

Winthrop Rogers Festival Series

For Richard Wood and the musicians of Oflag VIIb - Germany, 1943

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The Ballad of LITTLE MUSGRAVE and LADY BARNARD

Words anon.

Music by
BENJAMIN BRITTEN

(from The Oxford Book of Ballads)

Andante tranquillo [♩ = 76]

TENOR

BARITONE

BASS

PIANO

p

p sost.

As

simile

ad. sempre

BASS

it fell on one ho-ly - day, As ma-ny be in the year, When

◆ The accompanist should play only the large notes if the vocal parts are sung by soloists; but he should play in addition as many of the notes in small type as he can manage if the work is sung by a small chorus. If, however, the chorus is a full one, the accompaniment should be played as a duet, including all the notes large and small.

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young men and maids together did go Their matins and mass to hear, Their

10

(Red. sempre)

BARITONE *mp sost.*

BASS

Lit-tle Musgrave came to the church door. The priest was at private

ma-tins and mas to hear,

mp

BARITONE

mass- But he had more mind of the fair women Than he had of Our La-dy's

20

TENOR *mf sost.*

The one of them was clad in green, A -

grace, Than he had of Our La-dy's grace.

mf

TENOR *cresc.*

-no-ther was clad in pall, And then came in my Lord Bar-nard's wife, The

(red. sempre)

cresc. *f sempre sost.*

fair-est a-mongst them all, The fair-est of all..... 'I've loved thee,

Quoth she, 'I've loved thee,

Quoth she, 'I've loved thee,

30

Lit-tle Mus-grave, Full long and ma-ny a day.' 'So have I lov'd you, my

Lit-tle Mus-grave, Full long and ma-ny a day.' 'So have I lov'd you, my

Lit-tle Mus-grave, Full long and ma-ny a day.' 'So have I lov'd you, my

vall

fair la-dye, Yet ne-ver a word durst I say, Ne-ver a
 fair la-dye, Yet ne-ver a word durst I say.' 'But I have a bower at
 fair la-dye, Yet ne-ver a word durst I say.' 'But I have a bower at

p
dim.
dim.
dim.

(*ad. sempre*)

word!..... Yet ne-ver a
 Buckles-ford-ber-ry, Full dain-ti-ly it is dight!.....
 Buckles-ford-ber-ry, Full dain-ti-ly it is dight, If

dim.
p marc.
sempre piu p

word!.....
 'Ne-ver a word!.....
 thou't wend thi-ther, thou Lit-tle Mus-grave, Thou's lig in my arms all

pp

pp
Yet ne-ver a word!.....

pp
..... Ne-ver a word!.....

night.' 'Ne-ver a word!.....

50

pp marcato

sempre Ad. - - - - - *

Prestissimo [♩. = 144]
pp

With that be - heard a lit - tle ti - ny

pp

With that be - heard a lit - tle ti - ny

pp

With that be - heard a lit - tle ti - ny

Prestissimo ♩. = 144

ppp

una corda

pp

page,..... By his la - dy's coach as he

page,..... By his la - dy's coach as he

page,..... By his la - dy's coach as he

60

Detailed description: This system contains three vocal staves and two piano staves. The vocal parts are in treble and bass clefs, with lyrics 'page,..... By his la - dy's coach as he'. The piano accompaniment consists of a right-hand staff with eighth-note chords and a left-hand staff with a steady bass line. A rehearsal mark '60' is placed above the piano staff.

ran..... Says, 'Although I am my

ran..... Says, 'Although I am my

ran..... Says, 'Although I am my

pp cresc. e staccato

pp cresc. e staccato

pp cresc. e staccato

pp poco a poco cresc.

pp cresc.

