

GWYNETH WALKER

The Rose, the Briar, and the Bicycle

for SATB Chorus and Oboe and Piano

The Rose, the Briar, and the Bicycle

The Rose, the Briar and the Bicycle are contemporary adaptations of familiar ballads and love songs. The intent is to expand upon the originals, especially with the addition of the oboe, a primary agent for color and character in each song.

The first song, “The Rose and the Briar,” is based on the ballad “Barbara Allen.” The oboe introduction presents a filigree pattern that runs throughout the song. With each verse, the filigree is varied to reflect the images in the lyrics: the buds of May, the dying Sweet William, Barbara’s indifference (and dancing), hardhearted Barbara Allen, and her eventual lamentation. During the final verse, the oboe initiates a dissonant chromatic line that intertwines with the chorus and then rises above, as a briar.

An Interlude follows to connect the first song to the second. The tempo for the new song is set by the pianist tapping the piano lid at a “trotting tempo, as a fox setting out in search of food.” For indeed, “Dinner for the Family” is based on the ballad, “The Fox.” Again, the oboe provides commentary on the lyrics: the scurrying fox, the awakened farmer, the sound of the horn “both loud and shrill,” the quacking duck, and the fox running back to her den. Throughout this song, the energy of the fox’s adventures characterizes the oboe part.

The frantic pace of the fox chase ends with a second Interlude, marked “at a graceful tempo.” The focus of the music now shifts to a bicycle. Perhaps a bicycle bell may be heard in the trills played by the oboe. A waltz rhythm is established for “A Two-Seater,” based on the 1890’s song, “A Bicycle Built for Two.” The choral style for this song is often 4-part men or 4-part women’s harmony, in a “barbershop quartet” idiom reminiscent of 1890’s. The oboe offers quiet, background arpeggio patterns at first. As the song progresses, these arpeggios become more abundant and rapid. Near the end of the song, the arpeggios flow up, down and around the chordal pitches in large phrases suggesting the spinning of bicycle wheels. The ringing of the bicycle bell brings this song of courtship to a close.

Duration: 10’30”

The oboe part, Catalog No. 6209, is available from the publisher.

Gwyneth Walker

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, Walker resigned from academic employment in 1982 to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Walker’s catalog includes more than 130 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E. C. Schirmer Music Company of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).

dedicated to Oboist Cynthia Green Libby and the Southwest Missouri State University Concert Chorus

The Rose, the Briar, and the Bicycle

for SATB Chorus, Oboe and Piano

Traditional ballad
Traditional ballad
Harry Dacre, 1892

Barbara Allen
The Fox
A Bicycle Built for Two ("Daisy Bell")
Gwyneth Walker, arr.

1. The Rose and the Briar

Oboe

Gently flowing ♩ = 88

Piano

Gently flowing ♩ = 88

p

ped. *ped.* *simile*

Ob.

poco rit. *a tempo*

S

p cantabile

A

p cantabile

T

p cantabile

B

p cantabile

In Scar-let Town where I was born, There was a fair maid dwell-ing, made ev-'ry youth cry: -

Pno.

poco rit. *a tempo*

12 *rit.* *a tempo*

mp

“Well a - day!” for love of Bar - bara Al - len.

“Well a - day!” for love of Bar - bara Al - len.

“Well a - day!” for love of Bar - bara Al - len.

“Well a - day!” for love of Bar - bara Al - len.

a tempo

rit. *mp*

17 **B** *poco rit.* *a tempo*

p *mp* *p* *mp*

'Twas in the mer - ry month of May when green buds they were swell-ing; - Sweet

'Twas in the mer - ry month of May when green buds they were swell-ing; - Sweet

'Twas in the mer - ry month of May when green buds they were swell-ing; - Sweet

'Twas in the mer - ry month of May when green buds they were swell-ing; - Sweet

a tempo

poco rit.

Red. *sim.*

22

mf

Wil - liam came from the West Coun - try for court - ing Bar - bara Al - len.

Wil - liam came from the West Coun - try for court - ing Bar - bara Al - len.

