



Patrick Harrex - Souvenirs of Sussex

Composer's note

Souvenirs of Sussex is intended to be just that – an evocation of memories of Sussex people and countryside. There is no 'score' as such for the work, merely a collection of seven folksongs that are sung wholly or in part simultaneously. Each of the singers performs independently, so that apart from at the beginning there is no coordination, neither pitch/ key nor tempo/ rhythm, between them. The notation adopted to indicate pitch and tempo is deliberately vague, allowing the performers to interpret the songs and the intention of the work as they will. At times the music, and the memories, will be clear and vivid and at others it, and they, will be somewhat blurred, muddled or vague.

PH
Brighton, 30 May 2017

Performance directions

There should be between 4 and 8 singers (any range). They should stand or sit, ideally in a circle, or in a semicircle if that is more practical for the performance situation.

The performance material consists of two copies of each of the following Sussex folksongs:

All things are quite silent

The constant lovers (also known as the Forsaken Mermaid)

The devil and the ploughman

Life of a man

The ploughman

Rosebuds in June

The seeds of love

General remarks:

Performers should understand that the intention of the piece is to evoke impressions and memories of Sussex through the folksongs and the images that are printed on the reverse of the music. The lyrics may not always be clear because up to 7 songs will be sung at any one time, although the singers should, as always, enunciate and project the text as clearly as possible. The composer's expectation is that the performance will be polytonal rather than atonal. The singers may interpret the rather vague notation of pitches (see below) in literal versions of the songs, particularly if they are familiar with them. Equally, the performers should feel free, if they wish, to expand intervals, thus transposing notes and/ or phrases up or down or, indeed, to adopt a more 'angular' interpretation of the suggested pitches. Each singer should perform independently of all the others but if they find themselves aligning any parameters, e.g. key or rhythm, with other singers, that is acceptable. It is important that all the singers should perform with great confidence – up to 8 firm and clear separate vocal lines, not giving the impression of a group of singers unable to agree on pitch or rhythm!

cont./

Specific instructions:

Each singer is to sing at least two songs (or one song twice) in each complete performance.

Each singer should take one of the above songs at random (it does not matter if two singers have the same song). The remaining scores are to be placed face down, i.e. title not visible, on a table within easy reach of all the singers. During the performance the images (on the reverse of the music) should be clearly visible to the other performers and to the audience (so, even if performed from memory, the scores must still be held in the hand).

On completing the first song, each performer takes another song from the table and places the score of the song they have just completed face down on the table. They then perform the second song (and so on, if more than two songs are to be performed).

Apart from at the start of the performance, when all begin their respective songs together, there is no coordination between the performers. When each performer has finished their second (or last) song, they remain silent and still until the last singer has finished.

Everyone should adopt a loud dynamic level at the start, adopting a confident and fairly strident style. During the first song, reduce (*diminuendo*) gradually toward the latter part of the song, becoming quiet and somewhat *sotto voce* – adopting a reflective style which should continue for the remainder of the performance. Once during the second song (and any subsequent songs in a longer performance) the performer may raise the dynamic level above those of the other singers for no more than one line of the song.

The notation of pitch, on three-line staves, is deliberately vague. Each singer should perform within their own, comfortable, range and in a key that suits them. It does not matter if the singers know the folk songs or not. They may read the pitches as literally as they can or interpret them freely. Decorations, in folk style, may be added as and when they wish.

The tempo markings (e.g. ♩ = ca. 100 → ♩ = ca. 66) show the approximate (normal) tempo at which the song should start if it is the first to be sung by the singer, followed by the 'target' tempo that should be reached by the end of that song (a very gradual *rallentando* or a more sudden change of tempo if preferred) – slower tempi than those at which the songs might normally be sung. The second and any subsequent songs are to be sung throughout at the second, slower tempo. Within the above overall guidelines, each performer is free to vary the tempo at any time to suit the song. If the performers choose to sing at a higher dynamic level during the second and/ or a subsequent song (see above), they may also, for that passage, sing at a more normal tempo.

Rhythms are to be treated very freely – notation is only indicative. Use fermatas freely.

