

CLIVE STRUTT

SUITE
OF
ENGLISH FOLK SONGS

Oboe Consort

FULL SCORE



AMORIS INTERNATIONAL
www.amoris.com

A EN 005

Clive Strutt

(1942-)

Clive Strutt was born in Aldershot, England, in 1942. For over thirty years he has been resident on the island of South Ronaldsay, in the Orkney Isles, off Scotland's north coast. His compositions (mostly orchestral, chamber, choral, and vocal works) have been performed in Canada, France, Germany, Ireland, Norway, Russia, the UK and the USA.

Strutt studied at the Royal Academy of Music, London, with Sir Lennox Berkeley (composition) and Leighton Lucas (orchestration). He took piano and viola as second studies, and, as he puts it, 'the other academic manifestations of music thought to be useful to a musician by the educational authorities of the time.'

Among his honours feature the Manson Bequest from the Royal Academy of Music (1964) for 'Symphony No. 1 in E minor', the Carolan Award (1986) in the Celtic Harp Competition (Dinan, France) for *Hibernian Rhapsody* (a set of variations on two ancient Irish melodies for solo Celtic harp), and two prizes in the William Baird Ross competition for Church Music in Scotland (Second Prize [1987] for *The White Island*; Third Prize [1990] for *A Glastonbury Carol*).

Strutt is fascinated by the music of the Eastern Orthodox Church and has visited Mount Athos several times. Also a philatelist, he is an authority on the Universal Postal Union.

Clive Strutt was a close friend of the composer, harpist and oboist Derek Bell (of The Chieftains), also published by Amoris International.



Suite of English Folk Songs

Oboe Consort

Oboe (doubling optional Musette), Oboe d'amore, Cor anglais, Bass Oboe

A EN 005

This work has developed through several versions to find this, its final form for Oboe Consort in 2000.

The first movement, *Morris Ring*, is based upon a melody collected in West Adderbury (Oxfordshire), in the early 1900s, entitled 'The Cutty Wren'. It is typical of the music used in this ancient English form of folk dance.

Fantasy, the second movement, relaxes into a meditative mood on 'Bruton Town' and 'Edward'. Although the provenance of the latter is unacknowledged in my published source (*Where is St. George* by Bob Stewart), it is known to be a traditional narrative ballad. Francis James Child, the first person to hold the title of Professor of English at Harvard University collated its many English versions. It is known as 'Child ballad number 13' (from his collection of 305 canonical ballads published in five volumes). 'Bruton Town' was gathered in Somerset by the English folk song researcher Cecil Sharp.

Prelude and Fugue, the third movement, is worked from the song tune 'Six Dukes went a-Fishing', which the twentieth century composer Percy Grainger collected in 1906 from George Gouldthorpe of Brigg (Lincolnshire). It was published in *The Penguin Book of English Folk Songs* edited by R. Vaughan Williams and A. L. Lloyd.

Clive Strutt
1999



Works by Clive Strutt published by Amoris International

Introduction and Protiazhnayah with Variations	A SI 013
Variations on a Bosnian Folk Song	A SI 014
Three Georgia Bagatelles	A SI 015
Variations on a Sicilian Shepherd-Tune	A CM 00



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**SUITE
OF
ENGLISH FOLK SONGS**

Clive Strutt
(1942 -)

Morris Ring

('The Cutty Wren')

Vivace

Oboe (*Musette*)

Oboe d'amore

Cor anglais

Bass Oboe

f un poco ruvido

Ob.

Ob. d'am.

Cor ang.

B. Ob.

p grazioso

f

sfp

f un poco ruvido

mf

11

Ob. *f*

Ob d'am *f* *mf* — *f* — *mf*

Cor ang.

B. Ob. *f*

16

Ob. *dolce*

Ob d'am *p* *con grazia*

Cor ang. *p* *dolce*

B. Ob. *dolce*

21

Ob. *mf*

Ob d'am *mf*

Cor ang. *mf* *f*

B. Ob. *mf*

26

Ob. *mp f mp*

Ob d'am *mp f mf*

Cor ang. *mf mp mp*

B. Ob. *mp f mp*

32

Ob. *mp mp*

Ob d'am *mp mp mf mp*

Cor ang. *f mp mf mp*
espressivo

B. Ob. *f mp mf mp*

38

Ob. *mf mp*

Ob d'am *mf mp*

Cor ang. *mf mp*

B. Ob. *mf mp*

44

Ob. *mf*

Ob d'am *mf* *f*

Cor ang. *mf* *f*

B. Ob. *mf* *f*

49

Ob. *mp*

Ob d'am *mp*

Cor ang. *mp*

B. Ob. *mp*

54

Ob. *mp* *ff*

Ob d'am *mp* *mf* *ff*

Cor ang. *mp* *ff*

B. Ob. *mp* *ff*

II

Fantasy

('Bruton Town' & 'Edward')

Allegro moderato

Ob. 1

Ob d'am *p* *un poco allargando* *a tempo*

Cor ang.