Wil - liam came from the West Coun - try for court - ing Bar - bara Al - len.

Wil - liam came from the West Coun - try for court - ing Bar - bara Al - len.

27

p

C

mf

mf

He sent his ser - vant un - to her, and to her place of

He sent his ser - vant un - to her, and to her place of

32 *poco rit.* *a tempo*

Ob. *mf* *mf*

T
 dwell - ing... "My mas - ter's sick, he - calls for you, if you be Bar - bara Al - len."

B
 dwell - ing... "My mas - ter's sick, he - calls for you, if you be Bar - bara Al - len."

Pno. *poco rit.* *a tempo*

37 *rit.* **D** *a bit slower*

Ob. *p*

S
p
 Then, slow - ly, slow - ly got she up, and slow - ly

A
p
 Then, slow - ly, slow - ly got she up, and slow - ly

T

B

Pno. *rit.* *p* *a bit slower*

42 *rit.* **Slowly** *a tempo or faster*

Ob.

S *f sprightly*
 went she nigh him. _ But all she said as she passed his bed: — “Young man I think you’re

A *f sprightly*
 went she nigh him. _ But all she said as she passed his bed: — “Young man I think you’re

Pno. *rit.* **Slowly** *a tempo or faster*

47 *f sprightly* **E** *mf*

Ob.

S *mf*
 dy-ing. _

A *mf*
 dy-ing. _

T *div. mf*
 Then light-ly danced she down the

B *div. mf*
 Then light-ly danced she down the

Pno. *f sprightly* *mf*

52

rit. Slowly

“Hard - heart - ed Bar - bara
 “Hard - heart - ed Bar - bara
 stairs, she heard the church bells toll - ing. And each bell seemed to say to her: _____
 stairs, she heard the church bells toll - ing. And each bell seemed to say to her: _____

rit., Slowly
div. f coldly
f coldly
f coldly

Al - len!" _____ "O, moth - er, moth - er make my
 Al - len!" _____ "O, moth - er, moth - er make my

a tempo *poco rit.* **F** *a bit slower*
f coldly *p*
unis. p sadly
p sadly
a tempo *a bit slower*
poco rit. *p sadly*

63 *rit.* **Slowly**

bed, and make it long and nar - row. — Sweet Wil - liam died for me to - day. I'll die for him to

bed, and make it long and nar - row. — Sweet Wil - liam died for me to - day. I'll die for him to

rit. **Slowly**

69 *a tempo*

Ob. *p sadly*

S *unis.*
mor - row." They bur - ied

A *div.* *unis.*
mor - row." They bur - ied

T *unis. p*
They bur - ied

B *unis. p*
They bur - ied

Pno. *a tempo* *p sadly*

73 **G**

rit. **Slowly**

Bar-bara by the old church wall. Sweet Wil-liam laid be - side her. And from his grave grew a

Bar-bara by the old church wall. Sweet Wil-liam laid be - side her. And from his grave grew a

Bar-bara by the old church wall. Sweet Wil-liam laid be - side her. And from his grave grew a

Bar-bara by the old church wall. Sweet Wil-liam laid be - side her. And from his grave grew a

rit. **Slowly**

78 *rit.* *a tempo*

rit. *a tempo*

red, red rose, And out of hers a bri - ar.

red, red rose, And out of hers a bri - ar.

red, red rose, And out of hers a bri - ar.

red, red rose, And out of hers a bri - ar.

rit. *a tempo* *p* *f* *cresc.*

83

(cresc.) *mf* *> p* *no trill* *rit.* *Slowly* *f*

They grew and grew up the old church wall till they could grow no high-er. — And

They grew and grew up the old church wall till they could grow no high-er. — And

They grew and grew up the old church wall till they could grow no high-er. — And

They grew and grew up the old church wall till they could grow no high-er. — And

(tr) *(cresc.)* *mf* *rit.* *Slowly*

88

rit. *Slowly* *f* *p* *rit.*

at the top tied a lov-ers' knot: — the red rose and the bri - ar.

at the top tied a lov-ers' knot: — the red rose and the bri - ar.

at the top tied a lov-ers' knot: — red rose and the bri - ar.

at the top tied a lov-ers' knot: — red rose and the bri - ar.

