

Fifteen traditional British songs, arranged for two instruments

In memory of my parents

Keith Booker

On November 20th, 1926, ten thousand people assembled in the Albert Hall to launch the Daily Express Community Singing Movement. Thereafter up to fifty thousand people packed the grounds of various football clubs to sing. Several newspaper publishers produced song books to meet public demand. This public included my father. Thus it was that in my childhood no birthday party was complete without us all singing such songs to my father's accompaniment.

The repertoire included many genuine folk songs from Scotland, Ireland and Wales but few from England. Perhaps Charles Villiers Stanford was partly to blame. In the introduction to his "National Song Book, for use in schools", a project of the the Board of Education, he wrote that in England "the characteristic old dance measures were well nigh exterminated after the Commonwealth" but were, however, "preserved in the other parts of the United Kingdom". He wrote this in 1905, seven years after the founding of the Folk Song Society by such prominent musicians as the composer, Alexander Mackenzie, and the musicologists, Mr Fuller-Maitland and Miss Lucy Broadwood. The Society had already shown that genuine folk music had also been "preserved" in rural England. Indeed, Lucy Broadwood's father had published genuine folk songs as early as 1847. Thus Stanford missed a chance to make a part of England's musical heritage a part of British children's education, including that of the organisers of the Community Singing Movement. Instead he included theatre songs and transformed folk songs, whatever well known songs had pleased the Board of Education. Pristine English folk music is still something for specialists!

"A North Country Maid" can serve as an example of a "transformed" folk song. Compare it with "Godesses"

Godesses (from Pla



musicalion
klicken für mehr



A North Country Maid (as given by Stanford)



"Godesses" is in the Aeolian Mode with emphasis on the fifths. In "A North Country Maid" the gaps are filled in and the leading note is sharpened, producing a piece in a minor key. Both are in their way admirable.

Another case in point is the Londonderry Air. Anyone interested should look at "Danny Boy, the Mystery solved", in internet.

The words of all the following songs are to be found in internet under their respective titles.

1) The Tailor and the Mouse

Allegro

Musical score for 'The Tailor and the Mouse' in 4/4 time, key of B-flat major. The score consists of four systems of two staves each. The first system includes a bass clef and an 8va marking on the left. The second system includes a 4va marking above the staff. The third system includes a 4va marking above the staff. The fourth system includes a 4va marking above the staff. A large orange oval with the text 'musicalion' and 'klicken für mehr' is overlaid on the fourth system.

2) As Sweet Polly Oliver

Moderato

Musical score for 'As Sweet Polly Oliver' in 3/4 time, key of B-flat major. The score consists of three systems of two staves each. The first system includes a bass clef and an 8va marking on the left. The second system includes a 4va marking above the staff. The third system includes a 4va marking above the staff.

Typ: Digitale Noten zum Download

Titel: [Fünfzehn britische Lieder: Nr. 1 The Tailor and the Mouse, Nr. 2 As Sweet Polly](#)

Komponist: [Unbekannt Anonymus](#)

Epoche: Volksmusik (auch Folk)

Thema: .Ohne Thema

Reihe/Zyklus: Britische Inseln

Schwierigkeit: Leicht bis mittel

Instrumentierung Gruppe: Kammermusik nur Bläser

Instrumentierung: Blockflöte 2

Instrumentierung: Blockflöte = Bfl(2)

15 Lieder auf 10 Seiten. Gesetzt für sopran- und Alt oder Tenorblockflöte, aber auch für andere Instrumente spielbar.