



# Anthony Hedges

Royaume-Uni, Oxford

## Four Folksongs and an encore (op.140)

### A propos de l'artiste

Dr. Anthony Hedges, 1931 - 2019, taught at The Royal Scottish Academy of Music, then was a lecturer and Reader in Composition at Hull University until he retired in 1994. His large output covered all major genres of music, much of which has been broadcast and recorded. His main compositions, together with some recorded extracts and a full discography, is available on his website. All the scores here may be purchased as published copies together with parts (where applicable) direct from the composer's elder daughter and musical executor, Fiona Hedges, by e-mail. She has inherited all his copyrights. Further information on his life and works can be found on Facebook (Anthony Hedges - composer). A selection of his works can be listened to on Sound Cloud: <https://soundcloud.com/anthony-hedges>; others can be heard on YouTube.

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### A propos de la pièce



**Titre :** Four Folksongs and an encore  
[op.140]

**Compositeur :** Hedges, Anthony

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**Instrumentation :** Voix Soprano, Flûte, Violoncelle et Piano

**Style :** Classique moderne

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# FOUR FOLKSONGS

(and an encore)

arranged by Anthony Hedges

## 1. The Keeper

Moderato ma vivace

Flute *mf*

Cello *mf gliss.*

Voice *mf* O the

Piano *mf*  $\text{♩} = 96$

5

*pizz.* *mp*

*mp*

keep - er did a - shoot - ing go And un - der his coat he carr - ied a bow

9

And all for to shoot at the bar - ren doe She's a - mongst the leaves of the

*mf*

13

*mf* *pizz.* *f*

green O. Jack-ie boy, Mas - ter. Sing 'ee well? Ve-ry well.

*poco f*

17

*poco f*

Hey down, ho down, der-ry der-ry down. She's a - mongst the leaves of the green O. To my

*poco f*

21

*arco* *mf* *poco f* *poco f*

hey down down, To my ho down down, Hey down, ho down, der-ry der-ry down, She's a -

*mf* *poco f*

amongst the leaves of the green O. The first doe he shot at he missed,

*mf*

*mp*

The se - ond doe he trimmed, he kissed, The third ran a-way in a

*f*

*f*

*p*

*f*

*f*

*p*

*f*

young man's breast, She's a - mongst the leaves of the green O. The fourth doe then she

*f*

*mf*

*f*

*mf*

crossed the plain, The keep - er fetched her back a - gain, And he tick - led her in a

me - rry, me-rry vein, She's a - mongst the leaves of the green O. Jack - ie boy, Mas - ter.

Sing 'ee well? Ve-ry well. Hey down, ho down, der - ry der - ry down. She's a - mongst the leaves of the

49

*p*

*mp*

green O. The fifth doe she did cross the brook, The keep-er fetched her

*mf*

*molto legato*

54

*pizz.*

*f*

*f*

*mf*

back with his crook, And what he done to her you must go and look, She's a - mongst the leaves of the

*f*

*mf*

*Sva*

58

*pizz. poco f*

*f*

*poco f*

*f*

green O. Jack-ie boy, Mas - ter. Sing 'ee well? Ve-ry well. Hey down, ho down,

*mf*

62

der-ry der-ry down. She's a - mongst the leaves of the green O. To my hey down down, To my

66

ho down down, Hey down, ho down,

70

der-ry der-ry down, She's a - amongst the leaves of the green

Violin part: *mf*, *mp*

Piano part: *mf*, *mp*, arco, pizz.

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## 2. O can you sew cushions?

Gently rocking

Violin part: *pp*, *p*

Piano part: *pp*, *una corda*, *con ped.*

Lyrics: O can ye sew cush - ions? Or



4

pizz. arco pizz. arco pizz. arco

can ye sew sheets? An' can ye sing ba - la - loo When the bairn greets? An'

7

hee an' ba, bir - die, An' hee an' ba, lamb, An' hee an' ba, bir-die, My

10

con sord. mp pp pp

bon - nie wee man Hee O, wee O, what-'ll I dae wi' ye? Black's the life that

I lead wi' ye, Ma - ny o' ye, lit - tle to gie ye, Hee O, wee O, what - 'll I dae?

