

English Folksong Fantasy

I Early one morning

arr. Frank van Nimwegen

Moderato *mf*

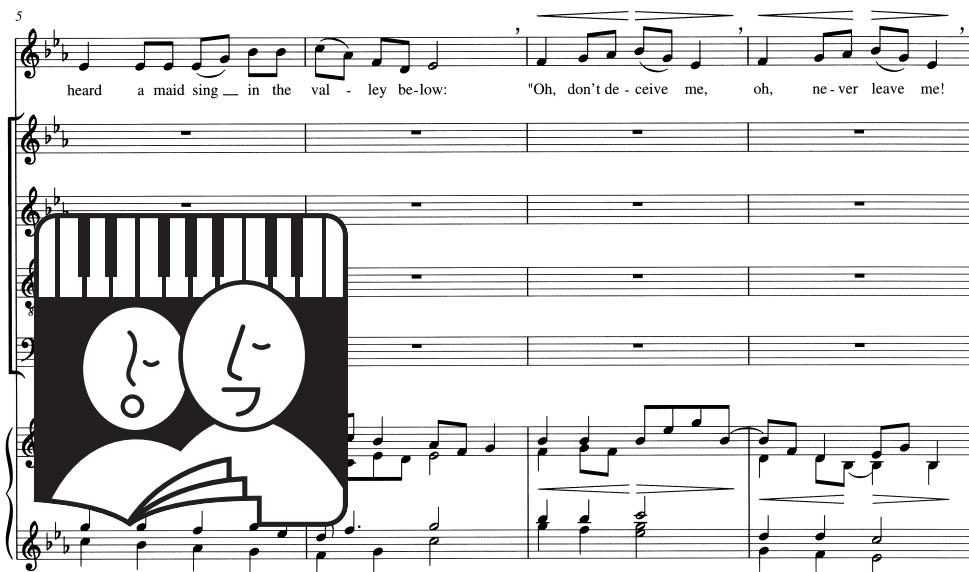
unisono koor*
* S./A. of kinderkoor

1. Ear - ly one m



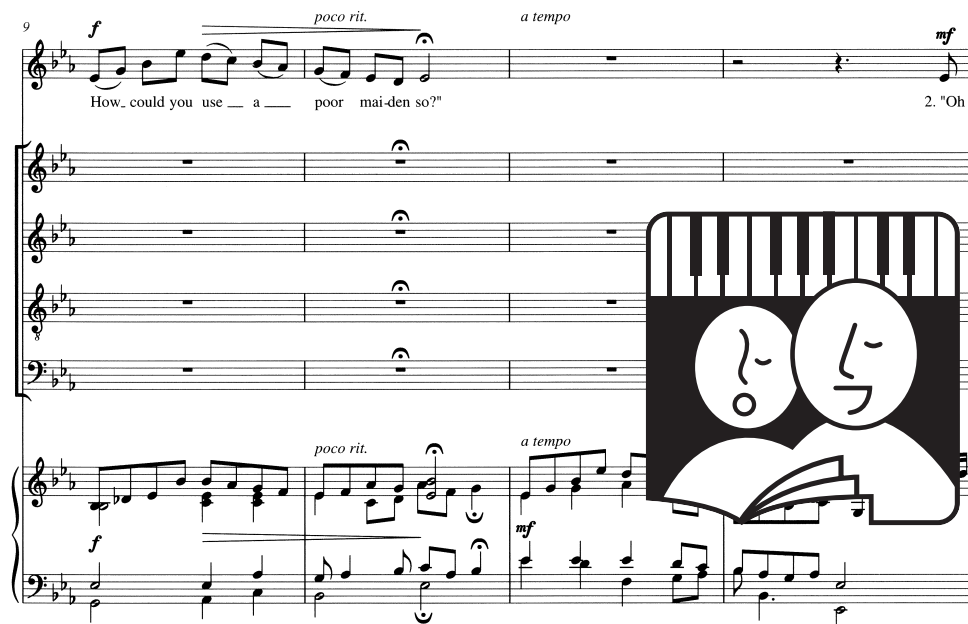
5

heard a maid sing in the val - ley be-low: "Oh, don't de - ceive me, oh, ne-ver leave me!