Detailed description: This system continues the musical score with three vocal staves and two piano staves. The vocal parts have lyrics 'ran..... Says, 'Although I am my'. The piano accompaniment features a right-hand staff with eighth-note chords and a left-hand staff with a steady bass line. Performance markings include 'pp cresc. e staccato' above the vocal staves and 'pp poco a poco cresc.' and 'pp cresc.' above the piano staves.

più f e cresc.

la-dys foot-page, Yet I am Lord Bar-nard's man!' Then he's cast off his hose and

più f e cresc.

la-dys foot-page, Yet I am Lord Bar-nard's man!' Then he's cast off his hose and

più f e cresc.

la-dys foot-page, Yet I am Lord Bar-nard's man!' Then he's cast off his hose and

più f e cresc. (tre corde)

più f e cresc.

cresc. molto

cast off his shoon, Set down his feet and ran,..... And where the bridges were

cresc. molto

cast off his shoon, Set down his feet and ran,..... And where the bridges were

cresc. molto

cast off his shoon, Set down his feet and ran,..... And where the bridges were

cresc. molto

cresc. molto

cresc. molto

bro-kendown He bent his bow..... and swam.....

bro-kendown He bent his bow..... and swam.....

bro-kendown He bent his bow..... and swam.....

f

TENOR *f vivace*

BARITONE *f vivace*

'A-wake! a-wake! thou Lord

'A-wake! a-wake! thou Lord

[80] *ff con forza*

f con forza

Bar-nard, As thou art a man of life! Lit-tle

Bar-nard, As thou art a man of life! Lit-tle

Lit-tle

f

Mus-grave is at Buck-les-ford-ber-ry..... A -

Mus-grave is at Buck-les-ford-ber-ry..... A -

Mus-grave is at Buck-les-ford-ber-ry..... A -

90

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats. The lyrics are "Mus-grave is at Buck-les-ford-ber-ry..... A -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *ff* and *sf*. A rehearsal mark "90" is placed above the piano part.

- long with thine own wed - ded wife! He

- long with thine own wed - ded wife! He

- long with thine own wed - ded wife!

f marcattissimo

The second system continues the vocal lines and piano accompaniment. The lyrics are "- long with thine own wed - ded wife! He". The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamic markings include *sf* and *f marcattissimo*.

TENOR *ffz energico*

call - ed up his mer-ry-men all: 'Come sad - die me my steed;..... This

BARITONE *ffz energico*

call - ed up his mer-ry-men all: 'Come sad - die me my steed;..... This

100

The third system introduces two new vocal parts: Tenor and Baritone. The lyrics are "call - ed up his mer-ry-men all: 'Come sad - die me my steed;..... This". The piano accompaniment continues with a rhythmic pattern. Dynamic markings include *ffz energico*. A rehearsal mark "100" is placed above the piano part.

TENOR

night must I to Buck-les-ford-bry, Fri ne-ver had great-er need,..... I

BARIT. night must I to Buck-les-ford-bry, Fri ne-ver had great-er need,..... I

ne-ver had great-er need!..... And

ne-ver had great-er need!..... But some they whistled and sang.....

f energico

But some they whistled, and some they sang, And some they thus could

110

some they thus could say,..... When - e-ver Lord Bar-nard's

When - e-ver Lord Bar-nard's horn it blew.....

say,..... When - e-ver Lord Bar-nard's horn it blew.....

horn it blew, it blew: *lunga* *ff* 'A - way, a - way, Musgrave, a -

..... it blew: 'A - way, Musgrave, a - way, a - way, a -

..... it blew: *lunga* *ff* A - way, a - way, a - way,

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "horn it blew, it blew: 'A - way, a - way, Musgrave, a -". The middle staff is another vocal line with lyrics: "..... it blew: 'A - way, Musgrave, a - way, a - way, a -". The bottom staff is a piano accompaniment with lyrics: "..... it blew: *lunga* *ff* A - way, a - way, a - way,". The piano part features a rhythmic pattern of eighth notes and chords, with dynamic markings *ff* and *lunga*.

