ver him, Cru - el death soon put an end to his

*dim.*

*p*

grow - - - ing, Grow - ing, grow - ing, cru - el death soon put an

*p sempre più*

*marcato*

*pp come prima*

end to his grow - - - ing. And now my love is dead and

*ppp come prima*

*morendo il basso*



in his grave doth lie..... The green grass grows o'er him so ve - ry, ve - ry

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "in his grave doth lie..... The green grass grows o'er him so ve - ry, ve - ry". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes dynamic markings such as *mf* and *mfz*.

high. I'll sit and I'll mourn his fate un - til the day I

*dim.*

*dim.*

*morendo il basso*

The second system continues the vocal line with the lyrics "high. I'll sit and I'll mourn his fate un - til the day I". The piano accompaniment includes a *dim.* marking and a *morendo il basso* instruction at the end of the system.

die, and I'll watch all o'er... his child while he's grow - - - ing,

The third system features the vocal line with lyrics "die, and I'll watch all o'er... his child while he's grow - - - ing,". The piano accompaniment continues with various musical notations.

Grow - ing, grow - ing and I'll watch all o'er his child while he's grow - ing.

*ppp*

*senza rall.*

The fourth system concludes the vocal line with the lyrics "Grow - ing, grow - ing and I'll watch all o'er his child while he's grow - ing." The piano accompaniment includes a *ppp* marking and a *senza rall.* instruction.

# 6. The Ash Grove

Welsh Tune

Andantino ♩ = 84

VOICE

*ppp legatissimo*

Down yon-der green

PIANO

*ppp legatissimo*

*sempre ppp (senza . . .)*

val - ley where stream-lets me - an - der, When twi - light is... fa - ding, I

*. cresc. e dim.)*

pen - sive - ly rove, Or at the bright noon-tide in so - li - tude

*ppp*

wan - der A mid the dark shades of the lone - ly Ash - grove. 'Twas

*più f*

*più f*

there while the black-bird was joy - ful - ly.... sing - ing, I first met my....

dear one, the joy of my heart; A - round us for glad - ness the

*ppp*

blue - bells were ring - ing. Ah! then lit - tle...thought I how soon we should

part. *poco f ma sempre mezza voce* Still glows the bright

*cresc. e più sonore* *pp*

*con Ped.*

sun - shine o'er val - ley... and... moun - tain, Still war - bles... the...

*espress.*

black - bird his note from the tree; Still trem - bles the...

*marc.*

moon - beam on stream - let..... and... foun - tain, But what are... the...

*cresc.*

beau - ties of na - ture to me. With sor - row, ... deep

*cresc.*

sor - row, my bo - som... is..... la - den All day I..... go.....

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "sor - row, my bo - som... is..... la - den All day I..... go.....". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, often with slurs and ties.

mourn - ing in search of my love. Ye ech - oes, O

*f* *pp*

*molto espress.* *pp*

The second system continues the musical score. The vocal line has lyrics "mourn - ing in search of my love. Ye ech - oes, O". The piano accompaniment includes dynamic markings: *f* (forte) at the beginning and *pp* (pianissimo) later. There is also a marking *molto espress.* (molto espressivo) in the piano part. The piano part features a complex texture with many sixteenth notes and slurs.

tell me, where is the sweet mai - den? She sleeps 'neath the... green turf down

The third system of the musical score has the vocal line with lyrics "tell me, where is the sweet mai - den? She sleeps 'neath the... green turf down". The piano accompaniment continues with a similar rhythmic pattern, featuring many slurs and ties across the staves.

by the Ash - grove.

*dim.* *molto rall.* *ppp*

The fourth and final system on this page has the vocal line with lyrics "by the Ash - grove.". The piano accompaniment includes dynamic markings: *dim.* (diminuendo), *molto rall.* (molto rallentando), and *ppp* (pianississimo). The piano part features a more melodic and slower-moving line in the treble, with a steady accompaniment in the bass.

## 7. Oliver Cromwell

Nursery Rhyme from Suffolk

Vivace (♩ = 160)

VOICE

PIANO

Musical score for the first system. The voice part is a single line with a treble clef. The piano part consists of two staves (treble and bass clefs) with a 2/4 time signature and a 6/8 feel. The piano part is marked *ff* and *ff pesante*. The tempo is Vivace (♩ = 160).

*con forza*

Ol - i - ver Crom - well lay bur - ied and dead,

Musical score for the second system. The voice part is a single line with a treble clef. The piano part consists of two staves (treble and bass clefs). The piano part is marked *sf*. The tempo is *con forza*.

Hee - haw - bur - ied and dead, There grew an old ap - ple tree o - ver his head,

Musical score for the third system. The voice part is a single line with a treble clef. The piano part consists of two staves (treble and bass clefs). The piano part is marked *f* and *sf*.

*ff* Hee - haw - o - ver his head. *sempre f* The

an-ples were ripe and rea - dy to fall; *ff* Hee - haw - rea - dy to fall; there

came an old wo-man to gath-er them all, *ff* Hee - haw - gath-er them all.

*f* Ol - i - ver rose and

*ff* gave her a drop, Hee - haw - *poco dim.* gave her a drop, which made the old wo-man go

*fpesante sf*

*mf* hip-pe-ty hop, Hee - haw - hip-pe-ty hop. *poco p* The

*dim. mf*

sad-dle and bri-dle, they lie on the shelf, Hee - haw - lie on the shelf, if you

*p sempre più*

*dim.* want an-y more you can sing it your-self *pp senza rit.* Hee haw - sing it your-self.

*pp*