



BBC Radio 2 Cecil Sharp Project





*Unlocking hidden treasures of
England's cultural heritage*
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The Full English

The Full English was a unique nationwide project unlocking hidden treasures of England's cultural heritage by making over 58,000 original source documents from 12 major folk collectors available to the world via a ground-breaking nationwide digital archive and learning project. The project was led by the English Folk Dance and Song Society (EFDSS), funded by the Heritage Lottery Fund and in partnership with other cultural partners across England.

The Full English digital archive (www.vwml.org) continues to provide access to thousands of records detailing traditional folk songs, music, dances, customs and traditions that were collected from across the country. Some of these are known widely, others have lain dormant in notebooks and files within archives for decades.

The Full English learning programme worked across the country in 19 different schools including primary, secondary and special educational needs settings. It also worked with a range of cultural partners across England, organising community, family and adult learning events.

Supported by the National Lottery through the Heritage Lottery Fund, the National Folk Music Fund and The Folklore Society.



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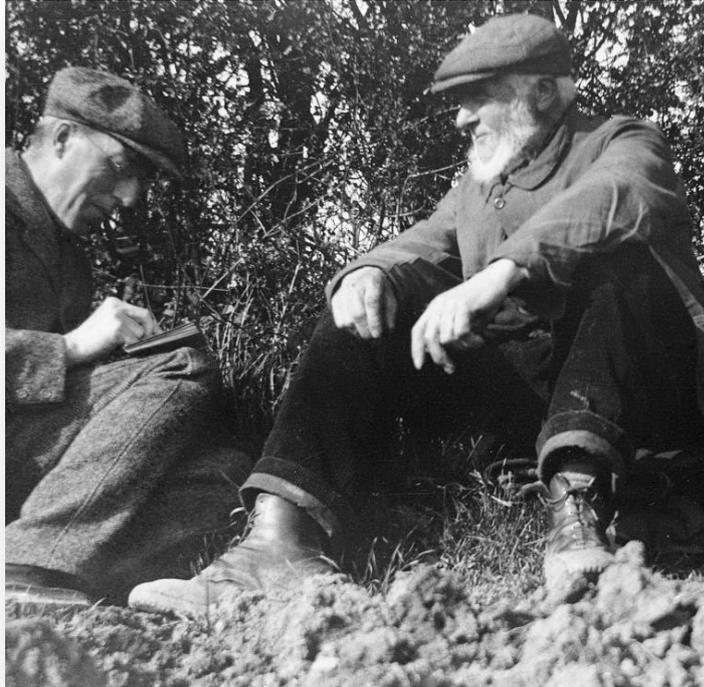


Photo: Cecil Sharp (left) collecting, from Vaughan Williams Memorial Library collection

At the 2014 Radio 2 Folk Awards, the first inductee in the new *Hall of Fame* was the folk collector Cecil Sharp. Sharp is a godfather of English traditional music, who helped to preserve much of the country's folk heritage.

BBC Radio 2 selected the three tunes and songs in this pack, and invited the public to upload their own performances of the material.

You can hear the results at: www.bbc.co.uk/programmes/b03ldc63/profiles/cecil-sharp

Selected repertoire

- Banks of Claudy (song)
- Barbara Ellen (song)
- Bean Setting (tune)
- Country Gardens (tune)
- Laudnum Bunches (tune)
- Seeds of Love (song)

Cecil James Sharp (1859-1924)

Cecil Sharp is probably the best-known collector of British folk songs, often referred to as the “founding father” of the first folk revival. He was born in Denmark Hill, South London, to James and Jane Sharp, both keen music lovers. He attended Uppingham School before starting a mathematics degree at Clare College, Cambridge.

In October 1882, he left for Australia where he lived for nearly ten years, working as Associate to the Chief Justice of South Australia and then as a partner in a private venture, the Adelaide College of Music. There, despite his lack of formal musical training, he taught singing and music theory, in his spare time writing compositions of his own and conducting with the Adelaide Philharmonia Society.

In 1893, the year he married Constance Birch, Cecil was engaged as a music teacher by Ludgrove School, a preparatory school in North London. It was on Boxing Day 1899, when Cecil Sharp’s lifelong involvement with folk music began. He was staying with his mother-in-law in Oxford and happened to see the Headington Quarry Morris Men performing a set of dances. He was fascinated and called back their musician, William Kimber, to notate the tunes and later arrange them. Within two years of this encounter he had joined the Folk-Song Society and a year later had published *A Book of British Song*, which demonstrated his interest in folk music

and the uses to which it could be put in the blossoming mass public education system. Back in London now, he prepared lectures and attracted much coverage in newspaper articles. By 1907 *English Folk-Song: Some Conclusions* was published, establishing him as an expert in the field. In 1911, Cecil founded the English Folk Dance Society, which together with the Folk-Song Society, forms the basis of the English Folk Dance and Song Society today.