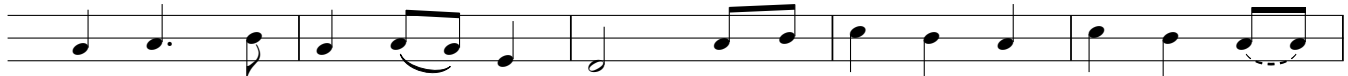
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All things are quite silent

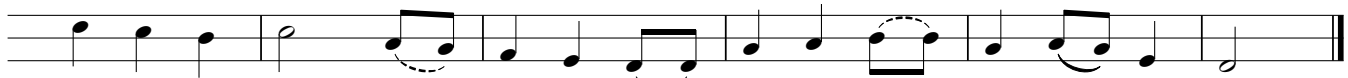
♩ = ca. 100 → ♪ = ca. 66



All ___ things were quite si - lent, each mor - tal ___ at rest, When_ me and my
I begged hard for my_ dar - ling as I ___ would for ___ my life, But they'd not list - en
Through green fields and_ val - leys ___ we_ oft - times_ did walk, And ___ sweet con - ver -
Now, al - though I'm for - sa - ken ___ I'll not be ___ cast down, Who_ knows if my



true love got snug in ___ one nest, When a bold_ set_ of ruff - ians broke
to me al - though a ___ fond wife, Saying: 'The king_ must have sail - ors, to the
sa - tion of love we ___ did talk, While the larks and the black - birds so ___
true love one day will ___ re - turn? And will make me a - mends from all ___



in - to our cave, And they forced my dear jew - el to plough the ___ salt wave.
sea he must go', And they left me la - ment - ing in sor - row ___ and woe.
sweet - ly did sing, And the love - ly thrush - es voi - ces made the val - leys to ring.
trou - ble and strife, And ___ me and my ___ true love live ___ hap - py ___ for life.



The Constant Lovers

♩ = ca. 88 → ♩ = ca. 60



As I went a-walk-ing down by the sea shore, Where the winds and the waves and the bil-lows do roar, There I
She'd a voice like a night-in-gale, skin like a dove, And the song that she sang it was all a-bout love, When I
I told her I'd gold and I'd sil-ver be-side, In a coach and six hor-ses with me she could ride, 'No, I
She flung out her arms and she took a great leap, From the cliffs that were high to the bil-lows so deep, Cry-ing
And now ev-ry night at six bell they ap-pear, When the moon it is shin-ing, the sky it is clear, These



heard a strange voice make a ter-ri-ble sound, 'Twas the wind and the waves and the e-hoes all round, Cry-ing,
asked her to mar-ry me, mar-ry me, please, But the an-swer she gave, 'My love's drowned in the seas,'
ne-ver will mar-ry nor yet make a wife, I'll be con-stant and true all the time I've got life,
'the rocks of the o-cean shall make me a bed, And the shrimps of the sea shall swim o-ver my head,'
two con-stant lo-vers with all their young charms Rol-ling o-ver and o-ver in each o-ther's arms,



'O-oh-oh-oh, my lo-ver's gone, He's the youth I a-dore. He's gone and I ne-ver shall see him no more.'

"ALBION"
No. 9R MOWER



The devil and the ploughman

♩. = ca 66 → ♩. = ca. 44

whistle, ad lib.

verses 1 - 10

There___ was an old far - mer in Sus - sex did dwell, And___
 The___ de - vil he came to the old man at plough, Say - ing
 'Now it is - n't for you___ nor yet for your son, But that
 'Oh___ take her; oh take her with all of my heart, And I
 So the de - vil he took the old wife on his back, And___
 He___ trudged___ a - long till he reached his front gate, Says:___
 There was thir - teen imps___ all danc - ing in chains, She___
 Two___ more lit - tle de - vils jumped ov - er the Say - ing
 So he bun - dled her up on his back___ a - main, And___
 'I've___ been a tor - men - tor the whole of my life, But was
 And___ now to con - clude___ and make___ an end,

(refrain)

last verse

he'd a bad wife,___ as ma - ny knew well. To my fal - de - ral lit - le law - day.___ You see that the wo - men is
 one of your fa - mi - ly I must have now.
 scol - ding old wife___ as you've got at home.'
 wish she and you___ may ne - ver more part.'
 lugged her a - long like a ped - lar's pack.
 'Here,___ take in an old Sus - sex chap's mate.
 up with her pat - tens and beat out their brains.
 'Turn her out, fa - ther, she'll mur - der us all.'
 to her old hus - band he took her a - gain.
 ne - ver tor - men - ted till I met your wife.'

worse than the men, If they get sent to hell, they get kicked back a - gain. To my fal - de - ral lit - le law - day.___



Life of a man

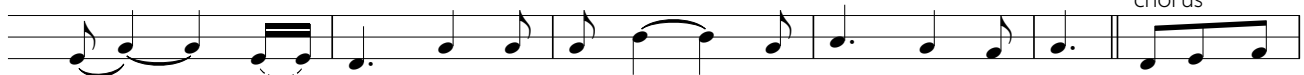
♩. = ca. 100 → ♩. = ca. 66
verse



Now, as I was a - walk - ing one morn - ing at ease___ A - view - ing the leaves as they
Now,___ you should have seen the leaves a short time a - go,___ They were all in full mo - tion and
Now,___ down in the church - yard ma - ny names you will see,___ They have fal - len from this world as the



blew on the trees,___ They were all in full mo - tion ap - pear - ing to
swayed to and fro___ Till the frost came and bit them and with - ered them
leaves from the tree:___ Old___ age and af - flic - tion has blight - ed them



be,___ And___ those that were with - ered they fell from the tree. What is the
all,___ And the storm came up - on them___ and down they did fall.
all,___ And___ death and dis - ease came___ and down they did fall.



