



SIX FOLK SONGS

FROM NORFOLK

Voice & Piano
by

E.J. Moeran

VOCAL SCORE



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Royal Academy of Music Library

Manuscript Transcription & Score Preparation

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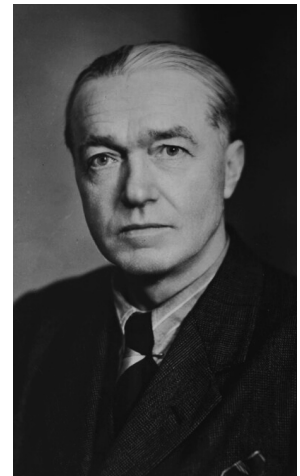
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Ernest John Moeran, known as Jack to his friends, was born in Heston, Middlesex on 31st December 1894, the second son of the Rev J. W. W. and Esther Moeran. Shortly after his birth the family moved to Bacton, in the remote Norfolk Fen Country. As a child he learned to play the violin and piano, and made some early compositional efforts while at Uppingham School (works he later destroyed).

In 1913 he enrolled at the Royal College of Music to study piano and composition under Sir Charles Stanford. His studies were cut short by the outbreak of war, and in 1914 he enlisted as a motorcycle despatch rider in the 6th (cyclist) Battalion of the Norfolk Regiment.

On 3rd May 1917, at Bullecourt in France, Moeran received a severe head injury, with shrapnel embedded too close to the brain for removal, and underwent what would now be considered primitive head surgery which involved the fitting of a metal plate into the skull. Unsurprisingly this was to affect him for the rest of his life.



After discharge from the services on a disability pension he returned briefly to teach at Uppingham before returning in 1920 to the Royal College, studying there under John Ireland. This period, one of the most active in his creative output, saw a number of important early works, including the String Quartet in A Minor, the First Rhapsody for orchestra, the Piano Trio, the Violin Sonata and a number of works for solo piano. Moeran had also by this time begun collecting folk songs, visiting pubs, especially in his native Norfolk, and noting down the old songs that were still to be heard at the time, something he was to partake in for the rest of his life. Some of these folksongs Moeran set to his own arrangements, and collections for a variety of solo and assemble vocal settings were to follow for the rest of his life. Of particular interest are the setting for voice and piano of Six Folksongs from Norfolk, Six Suffolk Folksongs and Songs from County Kerry.

By the middle of the 20's Moeran had struck up a close friendship with Philip Heseltine, better known under his pen-name as the composer Peter Warlock. In 1925, together with the artist Hal Collins, they rented a house in Eynsford, Kent, where they were to live together for three years of allegedly wild, drunken anarchy which brought them an assortment of musical and artistic visitors and the occasional attention of the local police. This period also saw an understandable decline in the regularity of Moeran's musical output. It is also thought that at Eynsford Moeran developed the alcoholism which too often overshadowed the rest of his life. On leaving the house as funds ran dry Moeran began to move towards a stylistic reappraisal which was to see him moving away from the earlier influence of composers such as Delius and Ireland, especially on his use of harmony. The first instrumental works to show signs of this were the Sonata for Two Violins and the String Trio, written during a period of ongoing illness and for the first time composed straight onto the page rather than through experimentation at the keyboard, as was the choral cycle Songs of Springtime.

It was also at this time that Moeran began to show a much greater interest in his Irish roots - his father was Dublin-born though raised in England, and Moeran had spent some time in Ireland while serving in the army, but it was not until the 1930's that Moeran really switched the influence on his compositions away from the Norfolk countryside and towards Ireland, particularly County Kerry in the far south west of the country. He became particularly fond of the small town of Kenmare, and for the rest of his life it was to here that he would return for musical inspiration. The work which was to occupy much of the 1930s had in fact been commissioned and started in 1924 - his Symphony in G Minor. Almost finished in the 20's, Moeran abandoned work on it, not to resume until 1934, and finally finish on January 24th 1937 in Kerry. The success of this major work seemed to boost Moeran's confidence, and almost immediately he began work on what has been seen by some as the Symphony's natural companion, the Violin Concerto. This piece, completed in 1942 after five years, is imbued with Irish spirit and lyricism, and whereas the Symphony is often wracked with gloom and despair, the Violin Concerto seems to offer hope and enlightenment in response. Once again the country was plunged into war, and one can only assume that this overshadowing of what was Moeran's finest compositional period has had a lot to do with his later obscurity. In 1945 he married the cellist Peers Coetmore and for her he wrote a Cello Concerto and Cello Sonata both of which are among the greatest of his musical achievements.