B. Ob.

7

Ob.

Ob d'am *un poco allargando* *a tempo*

Cor ang.

B. Ob.

13

Ob.

Ob d'am *p*

Cor ang. *mf* *mp* *mf* *p* *mp*

B. Ob. *mp* *p* *mp* > *mp*

19

Ob.

Ob d'am *f* *ff* *mf* *mp*

Cor ang. *f* *ff* *mf* < > *mf* *mp*

B. Ob. *f* *ff* *mf*

20

Ob. *p* *f* *mp*

Ob d'am *mf* *mp* *f*

Cor ang. < > *mf*

B. Ob. < > *mp* *mf*

32

Ob. Ob d'am Cor ang. B. Ob.

38

Ob. Ob d'am Cor ang. B. Ob.

44

Ob. Ob d'am Cor ang. B. Ob.

40

Ob.

Ob d'am

Cor ang.

B. Ob.

55

Ob.

Ob d'am

Cor ang.

B. Ob.

61

Ob.

Ob d'am

Cor ang.

B. Ob.

67

Ob.
Ob d'am
Cor ang.
B. Ob.

73

Ob.
Ob d'am
Cor ang.
B. Ob.

78

Ob.
Ob d'am
Cor ang.
B. Ob.

84

Ob. (Measures 84-85): Rest, then eighth-note pattern (F#-G-A-G) with slurs and dynamics *mf* and *mp*. Measure 86: Rest, then eighth-note pattern (E-G-A-G) with slurs and dynamics *mp* and *p*. Measure 87: Rest, then eighth-note pattern (D-G-B-B) with slurs and dynamics *mp*.

Ob d'am (Measures 84-85): Eighth-note pattern (E-G-B-B) with slurs. Measure 86: Rest, then eighth-note pattern (D-G-B-B) with slurs and dynamic *mp*. Measure 87: Rest, then eighth-note pattern (C-G-A-G) with slurs and dynamic *p*.

Cor ang. (Measures 84-85): Eighth-note pattern (D-F#-A-A) with slurs. Measure 86: Rest. Measure 87: Rest.

B. Ob. (Measures 84-85): Eighth-note pattern (C-E-G-G) with slurs. Measure 86: Rest, then eighth-note pattern (B-D-F#-F#) with slurs. Measure 87: Rest.

88

Ob. (Measures 88-89): Rest. Measure 90: Rest, then eighth-note pattern (F#-G-A-G) with slurs and dynamic *p*. Measure 91: Rest.

Ob d'am (Measures 88-89): Rest. Measure 90: Eighth-note pattern (E-G-B-B) with slurs and dynamic *p*. Measure 91: Rest.

Cor ang. (Measures 88-89): Rest. Measure 90: Rest. Measure 91: Rest.

B. Ob. (Measures 88-89): Rest. Measure 90: Eighth-note pattern (D-G-B-B) with slurs and dynamic *pp*. Measure 91: Rest.

93

Ob. (Measures 93-94): Eighth-note pattern (F#-G-A-G) with slurs and dynamic *p*. Measure 95: Rest, then eighth-note pattern (E-G-B-B) with slurs and dynamic *p*. Measure 96: Rest, then eighth-note pattern (D-G-B-B) with slurs and dynamic *pp*, followed by a fermata and dynamic *lunga*.

Ob d'am (Measures 93-94): Rest. Measure 95: Rest, then eighth-note pattern (D-G-B-B) with slurs and dynamic *p*. Measure 96: Rest, then eighth-note pattern (C-G-A-G) with slurs and dynamic *pp*, followed by a fermata and dynamic *lunga*.

Cor ang. (Measures 93-94): Rest. Measure 95: Rest, then eighth-note pattern (B-D-F#-F#) with slurs and dynamic *p*. Measure 96: Rest, then eighth-note pattern (A-C-E-E) with slurs and dynamic *pp*, followed by a fermata and dynamic *lunga*.

B. Ob. (Measures 93-94): Rest. Measure 95: Rest, then eighth-note pattern (A-C-E-E) with slurs and dynamic *p*. Measure 96: Rest, then eighth-note pattern (G-B-D-D) with slurs and dynamic *pp*, followed by a fermata and dynamic *lunga*.

III

Prelude and Fugue

('Six Dukes went a-Fishing')

Adagio

Ob. *f* ff *mf* *f*
 Ob d'am *f* ff *mf* *f*
 Cor ang. *f* ff *mf* *f*
 B. Ob. *f* ff *mf* *f*

7
 Ob. *p* *mf* *p*
 Ob d'am *p dolcissimo* *p* *mf* *p*
 Cor ang. *p* *p* *mf* *p*
 B. Ob. *p* *p* *mf* *p*

13

Ob. mf p (senza crescendo) mf p

Ob d'am mf p sfz p mf f

Cor ang. mf p (senza crescendo) mf p

B. Ob. mf p *subito f* f

19

Ob. ff f mp

Ob d'am ff f

Cor ang. p ff f

B. Ob. ff f

25

Ob. p

Ob d'am mp

Cor ang. f

B. Ob. p

29

Ob.