9 *f* *poco rit.* *a tempo* *mf*

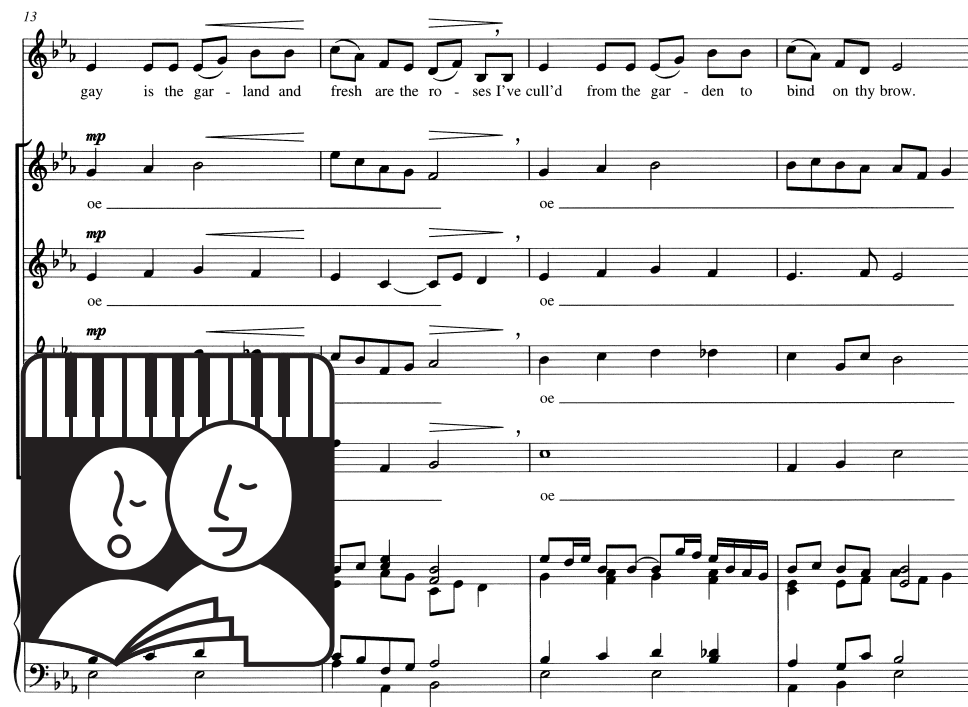
How could you use a poor mai-den so?" 2. "Oh



13

gay is the gar - land and fresh are the ro - ses I've cull'd from the gar - den to bind on thy brow.

oe oe oe oe oe oe



17 *poco ritenuto*

"Oh, don't de-ceive me, oh, ne-ver leave me! How could you use a — poor mai-den so?"

"Oh, don't de-ceive me, oh, ne-ver leave me!"

"Oh, don't de-ceive me, oh, ne-ver leave me!"

"Oh, don't de-ceive me, oh, ne-ver leave me!"

"Oh, don't de-ceive me, oh, ne-ver leave me!"

"Oh, don't de-ceive me, oh, ne-ver leave me!"

poco ritenuto

21 *a tempo*

3. Re - mem - ber the vows that you made to your ma - ry, re -

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3. Re - mem - ber the vows that you made to your ma - ry, re -

25

mem - ber the bow'r where you vow'd to be true; "Oh, don't de-ceive me, oh, ne-ver leave me!"

mem - ber the bow'r where you vow'd to be true; "Oh, don't de -

mem - ber the bow'r where you vow'd to be true; "Oh, don't de -

mem - ber the bow'r where you vow'd to be true; "Oh, don't de -

mem - ber the bow'r where you vow'd to be true; "Oh, don't de -

II Henry Martin

Andante; poco doloroso

29 *ritenuto*

How could you use a — poor mai-den so?"

How could you use a poor mai-den so?"

marcato

mai-den so?"

mai-den so?"

Andante; poco doloroso

34 *mf*

1. There were ___ three broth - ers in mer - ry Scot -

The musical score for page 34 consists of five staves. The top staff is the vocal line, starting with a rest followed by the lyrics "1. There were ___ three broth - ers in mer - ry Scot -". The second and third staves are empty. The fourth and fifth staves are the piano accompaniment. A cartoon illustration of a man with a question mark on his face reading a book is overlaid on the piano part from measure 37 to 39.