- way, a - way, a - way, a - way, Musgrave, a - way, a -

- way, a - way, Musgrave, a - way, a - way, a - way, a -

a - way, Musgrave, a - way, a - way, a - way, Musgrave, a -

120

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- way, a - way, a - way, a - way, Musgrave, a - way, a -". The middle staff is another vocal line with lyrics: "- way, a - way, Musgrave, a - way, a - way, a - way, a -". The bottom staff is a piano accompaniment with lyrics: "a - way, Musgrave, a - way, a - way, a - way, Musgrave, a -". A box containing the number "120" is located on the left side of the piano staff. The piano part continues with the same rhythmic pattern and dynamic markings.

- way!,

- way!,

- way!,

non legato sempre

ff dim.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- way!,". The middle staff is another vocal line with lyrics: "- way!,". The bottom staff is a piano accompaniment with lyrics: "- way!,". The piano part features a rhythmic pattern of eighth notes and chords, with dynamic markings *ff dim.* and *non legato sempre*.

ppp sotto voce e legato

'Me - thinks... I

ppp sotto voce e legato

'Me - thinks... I

ppp

(sempre *And.*)

hear the thres-tle - - cock,..... Me - thinks... I

hear the thres-tle - - cock,..... Me - thinks... I

hear the thres-tle - - cock,..... Me - thinks... I

hear..... the jay;..... Me - thinks... I

hear..... the jay;..... Me - thinks... I

hear..... the jay;..... Me - thinks... I

sempre pp

And.

hear Lord Bar - nard's horn,..... A - way.... Mus -

hear Lord Bar - nard's horn,..... A - way.... Mus -

hear Lord Bar - nard's horn,..... A - way.... Mus -

Two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "hear Lord Bar - nard's horn,..... A - way.... Mus -". The piano part features a steady accompaniment with some melodic lines.

- grave!..... a - way!..... 'lie

- grave!..... a - way!..... 'lie

- grave!..... a - way!..... 'lie

150

pp dolciss.

pp dolciss.

pp dolciss.

Two vocal staves and piano accompaniment. The lyrics are: "- grave!..... a - way!..... 'lie". The piano part continues with a similar accompaniment. Dynamic markings include *pp dolciss.*. A measure number "150" is indicated in a box.

still,..... lie still, thou Lit - tle Mus - grave,.... And hug - gle me

still,..... lie still, thou Lit - tle Mus - grave,.... And hug - gle me

still,..... lie still, thou Lit - tle Mus - grave,.... And hug - gle me

(pp)

And simile

B. & H. 17159

Two vocal staves and piano accompaniment. The lyrics are: "still,..... lie still, thou Lit - tle Mus - grave,.... And hug - gle me". The piano part features a more active accompaniment. Dynamic marking includes *(pp)*. The instruction *And simile* is present at the end of the system. Publisher information "B. & H. 17159" is at the bottom.

from the cold;..... 'Tis no-thing... but a

from the cold;..... 'Tis no-thing... but a

from the cold;..... 'Tis no-thing... but a

160

shep-herd's... boy..... A - driv - ing.... his

shep-herd's... boy..... A - driv - ing.... his

shep-herd's... boy..... A - driv - ing.... his

170

dim.

sheep to the fold!..... By dis-tinto pp

sheep to the fold!..... By dis-tinto pp

sheep to the fold!..... By dis-tinto pp

pp marcato

distinto

pp

pp

pp

this, Lord Bar-nard came to his door And light-ed

this, Lord Bar-nard came to his door And light-ed

this, Lord Bar-nard came to his door And light-ed

180

a stone up - on; And he's pull'd out three sil-ver keys,

a stone up - on; And he's pull'd out three sil-ver keys,

a stone up - on; And he's pull'd out three sil-ver keys,

And o-pen'd the doors each one. He

And o-pen'd the doors each one. He

And o-pen'd the doors each one. He

190

più p.

dim.

morendo - - -

lift-ed up the co-ver - let, He lift - ed

lift-ed up the co-ver - let, He lift - ed

lift-ed up the co-ver - let, He lift - ed

morendo - - -

(morendo) - - *G.P.* - - -

up the sheet: *ff* *A* -

up the sheet: *ff* *A* -

up the sheet: *ff* *A* -

200

(morendo) - - *G.P.* - - - *ff* *A* -

Grave [*♩* = *♩* of preceding]