PREFACE

These six songs form a small part of a collection I have lately been making in East Norfolk.

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My best thanks are due to the above-mentioned singers, and also to Mr. George Lincoln, landlord of the "Windmill," Sutton, for his kind co-operation in providing facility for the noting of the songs.

E. J. MOERAN.

February, 1924.

As the 1940's wore on his health declined. Moeran was wrestling with a second symphony which seemed imminent at several points in time, yet was never completed and later disappeared. The marriage to Peers, never destined to be one of the great romances, was faltering, and his drinking continued. By 1950 he was living in increasingly poor health in Kenmare, worried that his mental instability would result in being certified insane, unable to concentrate for more than a short time.

On the afternoon of 1st December 1950, during stormy weather, he was seen to fall from the pier at Kenmare, and was dead on his recovery from the water. The cause of death was stated to have been a cerebral haemorrhage following a heart attack, and though there have been suggestions of suicide there is no direct evidence of this. He was buried shortly after in a well-attended funeral in Kenmare, where he was greatly loved. Following his death there has been fitful interest in recording and performing Moeran's music. The vast majority of his instrumental music has at some point been released commercially, though his excellent vocal output has been less favourably treated. Look for the Symphony and Concertos on mid-price Chandos and the String Quartets and Trio on a budget Naxos CD for starting points.

The greatest of Moeran's music has a rich lyricism often rooted in the folk songs of England and Ireland, though always original. He had a great command of orchestral and instrumental colour from the very earliest compositions, and was able to create moments of great apparent spontaneity despite a rather slow, laborious compositional process which reveals itself in a relatively small total output of a little over 100 pieces. It seemed that he was on the cusp of new directions with his Second Symphony, a work on which he struggled for at least five years up to his death, but of which very little has survived.

I.

DOWN BY THE RIVERSIDE

Collected and arranged by
E.J. Moeran

Andante

VOICE

PIANO

mp *p*

One morn-ing in — the—

month of June, down by the riv - er - side, — There I be held — a

bold fish - er — man, come row - ing by — the tide. — Come row - ing by — the

mf

tide — There I be held — a bold fish - er — man, come

mp *p*

Ed. *

row - ing by the tide. He lashed his boat up -

by the stern, and to his la - dy went, He took her by the

milk-white hand, for she was his in - tent. For she was his in -

tent. He took her by the milk - white hand, for

she was his in - tent. — “I’ll take you to — my fa - ther’s hall, and

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "she was his in - tent. —" followed by a short rest, then "“I’ll take you to — my fa - ther’s hall, and". The piano accompaniment consists of a flowing melody in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *pp* and *f*. The system concludes with a fermata over the final note and the instruction "Ped. *".

there make you — my bride, — Then you will have — a bold fish - er - man, to

The second system continues the musical score. The vocal line has the lyrics "there make you — my bride, — Then you will have — a bold fish - er - man, to". The piano accompaniment features a more active right hand with chords and moving lines. The system ends with a fermata and the instruction "Ped. *".

row you on — the tide. — To row you on — the tide. — Then you will have — a

The third system of the score has the lyrics "row you on — the tide. — To row you on — the tide. — Then you will have — a". The piano accompaniment is characterized by a dense, rhythmic texture in the right hand. Dynamic markings include *mf* and *f*. The system concludes with a fermata and the instruction "Ped. *".

bold fisher - man, to row you on — the tide. —

The fourth system contains the lyrics "bold fisher - man, to row you on — the tide. —". The piano accompaniment features a more delicate texture with chords and moving lines. Dynamic markings include *mp*, *p*, *pp*, and *ppp*. The system concludes with a fermata and the instruction "Ped. *".