46

lots which of them ___ should go, ___ should go, ___ should go, and ___ turn

The musical score for page 46 consists of five staves. The top staff is the vocal line with lyrics "lots which of them ___ should go, ___ should go, ___ should go, and ___ turn". The second and third staves are empty. The fourth and fifth staves are the piano accompaniment. A cartoon illustration of a man with a question mark on his face reading a book is overlaid on the piano part from measure 49 to 51.

40

land, in mer - ry Scot - land there were three, _____ and they did cast

The musical score for page 40 consists of five staves. The top staff is the vocal line with lyrics "land, in mer - ry Scot - land there were three, _____ and they did cast". The second and third staves are empty. The fourth and fifth staves are the piano accompaniment. A cartoon illustration of a man with a question mark on his face reading a book is overlaid on the piano part from measure 42 to 45.

52 *marcato*
più f

rob - ber all on the salt sea. _____ 2. The

The musical score for page 52 consists of five staves. The top staff is the vocal line with lyrics "rob - ber all on the salt sea. _____ 2. The". The second and third staves are empty. The fourth and fifth staves are the piano accompaniment. A cartoon illustration of a man with a question mark on his face reading a book is overlaid on the piano part from measure 54 to 57.

58

lot it fel first up - on Hen - ry Mar - tin the young - est of

p mm

p mm

p mm mm

63

all the three, that he should turn rob - ber all

(m) *mf* oe

(m) *mf* oe

mf oe

mf oe

68 *poco a poco cresc.*

on the salt sea, salt sea, salt sea,

on the salt sea, salt sea, salt sea, salt sea,

on the salt sea, salt sea,

salt sea, salt sea,

poco a poco cresc.

72

for to main - tain his two broth - ers and he.

sea, his two broth - ers and he.

sea, his two broth - ers and he.

two broth - ers and he.

two broth - ers and he.

77

mf

3. Come low - er your top - sail and brail up your mizz'n and

p

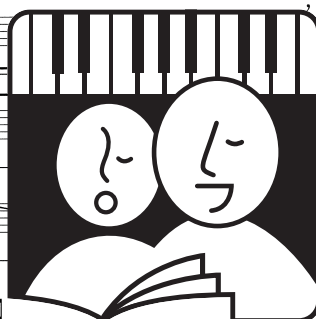
mm

p

mm

p

mm



f

mf


83

bring your ship un - der my lee, or I will give you a

oe ah

ah

ah



89

full flow - ing ball, flow - ing ball, flow - ing ball, and your dear bo - dies drown

ah and your dear

(ah) ah and your dear

(ah) ah and your

f



f

95 *ritenuto*

p

in the salt sea.

p

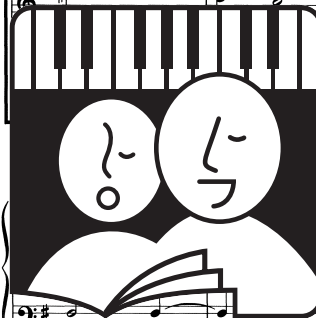
in the salt sea.

p

sea.

p

sea.



III My boy Willie

100 *Giacoso*

mf
1. "O

105

where have you been all the day? My boy Wil-lie? — O where have you been all the day?
 can she brew and can she bake? O can she brew and can she bake?
 can she knit and can she spin? O can she knit and can she spin?
 how — old — is she now? O how — old — is she now?

My boy Wil - lie?
 My boy Wil - lie?
 My boy Wil - lie?
 My boy Wil - lie?

111

f

I've — been — all the day — court - ing off a la dy gay,
 she can brew and she can bake, and she can make a wed - ding cake,
 she can knit and she can spin, and she can do most an - y- thing,
 twice — six, — twice — sev'n, — twice — twen - ty and e - lev'n.

Wil - lie won't you tell me now?
 Wil - lie won't you tell me now?
 Wil - lie won't you tell me now?
 Wil - lie won't you tell me now?

4. time: *ritenuto* *Fine* 1. - 3. *Dal Segno al Fine*

117

But she is too young to be ta - ken from her mam-my. _ *2./3./4. "O*

But she is too young to be ta - ken from her mam-my. _
 But she is too young to be ta - ken from her mam-my. _
 ken from her mam-my. _
 ken from her mam-my. _

Fine 1. - 3. *Dal Segno al Fine*

Fine