life of a man a - ny more than the leaves? A man has his sea - sons, so why should he grieve? Al -



though in this wide world he ap pears fine and_ gay, Like a leaf he shall wi ther___and soon fade a - way

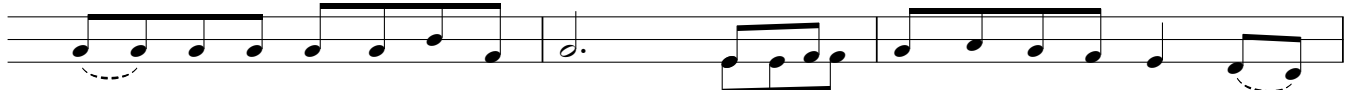


The ploughman

♩ = ca. 96 → ♩ = ca. 66



A plough-man dress - es fine, he drinks strong beer, ale and wine, And the
 A plough-man in his shirt he com - plete - ly does his work, And so
 When our shears are shod, to the black-smith off we wad, And so
 When our shears are done, to the ale - house we will run, And so



best___ of to - bac - co he do smoke. 'Pret³ ty maids don't think a - miss a___
 loud-ly to the lit - tle boy do call, Say - ing: 'Be nim - ble and be quick by the
 loud-ly to the black-smith we do call, Say - ing: 'Be nim - ble and be quick, and___
 loud-ly to the land - lord we do call, Say - ing: 'Bring to us some beer, for___



plough - man for his kiss, For his breath___ smells as sweet___ as a
 swish - ing of your whip.' And so mer - ri - ly he'll rat - tle them a -
 throw your blows in thick.' And so mer - ri - ly he'll swing his ham - mer
 while___ I am here, A___ plough - man is al - ways a -



rose, a rose, a rose, His___ breath___ smells as sweet___ as a rose.'
 long, a - long, a - long, And so mer - ri - ly he'll rat - tle them a - long.
 round, a round, a - round, And so mer - ri - ly he'll swing his ham - mer round.
 dry, a - dry, a - dry, A___ plough - man is al - ways a - dry.'



HULL STREET SQUARE, HULL, ENGLAND

Rosebuds in June

♪ = ca. 180 → ♪ = ca. 120

6
8

Here the rose-buds in June, and the vio-lets are bloom-ing, The
Our shep-herds re-joice in their fine hea-vy flee-ces, The
Our fine milk-ing pails, they are fouled with good ale, At the
Now the sheep shear-ing's o-ver, the har-vest draws nye, We'll re-
small birds they war-ble on ev'-ry green bough, Here's the
fris-ky young lambs which their flocks do in crease, Each
ta-ble there's plen-ty of cheer to be found, We'll
pair to the fi-elds our strength for to try, We'll
pink and the li-ly and the daf-fy down dil-ly To a-dorn and per-fume those [sweet]*
lad takes his lass all on the green grass,
whi-stle and sing and dance in a ring,
reap and we'll mow we'll plough and we'll sow,
mea-dows in June. If it weren't for the plough, the fat
ox-en go slow, And the lads and the bon-ny las-ses to the sheep shear-ing go.

* omit 'sweet' 2nd time

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May Rofe with the baker's cart outside The Ashes at Matfield during the First World War

The seeds of love

♩ = ca. 96 → ♩ = 66



When I sowed the seeds of love,	For to blossom in the spring,	When I
When I locked my garden gate,	And I chose for to keep the key,	Till
While the garden stand by,	And I asked him to choose for me,	Then he
O, the violet I did not like	Be cause it would fade so soon,	But the
For in June there grows the red, red rose,	That is the flower for me,	For oft
For the willow tree will twist	And the willow tree will twine.	I have
So, come all you fair young maids,	And a warning take from me,	For the



sowed before noon on a May morn - ing,	And the
some young man came a - court - ing me,	And he
chose me the li - ly, the vio - let and the pink,	But those
li - ly and the pink, I fell for love,	And I
times have I plucked at the red rose bud,	Till I've
oft - times wished I was in that young man's arms	That
grass you have trod all un - der - foot,	Give it



small birds they do sing,	And the small birds they do sing.
stole my heart a - way,	And he stole my heart a - way.
flow-ers I re - fused all three,	But those flow'rs I re - fused all three.
rovew I would stay till June,	And I vowed I would stay till June.
gain a wil - low tree,	Till I've gained a wil - low tree.
once stole that heart of mine,	That once stole that heart of mine.
time and it will rise a - gain,	Give it time and it will rise a - gain.