Now hush - a - ba lam - mie, An'

hush - a - ba, dear, Now hush - a - ba, lam - mie, Thy min - nie is here. The

25

*poco f*

wild wind is ra - vin', Thy min - nie's heart's sair; The

*poco f*

*poco f*

27

wild wind is ra - vin', An' ye din-na care. Hee O, wee O,

*con sord.*

*mp* *pp* *p*

*mp* *pp*

*Sva* - - - -

30

what - 'll I dae wi' ye? Black's the life that I lead wi' ye, Ma - ny o' ye,

*Sva* - - - - *Sva* - - - - *Sva* - - - - *Sva* - - - -

lit - tle to gie ye, Hee O, wee O, what - 'll I dae?

*p*

*Sva* *Sva* *Sva* (*loco*)

senza sord. arco *p* pizz. arco pizz. arco

Sing ba - la-loo, lam - mie, Sing ba - la-loo, dear, Does

pizz. arco pizz. arco

wee lam-mie ken That his dad - die's no here? Ye're rock - in' fu' sweet - ly Up -

on my warm knee, But dad - die's a - rock - in' Up - on the saut sea.

con sord.  
mp

Hee O, wee O, what-'ll I dae wi' ye? Black's the life that I lead wi' ye, Ma - ny o' ye,

8va

pp

lit - tle to gie ye, Hee O, wee O, what - 'll I dae?

8va (loco) 8va

3mins.30

# 3. The Miller

Molto vivace

Molto vivace ♩ = 126

*f*

This system contains the first four measures of the piece. It features a piano introduction with a treble and bass clef. The tempo is marked 'Molto vivace' with a quarter note equal to 126 beats per minute. The first measure is marked with a forte (*f*) dynamic. The key signature has three sharps (F#, C#, G#).

5

*f* *f* *poco f*

There was an old dog lay at the mill door And Bin - go was his

*mf*

This system contains measures 5 through 8. The vocal line begins with the lyrics 'There was an old dog lay at the mill door And Bin - go was his'. The piano accompaniment includes a forte (*f*) dynamic in measure 5 and a mezzo-forte (*mf*) dynamic in measure 7. The piano part in measure 8 is marked *poco f*.

9

*poco f* *poco f*

name, sir. B I N G O, Bang her and bop her and

*poco f*

This system contains measures 9 through 12. The vocal line continues with the lyrics 'name, sir. B I N G O, Bang her and bop her and'. The piano accompaniment features a *poco f* dynamic in measures 9 and 10, and another *poco f* dynamic in measure 11.

Musical score for measures 13-16. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a rest in measure 13, then enters in measure 14 with the lyrics "kick her and cop her And Bin - go was his name, sir. You sing bang her And". The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f*, *ff*, and *mf*.

Musical score for measures 17-20. The score continues in G major and 4/4 time. The vocal line has lyrics "I sing bop her And you sing kick her And I sing cop her And bang her and hop her and". The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and chords. Dynamics include *f*, *mf*, and *f*. Fingerings are indicated with numbers 1 and 4.

Musical score for measures 21-24. The score continues in G major and 4/4 time. The vocal line has lyrics "kick her and cop her And Bin - go was his name, sir.". The piano accompaniment includes chords and moving lines. Dynamics include *f*, *mf*, and *f*.

25 15

pizz. *f* arco *f*

The

29

*mf*

mil-ler he bought him a bar-rel of ale And called it right god stin - go,

33

*f*

S T I N G O. Bang her and bop her and kick her and cop her And

*mf*



sting go was its name, sir. You sing bang her And I sing bop her And

you sing kick her And I sing cop her And bang her and hop her and kick her and cop her And

Stin - go was its name, sir.