II. THE BOLD RICHARD

Collected and arranged by
E.J. Moeran

Allegro non troppo

VOICE

PIANO

mp

Come — all my brisk young

sea-man lads that have a mind to en - ter, On board a Phoebus fri-gate your

pre-cious lives to ven - ture, On board a Phoeb-us fri - gate she's

Rich-ard called by name, And she's cruis-ing with the Shan - non all on the French

main. Sing-ing

f *ff* *p*

Ped. *

What Cheer O

Now we'd not been sail - ing ma - ny leagues be -

fore we did es - py, Three lof - ty sails to

wind-ward they came bear-ing down so nigh, And

The first system of the musical score is in G major (one sharp). The vocal line consists of quarter and eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

two of them were mer-chant - men came bowl - ing from the

The second system continues the vocal line with a triplet of eighth notes. The piano accompaniment maintains its rhythmic pattern.

west, But the con-voy was a fri - gate that

The third system continues the vocal line with a quarter note followed by eighth notes. The piano accompaniment continues with its characteristic rhythmic accompaniment.

did sail out of Brest.

The fourth system concludes the vocal line with a quarter note. The piano accompaniment features dynamic markings of *f* (forte) and *ff* (fortissimo), along with a triplet of eighth notes and a fermata over the final chord.

cry _____ Sing-ing What Cheer

f *ff* *p* Cres. *

o Now we launched out our longboats and the

p

oth-ers did like - wise, _____ To save all those poor pri-son - ers that

e - ver we came nigh, _____ And those which we sav - - ed they

Singing What Cheer O Now

p

22. *

we bore down up - on them with high and lof - ty sails, — For broad - side for

broad-side we soon o'er thempre-vailed, When he lashed his helm o' weath - er not

think-ing we-could fly, When they found their ship was sink - ing for quar-ter they did

vow and protest, We sunk the finest frigate that

did sail out of Brest Sing-ing What

Cheer O So come all my brisk young

fel-lows now to Kingston we have got, Let each of a heart-y fel-low drink

out of a heart - y pot, For some un - to their sweet-hearts and

oth - ers to their wives, So we'll sing Hal - le - lu - jah to all

Eng - land my brave boys Sing - ing

What Cheer O.

III.

LONELY WATERS

Collected and arranged by
E. J. Moeran

Andante con moto

VOICE

As I walked out one—

PIANO

mp

bright May morn-ing For to view the fields and to take the air,— There

I — es - pied — a fair young dam - sel, She ap -

peared to me — like some an - gel bright. —

I said "My dear where

are you a - go - ing, What is the cause — of all your grief, — I'll

make you as hap - py as an - y la - dy, If —

you'll once more grant me relief." Stand

off stand off you are de - ceit - ful, Stand off you are a de -

ceit - ful man, 'Tis you that have caused my poor

heart to wan - der, And to give me com - fort is all in

vain."— Then I'll go down to some

pp

lone - ly wa - ters, Go down where no one they shall me find, Where the

pret - ty lit - tle small birds do change their voi - ces, And—

e - ver - y mo - ment blows blus - ter - ing wild.—

ppp

IV THE PRESSGANG

Collected and arranged by
E. J. Moeran

Allegro

VOICE

As— I walked up— of

PIANO

f *p*

Lon - don - street A press - gang there — I did - meet, They asked me if I'd —

join the fleet, — And sail in a man o' war — boys —

Pray bro - ther shipmates tell me - true, What sort of — u - sage

they give you, That I may know be - fore I go, — On board of a man o'

war_ boys_ — Why the sort of u - sage they'll give you is

plen-ty of grog and bac-ca_ too, Thats the u - sage they'll give you, — On

board of a man o' war_ boys_ — But when I went to my sur - prise

All that they told me was shocking lies, There was a row and a bloody old row, — On

board of a man o' war — boys — The first thing they did — they

Ped. *

took me in hand, They flogged me with a — tar of a strand, They flogged me till I —

rall. - - - **Meno Allegro**

could not stand, — On board of a man o' war boys — Now I was married and my

f *mf decresc* - - - *pp*

wife's name was Gray, T'was she that led me to shocking de-lay, T'was she that caused me to

Tempo I

go - a - way, — On board of a man o' war — boys — So when I get my

foot on shore, Those I - rish girls to see once more, I'll ne-ver go to sea an-y more,

On board of a man o' war — boys.