Although a relative latecomer to the folk revival, Cecil Sharp became the most high profile and certainly most prolific folk music and dance collector of his contemporaries, yet personally he disliked being in the limelight. He noted down 4977 tunes in all, including nearly 3,000 songs from England and over 1,500 on his and Maud Karpeles’ four collecting trips to America’s Appalachian Mountains (1915-18). Much of this work was carried out at his own expense or with the help of meagre grants from benefactors.

Cecil Sharp died in 1924. Despite being a controversial figure, his collection of folk songs, tunes and dances is exceptional.

His manuscripts, notebooks, and artefacts reside in Clare College, University of Cambridge and the Vaughan Williams Memorial Library. The Principal period covered is 1903-1924 and the geographical coverage is of England as well as the Appalachian states of USA.

Banks of Claudy

Collected from Mrs Joanne Slade by Cecil Sharp, 8 Aug 1904
www.vwml.org/record/CJS2/10/272

Roud Number: 266
Traditional

As I walked out one morning all in the month of May Down through some flowery
gardens I carelessly did stray I overheard a damsel in
sorrow to complain now for her absent lover That ploughs the ragging main

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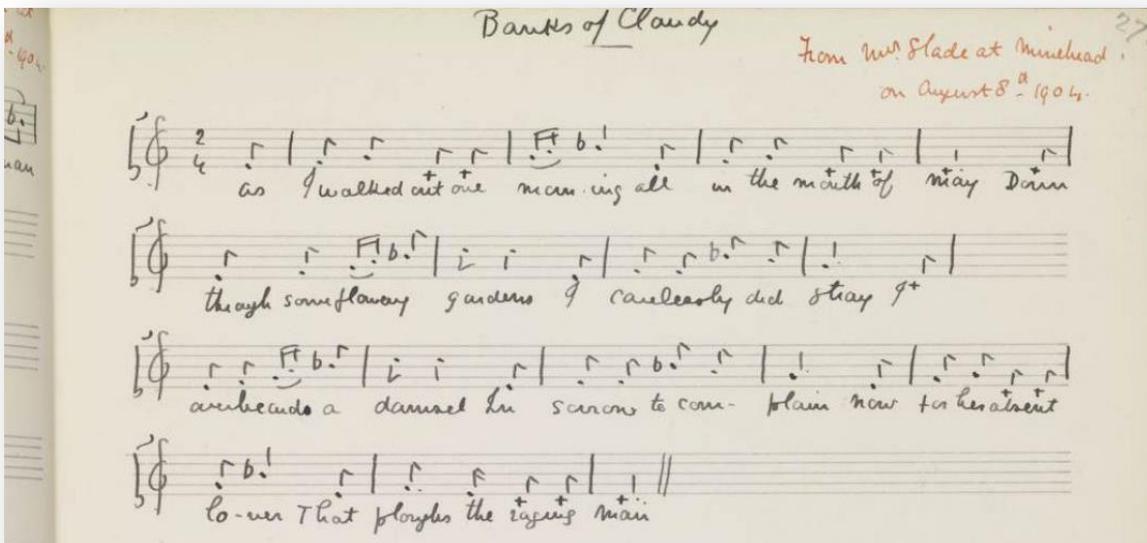


Photo: Original manuscript in The Full English digital archive



Banks of Claudy

Collected from Mrs. Slade on Aug. 8th 1904 by Cecil Sharp
www.vwml.org/record/CJS2/9/378 - Roud Number: 266

As I walked out one morning
All in the month of May
Down through some flower-gardens
So I carelessly did stray
I overheard a damsel
In sorrow to complain
Now for her absent lover
That ploughs the raging main.

O 'tis 6 months and better
Since your Johnny left the shore
He's a-cruising the wide ocean
Where foaming billows roar,
He's a-crusing the wide ocean
For honour and for gain
The ship's been wrecked as I am told
All on the coast of Spain.

I stepped up to this fair maid
I put her in surprise
I own she did not know me
I being dressed in disguise
Says I my lovely maiden
My joy & heart's delight
How far have you to wander
This dark and dreary night?

As soon as she heard him say so
She fell into deep despair
By wringing of her milk-white hands
And tearing of her hair
If my Johnny he be drowned
No man on earth I'll take
But through lonesome groves & villages
I will wander for his sake.