- rise,... a-rise,... thou Lit-tle... Mus-grave, And put thy clo-thès

- rise,... a-rise,... thou Lit-tle... Mus-grave, And put thy clo-thès

- rise,... a-rise,... thou Lit-tle... Mus-grave, And put thy clo-thès

Grave [*♩* = *♩* of preceding]

portamento *sf ten.*

on; It shall ne'er be said in my coun - try I've killed a na - ked

portamento *sf ten.*

on; It shall ne'er be said in my coun - try I've killed a na - ked

portamento *sf ten.*

on; It shall ne'er be said in my coun - try I've killed a na - ked

ff *ffz*

Prestissimo *f energico*

man. I have two swords in one scab - bard, They are both sharp and

f energico

man. I have two swords in one scab - bard, They are both sharp and

man. **Prestissimo**

210

f

TENOR

clear;... Take you the best, and I the worst, Well end the mat - ter here,.... Well

BARITONE

clear;... Take you the best, and I the worst, Well end the mat - ter here,.... Well

end the mat-ter here.'..... He

end the mat-ter here.' The first stroke Mus-grave struck.....

The first stroke Lit - tie Mus-grave struck He hurt Lord Bar-nard

220

hurt Lord Bar-nard sore;..... The next stroke that Lord

..... The next stroke that Lord Bar-nard struck,....

sore;..... The next stroke that Lord Bar-nard struck,.....

fz *dim.* *rall.* *lunga* *pp*

Barnard struck, he struck.....

..... he struck.....

..... he struck.....

230 *dim.* *rall.* *lunga*

8^{va}

8^{va}

sempre

Lento (più lento che prima) ♩ = 66

f solenne

Lit-tle Mus-grave nèr struck more.....

f solenne

Lit-tle Mus-grave nèr struck more.....

f solenne

Lit-tle Mus-grave nèr struck more.....

mf

Lit-tle Mus-grave

mf

Lit-tle Mus-grave

Lento (più lento che prima) ♩ = 66

f solenne

f marc.

mf

BARITONE

pp

nèr struck more.....

BASS

p

nèr struck more..... Lit-tle Mus-grave, nèr more.....

240

mf

p

TENOR

pp

'Woe

BASS

p lamentoso

'Woe worth you, woe worth, my

p sempre marc.

pp

worth, *pp* You were neer born for my
pp My mer-ry men all!
 mer-ry men all, You were neer born for my good! Why

good! *pp* Why did you not of-fer to
pp woe worth!
 did you not of-fer to stay my hand When you saw me wax so

250

cresc.

stay my hand?..... *p* Woe
mp lamentoso
 For I've slain al-so the
 wood, When you saw me... wax so wood?

piu

worth, *mp* Woe *cresc.*
 fair-est la - dye That ev-er wore wo-man's weed, Soe
p The fair - est that ev-er wore wo - man's

worth..... woe worth! *mf* That
 I have slain the fair-est la - dye That ev - er did wo-man's
 weed. *mp* Woe worth,..... woe

f lamentoso
 ev - er did wo-man's deed. A grave, a grave, Lord
 deed, That ev - er did deed..... A grave, Lord
 260 worth! A grave, a grave, a grave, Lord
f marcato
f espress. e sostenuto
f marcato

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Bar-nard cried, 'To put these lo-vers in! But lay my la-dy on the

Bar-nard cried, 'To put these lo-vers in! But lay my la-dy on the

Bar-nard cried, 'To put these lo-vers in! But lay my la-dy on the

dim.

dim.

dim.

>dim.

up-per hand, For she comes of the no-bler kin, For she comes of the

up-per hand, For she comes of the no-bler kin, For she comes of the

up-per hand, For she comes of the no-bler kin, For she comes of the

dim.

più p

più p

più p

più p

più p

più p

270

no - bler kin?.....

no - bler kin?.....

no - bler kin?.....

ppp

ppp

ppp

pp

dim.

ppp

ppp

ppp

ppp

Snapé,
December 13th
1943