V

THE SHOOTING OF HIS DEAR

Collected and arranged by
E. J. Moeran

Andante

VOICE

PIANO

mp

O come all you young fel-lows that

car - ry— your gun, I'd have you get home by the light of— the—

sun, For young Jim-my was a fowl - er, and a - fowl - ing a -

lone, ——— When he shot— his own true love in the room of a

p

swan. Then home went young Jim - my with his

This system contains the first two measures of the piece. The vocal line begins with a half note 'swan.' followed by a quarter rest, then continues with the lyrics 'Then home went young Jim - my with his'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

dog and his gun, Say - ing Un - cle dear Un - cle have you

mp

This system covers measures 3 and 4. The vocal line continues with 'dog and his gun, Say - ing Un - cle dear Un - cle have you'. The piano accompaniment includes a triplet of eighth notes in the right hand. A dynamic marking of *mp* is present.

Red. ✱

heard what I've done? Cur - sed be that old

mf *f*

This system covers measures 5 and 6. The vocal line continues with 'heard what I've done? Cur - sed be that old'. The piano accompaniment features a triplet of eighth notes in the left hand. Dynamic markings of *mf* and *f* are present.

gun - smith That - made my old gun. I have

This system covers measures 7 and 8. The vocal line continues with 'gun - smith That - made my old gun. I have'. The piano accompaniment is mostly silent, with some chords in the right hand.

shot my own true love in the room of a swan.— Then out came bold

Un-cle with his locks hang-ing grey, Say-ing Jim-my dear Jim-my, don't

you go— a - way, Don't you leave your own . count - ry till your

tri - al come on, — For you ne-ver will be hang - èd for— shoot-ing a



swan. — So the tri - al came on and Pret - ty Pol - ly — did ap -

molto legato

Leg. *

pear, Say - ing Un - cle dear Un - cle let Jim - my — go clear, For my

ap - ron was bound round me and he took me for a swan, — And his poor heart lay

mf *mp* *p* *pp*

Leg. * *Leg.* *

bleed - ing for — Pol - ly his own. —

poco riten. *p* *pp* *ppp*

VI THE OXFORD SPORTING BLADE

Collected and arranged by
E. J. Moeran

Allegro

VOICE

PIANO

f *mp* *mf*

I

am an Ox - ford sport - ing blade like - wise a gal - lant he - ro, — I've

just come down from Lon - don town for to view the hills of Dear Oh

The ve - ry first man I chanced for to meet he

was a lord of hon - our, — I did in-sult this no - ble lord all in such ro-guish

man - ner. — I drew my pis - tol to my breast and

mf *mp*

did 'nt I make him shiv-er, — Five hun - de-red pounds all

in bright gold to me he did — de - liv - er. —

f *mp* *molto staccato*

Be - side the gold a Gen - e - va watch to me he did sur -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in 4/4 time. The lyrics are: "Be - side the gold a Gen - e - va watch to me he did sur -".

ren - der, And I thought it was a splen - did prize the

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "ren - der, And I thought it was a splen - did prize the".

ve - ry first time I did ven - ture. I

f *mf* *mp*

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "ve - ry first time I did ven - ture. I". The piano accompaniment includes dynamic markings: *f*, *mf*, and *mp*.

took a hand - ful of the same and I bought a slash - ing geld - ing, And

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "took a hand - ful of the same and I bought a slash - ing geld - ing, And".

he could go— and jump a five - barred gate and I bought him off Mis - ter

mf

Shel - don ——— So up to Lon - don I will go as

f

Red. * *Red. simile*

fast as the wind can blow me, ——— I am res - olved on

Red. *

lib - er - ty, there's none up there to con - trol me ———

ff

Red. *



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