All the way kind sir to Cloddy
If you will please to show
Pity a poor girl distracted
It's there I have to go.
I'm in search of a faithless young man
And Johnny is his name,
And on the banks of Cloddy
I'm told he does remain.

As soon as he heard her say so
He could no longer stand
But he fell into her arms
Saying Bessie I'm the man
I am that faithless young man
Whom you thought was slain
And once we've met on Cloddy banks
We'll never part again.

If my Johnny he was here this night
He'd keep me from all harm
But he's in the field of battle
All in his uniform
He's in the field of battle,
His foes he will destroy
Like a roving king of honour
He fought on the banks of Troy

Barbara Ellen

Collected from Mr William Pittaway (66) by Cecil Sharp, May 19, 1923
www.vwml.org/record/CJS2/10/4937

Traditional

'Twas in the mer - ry month of May When small birds they were sing - ing a
young man on his death - bed lay For the sake of Bar - bra Al - len

The image shows a printed musical score for the song 'Barbara Ellen'. It consists of two staves of music in G major (one sharp) and 5/4 time. The first staff contains the first line of the melody with the lyrics: 'Twas in the mer - ry month of May When small birds they were sing - ing a. The second staff continues the melody with the lyrics: young man on his death - bed lay For the sake of Bar - bra Al - len. The score ends with a double bar line.

4937
Barbara Ellen
Mr. William Pittaway (66) at
Berford, Oxon. May 19th 1923

'Twas in the mer-ry month of May when small birds they were
sing-ing a young man on his death-bed lay for the
sake of Bar-bra Al-len

I shouldn't make myself look such an idiotic!

The image shows a handwritten manuscript of the song 'Barbara Ellen'. It features a title 'Barbara Ellen' and a collection note: 'Mr. William Pittaway (66) at Berford, Oxon. May 19th 1923'. The manuscript includes a handwritten number '4937' in the top left corner. The music is written on four staves in G major and 5/4 time. The lyrics are written below the notes. The first line of music is marked with '(a)'. The second line of music is also marked with '(a)'. The manuscript concludes with a handwritten note: 'I shouldn't make myself look such an idiotic!'.

Photo: original manuscript from The Full English digital archive



Barbara Ellen

Collected from Mr. William Pittaway at Burford, Oxon,
May 19th, 1923, by Cecil Sharp
www.vwml.org/record/CJS2/9/3369

'Twas in the merry month of May
The small birds they were singing.
A young man on his death-bed lay
For the sake of Barbara Ellen.

He sent one of his servants down
To the house where she was dwelling,
Saying: You must come to my master,
If your name is Barbara Ellen.

Slowly she put on her clothes,
And slowly she came to him,
And when she came to his bedside,
Says she: Young man you're dying.

I'm not a-dying now just yet.
One kiss of thine will cure me.
One kiss of mine you never shall have.
So fare away, young Edwin,

Now you look over my bedside,
You'll see my waistcoat hanging
With my gold watch and silver chain.
Give these to Barbara Ellen.

So she looked over his bedside
And saw the waistcoat hanging.
That shall be mine for I won't be thine,
So fare away, young Edwin.

Now you look out to the region (raging)
sea,
You'll see my five ships sailing.
They shall be yours, if you'll be mine,

For I love you, Barbara Ellen.
Now she looked out to the region sea
And saw those five ships sailing.
They shan't be mine for I won't be thine,
And fare away, young Edwin.

As she was a-walking through the
church-yard
She heard the big bell tolling
And every toll it seemed for to say:
Hard-hearted Barbara Ellen.

As she was a-walking up the street
She saw the corpse a-coming.
She cried: Put him down a little while
That I might gaze upon him.

The more she gazed the more she
smiled
And the nearer she came to him
Until her friends cried [sic] out for
shame:
Hard-hearted Barbara Ellen.

Now he was buried in the tomb
And the other in the church.
And out of him there sprang a rose
And grewed from her sweetbriar.

It grewed and grewed till it reached the
top
And it could grow no higher.
They tied it in a true-lover's knot,
For all true lovers to admire.