*f* *poco f*

The mil - ler he went to

*poco f*

town one day And bought a wed - ding ring - O, R I N G O,

*f* *pizz.* *arco*

Bang her and bop her and kick her and cop her He bought a wed - ding

60

*f*

*ff*

ring - O, You sing bang her And I sing bop her And you sing kick her And

*f*

64

*f*

*pizz.*

*arco*

I sing cop her And bang her and hop her and kick her and cop her He bought a wed - ing

68

*p*

ring - O. Now is not this a

*ff*

*mp*

*p*

pret - ty tale? I swear it is by Jin - go, J I N

G O, Bang her and bop her and kick her and cop her I swear it is by

Jin - go. You sing bang her And I sing bop her And you sing kick her And

*cresc.* *fff*

*cresc.* *fff*

*cresc.*

I sing cop her And bang her and hop her and kick her and cop her

*cresc.*

*f*

*f*

*ff*

I swear it is by Jin - go.

*f* *mf*

*pp* *ff* *fff* *mp* 1 min.33

*pp* *ff* *fff* *mp*

*fff*

*pizz.* *arco*

*p* *ff* *sfz*

by Jin - go!

# 4. I will give my love an apple

Andante ♩ = 84

*pp*  
*p*  
*mp*

Andante ♩ = 84

I will give my love an ap - ple with - out e're a

*p*  
*Red.* \* *Red.* \* *sim.*

6

*p*

core, I will give my love an house with out e're a door, I will

11

*poco f* *f* *poco f* *mf*  
*mf* *f* *mf* *mf*  
*poco f* *mf*

give my love an ap - ple where - in she may be, And she may un -

*mf*

Musical notation for measures 16-19. The top staff is in treble clef, and the bottom staff is in bass clef. Dynamics include *p* and *mf*.

lock it with - out e're a key.

Piano accompaniment for measures 16-19, showing chordal textures in both treble and bass staves.

Musical notation for measures 20-21. The top staff is in treble clef, and the bottom staff is in bass clef. Dynamics include *mf* and *mp*.

*mp*

*mp*

*mp*

My head is the ap - ple with - out e're a

Piano accompaniment for measures 20-21, showing chordal textures in both treble and bass staves. Dynamics include *p*.

Musical notation for measures 22-25. The top staff is in treble clef, and the bottom staff is in bass clef. Dynamics include *mf*.

core, My mind is the house with - out e're a door, My

Piano accompaniment for measures 22-25, showing chordal textures in both treble and bass staves.

31

*poco f*

*poco f*

*f*

heart is the pa - lace where - in she may be And

*mf*

35

*mf*

*p*

*mp*

*p*

*mf*

*mp*

*p*

she may un - lock it with - out a - - ny key.

*mp*

*p*

Red. \*

40

*mp*

*p*

*mf*

*p*

*p*

Red. \*



# Oliver Cromwell

(encore piece)

**Presto** ♩ = 120

**Presto** ♩ = 120

O - li - ver Crom - well lay

*sim.*

5

bu - ried and dead, There grew an old ap - ple tree

9

o - ver his head,

12

Hee - - - haw, o - ver his head. The

15

ap-ples were ripe and rea-dy to fall there came an old wo - man to

19

ga - ther then all, Hee - - haw,

22

ga - ther them all. O - li - ver rose and

25

pizz. > > arco

gave her a drop, Which made the old wo - man go hip - pet - y

28

hop, Hee - - haw, hip - pet - y hop.

31

Musical score for measures 31-33. The score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature is three sharps (F#, C#, G#). The lyrics are: "The sad - dle and bri - dle, they lie on the shelf,"

34

Musical score for measures 34-37. The score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature is three sharps (F#, C#, G#). The lyrics are: "Hee - haw lie on the shelf, If you want an - y more you can". Dynamic markings include *f* and *poco f decresc.*

38

Musical score for measures 38-41. The score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature is three sharps (F#, C#, G#). The lyrics are: "sing it your-self! sing it your-self!". Dynamic markings include *pp* and *p*.

