

for the Appleton North High School Varsity Women's Choir: James R. Heiks, director

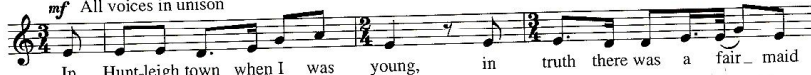
BARB'RY ELLEN

for Three-Part Women's Voices, a cappella

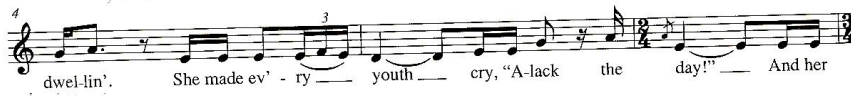
Folk Songs
arranged by
Stephen Hatfield

*in a declamatory, narrative style - a certain element of free time in the flow of the phrase,
♩ = 70 but always with the storyteller's need to roll the tale forward - observe breath marks*

mf All voices in unison

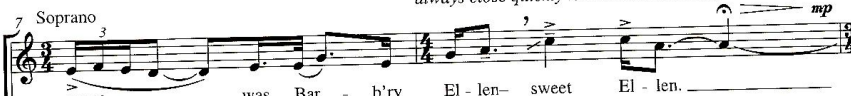


In Hunt-leigh town when I was young, in truth there was a fair-maid
"leigh" as in "lee"

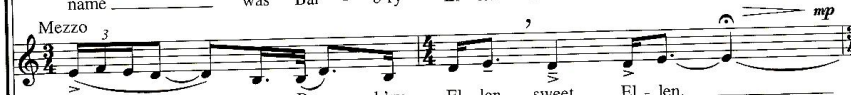


dwell-in'. She made ev'ry youth cry, "A-lack the day!" And her

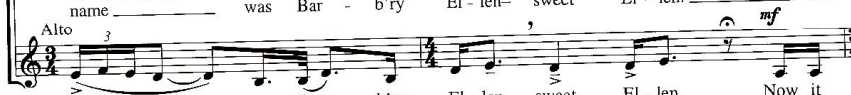
always close quickly to a resonant hum on the "n" of "Ellen"



name was Bar - b'ry El - len- sweet El - len.



name was Bar - b'ry El - len- sweet El - len.



name was Bar - b'ry El - len- sweet El - len. Now it



was in the mer-ry mer-ry month of May when green-buds, they were all a -



swel-lin',* Sweet Wil-liam on his death-bed lay for the love of Bar - b'ry

** see performance notes on handling the letter "n"*

© Copyright 2003 by Boosey & Hawkes, Inc.
Copyright for all countries. All rights reserved.

M-051-47486-8

Engraved & Printed in U.S.A.

IMPORTANT NOTICE: The unauthorized copying of the whole or any part of this publication is illegal.

15 *mp* like distant moans carried by a cold wind

Oh

Oh dear

El - len. Oh dear oh

19 *mf*

for the love of Bar - b'ry

oh. Sweet Wil-liam on his death bed lay for the love of Bar - b'ry

Sweet Wil-liam on his death bed lay for the love of Bar - b'ry

22 *mf*

El - len- cruel El - len. He sent his ser - vant to the

El - len- cruel El - len.

El - len- cruel El - len.

mf close to a resonant hum

24 *with a flourish*

town to be - seech the place where she was dwel - lin' say - in'

to be - seech the place where she was dwel - lin' say - in'

to be - seech the place where she was dwel - lin'

27

oh y' must come to m' mas - ter dear if y' name be Bar - b'ry

oh y' must come to m' mas - ter dear if y' name be Bar - b'ry

mf Come if y' name be Bar - b'ry

29

El - len. Oh dear oh. Say - in'

El - len. Oh Oh dear oh. Say - in'

El - len. Oh

34

oh, y' must come to m' mas - ter dear if y' name be Bar - b'ry

oh, y' must come to m' mas - ter dear if y' name be Bar - b'ry

mf Come to m' mas - ter dear if y' name be Bar - b'ry

36

El - len - sweet El - len. Slow - ly.