Bean Setting

Collected from William Kimber by Cecil Sharp, Dec 1899
Headington, Oxfordshire
www.vwml.org/record/CJS2/10/43B

Traditional



Photo: original manuscript from The Full English digital archive

Country Gardens

Collected from William Kimber by Cecil Sharp, May 1906, London

www.vwml.org/record/CJS2/10/946

Traditional

A2, B2, C2, B2, A2, B2, C, B2

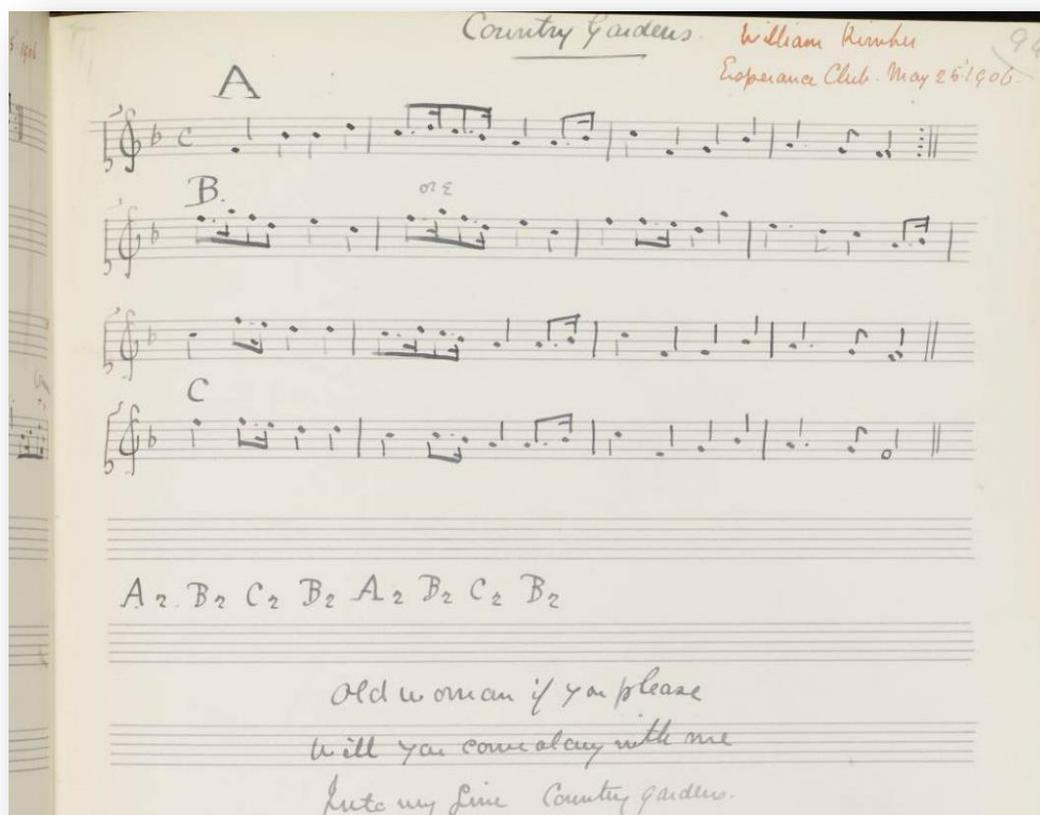


Photo: original manuscript from The Full English digital archive

Laudnum Bunches

Collected from William Kimber by Cecil Sharp, Dec 1899

Headington, Oxfordshire

www.vwml.org/record/CJS2/10/43A

Traditional

The musical score is presented in five staves. The first staff is marked with a box 'A' and the second with a box 'B'. The third staff is marked with a box 'Capers'. The fourth staff is marked with '(1) Lento (Capers)'. The fifth staff is marked with '(2) Tempo'. The key signature is one sharp (F#) and the time signature is 6/8.

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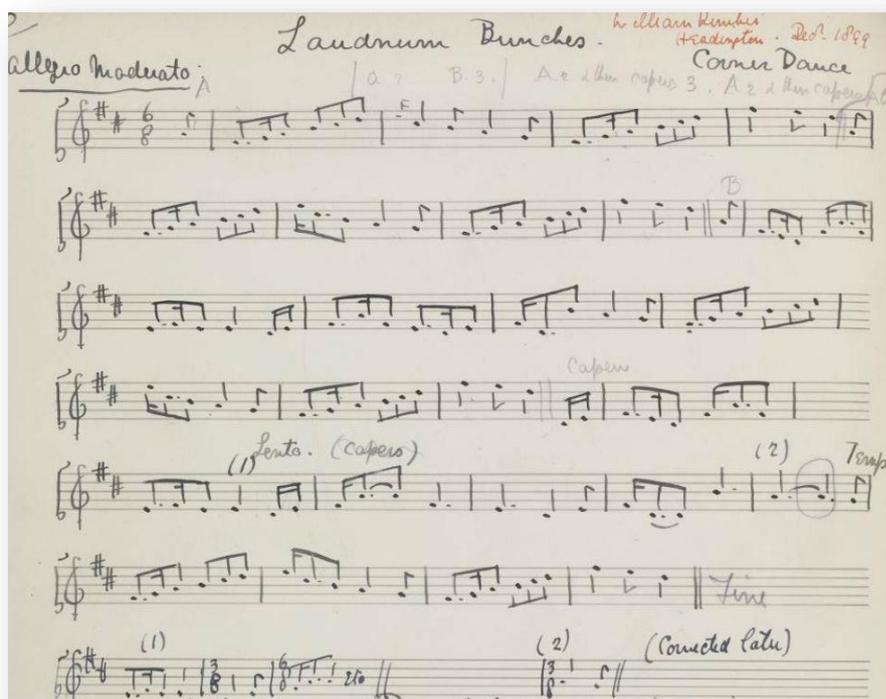