Ob d'am *p*

Cor ang.

B. Ob.

Iunga

Iunga

Iunga

tenuto

segue fuga

Vivace e spiritoso

Ob. *pp*

Ob d'am

Cor ang.

B. Ob.

Ob. *p*

Ob d'am *p*

Cor ang.

B. Ob.

47

Ob. *mp*

Ob d'am *mp*

Cor ang. *mp*

B. Ob.

53

Ob. *mf*

Ob d'am *mf*

Cor ang. *mf*

B. Ob. *mf*

59

Ob. *mp*

Ob d'am

Cor ang.

B. Ob.

Ob.

Ob d'am

mp

Cor ang.

mp

B. Ob.

sfp — *mp* — *mf* — *mp* — *f* — *mp*

71

Ob.

Ob d'am

Cor ang.

B. Ob.

77

Ob.

Ob d'am

fp —

Cor ang.

fp — *sforz*

B. Ob.

83

Ob. *sfz* *fp* — *sfz*

Ob d'am — — *sfzp* —

Cor ang. *sfz* — *sfz*

B. Ob. — — —

80

Ob. *sfzp* — *f* —

Ob d'am *sfz* — *fp* — *sfz*

Cor ang. — — — *mf*

B. Ob. — — —

95

Ob. *mp* — *mf* — *f*

Ob d'am *mp* — *mf* — *fp* — *sf*

Cor ang. — — — *fp*

B. Ob. *sfz* — *sfz* — *mf* — *fp* — *sf*

102

Ob.

Ob d'am

Cor ang.

B. Ob.

100

Ob.

Ob d'am

Cor ang.

B. Ob.

115

Ob.

Ob d'am

Cor ang.

B. Ob.

121

Ob. *mf* *f* *mp*
 Ob d'am *fz* *f*
 Cor ang. *mf* *f* *mp*
 B. Ob. *mf* *f*

127

Ob. *mf* *f* *mf* *f*
 Ob d'am *mf* *f*
 Cor ang. *mf* *f* *mf* *f* *mf*
 B. Ob. *mf* *f* *mf*

132

Ob. *mf* *f*
 Ob d'am *mf* *f* *mf*
 Cor ang. *f* *mf* *f*
 B. Ob. *f* *mf* *f* *mf*

Musical score for orchestra, page 140. The score includes parts for Oboe (Ob.), Oboe d'amore (Ob. d'am), Horn (Cor ang.), and Bassoon (B. Ob.). The key signature is A major (three sharps). The tempo is marked 140. The music consists of four staves of musical notation with various dynamics like ff, f, mf, and subito f.

Musical score for orchestra, page 147, measures 1-4. The score includes parts for Oboe (Ob.), Oboe d'amore (Ob. d'am), Horn (Cor ang.), and Bassoon (B. Ob.). The key signature is A major (three sharps). Measure 1: Ob. plays eighth-note pairs, Ob. d'am plays eighth-note pairs, Cor ang. plays eighth-note pairs, B. Ob. plays eighth-note pairs. Measure 2: Ob. plays eighth-note pairs, Ob. d'am plays eighth-note pairs, Cor ang. plays eighth-note pairs, B. Ob. plays eighth-note pairs. Measure 3: Ob. plays eighth-note pairs, Ob. d'am plays eighth-note pairs, Cor ang. plays eighth-note pairs, B. Ob. plays eighth-note pairs. Measure 4: Ob. plays eighth-note pairs, Ob. d'am plays eighth-note pairs, Cor ang. plays eighth-note pairs, B. Ob. plays eighth-note pairs. Dynamics: ff (fortissimo) at the beginning of measure 1, ff (fortissimo) at the beginning of measure 2, ff (fortissimo) at the beginning of measure 3, mf (mezzo-forte) in measure 1, ff (fortissimo) in measure 2, ff (fortissimo) in measure 3, mf (mezzo-forte) in measure 4.

152

Ob. *f p* *pp dolce* *p*
 Ob d'am *f p* *pp dolce* *p*
 Cor ang. *f* *p* *pp* *p*
 B. Ob. *f*

161

Ob. *f*
 Ob d'am
 Cor ang.
 B. Ob.

167

Ob. *mp*
 Ob d'am *mp*
 Cor ang. *mp*
 B. Ob. *mp*

174

Ob.

Ob d'am

Cor ang.

B. Ob.

181

Ob.

Ob d'am

Cor ang.

B. Ob.

188

Ob.

Ob d'am

Cor ang.

B. Ob.

104

Ob.

Ob d'am

Cor ang.

B. Ob.

200

Ob.

Ob d'am

Cor ang.

B. Ob.

208

Ob.

Ob d'am

Cor ang.

B. Ob.