El - len - sweet El - len. Then slow - ly, slow - ly she got

El - len - sweet El - len. Slow - ly,

mp soft, but rich in tone

p

38 *mp*
 slow - ly she drew nigh. And all she had to —
 up, and slow - ly she drew nigh him — and all she had to
 slow - ly she drew nigh. And all she had to

42 *understate the gliss.* *a tempo primo:* *mp*
 say to him: "Young man I think you're dy - in'." — He
 say to him: *join soprano or alto*
 say to him: "Young man I think you're dy - in'." — He *mp*

45 *soft, but not soppy - a sense of grim inevitability*
 turned his face un - to the wall, and death was in him deep — a -
 turned his face un - to the wall, and death was in him deep — a -

48 *a final, deceptive moment of strength...* *...and it's gone*
mf *3* *3* *rit.*
 dwel - lin'. — "Good - bye the — tie, good - bye — my — kind friends
mf *3* *3* *rit.*
 dwel - lin'. — "Good - bye the — tie, good - bye — my — kind friends

50 *p* $\text{♩} = \text{♩}$, *all.* Good - bye, be kind. Good - bye, be *mp*
mezzos regroup from soprano and alto sections
all. Now as
p *simile*
all. Now be kind to Bar-b'ry El - len. Be kind to Bar-b'ry El - len. Be

53 *simile*
 kind. Good - bye, be kind. Good - bye, be
no breath
 she was walk - in' home through the field, 'twas then she heard the death bell knel - lin' -
 kind to Bar - b'ry El - len. Be kind to Bar - b'ry El - len. Be

55 $\text{♩} = \text{♩}$ *mf* 3
 kind. Good - bye to hard heart - ed Bar - b'ry
mf 3
 Ev' - ry stroke to her did say, "Hard heart - ed Bar - b'ry
mf 3
 kind to Bar - b'ry El - len. "Hard heart - ed Bar - b'ry

57 $\text{♩} = 66$ *p*
 El-len- cruel El - len. — Fa - ther Fa - ther
mp
 El-len- cruel El - len. "Oh Fa - ther, Fa - ther dig my grave. Dig it both
p
 El-len- cruel El - len. — Fa - ther Fa - ther

60

dig my grave. Sweet Wil-liam died for me to-day: I'll die for
 long and nar-row. Sweet Wil-liam died for me to-day: I'll die for
 dig my grave. Sweet Wil-liam died for me to-day: I'll die for

join soprano or alto

64

him to - mor-row, to - mor-row. They bur-ied her in the old church
 him to - mor-row, to - mor-row. They bur-ied her in the old church

mp

67

yard, Sweet Wil-liam's grave was laid be-side her, And from
 yard, Sweet Wil-liam's grave was laid be-side her, And from

70

Wil-liam's heart grew a red, red rose, and from Bar-b'ry's heart there grew a
 Wil-liam's heart grew a red, red rose, and from Bar-b'ry's heart there grew a

veiled and mysterious

73

bri-ar. They grew and grew in the old church
 bri-ar. They grew and grew in the old church
 bri-ar. They grew and grew in the old church

cresc. poco a poco

♩ = 66

75

yard til they could grow no high - er. — And there they

yard til they could grow no high - er. — And there they

yard til they could grow no high - er. — And there they

78

a crescendo of awe and wonder

tied _____ in a true lov - er's knot. _____

a crescendo of awe and wonder

tied _____ in a true lov - er's knot, true lov - er's

a crescendo of awe and wonder

tied _____ in a true lov - er's knot. _____

80

mp *no breath* *a shimmering mp* *allargando - hushed, intense, with a deep bitter-sweetness*

_____ round the bri - ar, sweet bri - ar. _____

mp *a shimmering mp*

knot. The rose grew round the bri - ar, sweet bri - ar. _____

mp *no breath* *a shimmering mp*

_____ The rose grew round the bri - ar, sweet bri - ar. _____