Photo: original manuscript from The Full English digital archive

The Seeds of Love

Collected from John England by Cecil Sharp, Sept 1903, Hambridge, Somerset
www.vwml.org/record/CJS2/10/1

Roud Number: 3
 Traditional

A modern musical score for the song 'The Seeds of Love'. It consists of three staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lyrics are written below the notes.

I sowed the seeds of Love and I sowed them in the spr - ing I
 gath - erd them up in the mor - ning so soon While the
 small birds to sweet - ly sing While the small birds do sweet - ly sing

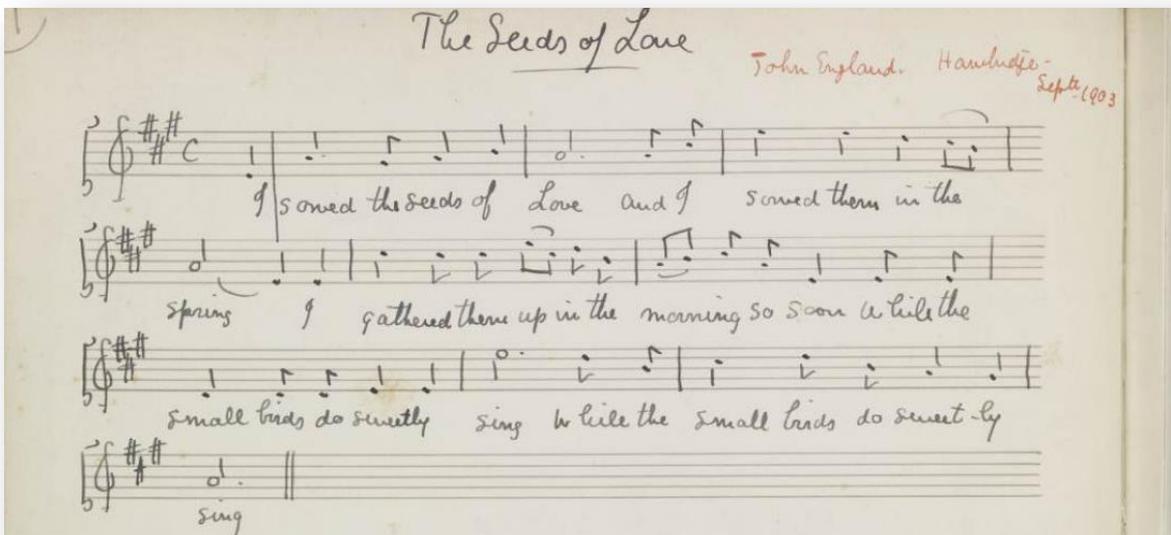


Photo: original manuscript from The Full English digital archive



The Seeds of Love

Collected from John England by Cecil Sharp, Sept 1903, , Hambridge, Somerset
www.wml.org/record/CJS2/10/1

Roud Number: 3

I sowed the seeds of love
And I sowed them in the Spring
I gathered them up in the morning so soon
While the small birds do sweetly sing.

My garden was planted with flowers well
With flowers everywhere
But I had not the liberty to choose for myself
Of the flowers that I love so dear.

The gardener was standing by
And I asked him to choose for me.
He choosed for me the Violet the Lily & the Pink
But those I refused all three.

The Violet I did not like
Because it bloomed so soon
The Lily & the Pink I really overthink
So I vowed that I'd stay till June.

In June there was a red rose bud,
And that's the flower for me
I oftentimes have plucked that red rose bud
Till I gain the willow tree.

The willow tree will twist
And the willow tree will twine
I have oftentimes have wished I was in that young man's arms
That once had the heart of mine.

Come all you false young men,
D'not leave me here to complain
For the grass that have been oftentimes trampled under foot
Give it time it will rise up again.



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