Slowly *rit.* *f* *rit.* *p*

Interlude

Slowly, freely
bend tone

Ob. *p* as a wolf cry *f* *pp* echo *p*

2 *accel.* *faster* *rit.* **At a trotting tempo** ♩ = 120 *f* *p*

At a trotting tempo ♩ = 120
as a fox setting out in search of food

Pno. *

40''

2. Dinner for the Family

♩ = 120

Pno. *p*

4 **A**

Ob. *p* scurrying

S *p*
The fox went out on a chill - y__ night.

A *p*
The fox went out on a chill - y__ night.

T *p*
She

B *p*
She

Pno.

* Tap the lid of the piano with the r.h. descending from top (r.h. end) to middle. The "pitches" indicate high to low sounds.

7

S She had man - y a mile to go that night be -

A She had man - y a mile to go that night be -

T prayed for the moon to give her_ light. _____

B prayed for the moon to give her_ light. _____

Pno. *scurrying*

10

Ob. *mf*

S fore she reached the town - o, town - o, town - o, Man - y a mile to go that night_

A fore she reached the town - o, town - o, town - o, Man - y a mile to go that night_

T town - o, town - o, Man - y a mile to go that night_

B town - o, town - o, Man - y a mile to go that night_

Pno. *mf*

13 B

(non dim.) *p*

— be - fore she reached the town - o. Ah, —

— be - fore she reached the town - o. Ah, —

— be - fore she reached the town - o. Ah, —

— be - fore she reached the town - o. Ah, —

16 C

mf

ah. She ran till she came to a great big pen. —

mf

ah. She ran till she came to a great big pen. —

ah. —

ah. —

19

Ob.

S

A

Pno.

The ducks and the geese were kept there-in. Said; "A

The ducks and the geese were kept there-in. Said; "A

22

Ob.

S

A

T

B

Pno.

cou-ple of you gon-na grease my chin be-fore I leave this town - o, town - o, town - o. A

cou-ple of you gon-na grease my chin be-fore I leave this town - o, town - o, town - o. A

mf
town - o, town - o. A

mf
town - o, town - o. A

* In 2007, the composer added the missing word "the."

25 D

cou-ple of you gon-na grease my chin_ be-fore I leave this town - o." Ah,

cou-ple of you gon-na grease my chin_ be-fore I leave this town - o." Ah,

cou-ple of you gon-na grease my chin_ be-fore I leave this town - o." Ah,

cou-ple of you gon-na grease my chin_ be-fore I leave this town - o." Ah,

* white-note gliss.

29 E

ah. Ah,

ah. Ah,

ah. Well Old Fa-ther Flip-per Flop-per jumped out of bed. ___ Ah,

ah. Well Old Fa-ther Flip-per Flop-per jumped out of bed. ___

lightly

* approximate pitches

32

ha ha, ha, Ah, ha, ha, ha.

ha ha, ha, Ah, ha, ha, ha.

Out of the win - dow he cocked his head, say - ing:

Out of the win - dow he cocked his head, say - ing:

35

town - o, town - o!

town - o, town - o!

"Mom, Mom, the gray goose is gone, and the fox is on the town - o, town - o, town - o!

"Mom, Mom, the gray goose is gone, and the fox is on the town - o, town - o, town - o!

38

f *mf* **F**

f *mf* *mf unis.*

“Mom, Mom, the gray goose is gone, — and the fox is on the town - o!”

“Mom, Mom, the gray goose is gone, — and the fox is on the town - o!”

“Mom, Mom, the gray goose is gone, — and the fox is on the town - o!”

“Mom, Mom, the gray goose is gone, — and the fox is on the town - o!”

f *mf* * white-note gliss.

41

p *f*

Ah, ah...

Ah, ah...

Ah, ah...

Ah, ah...

(mf)

* approximate pitches

45

Ob. *mf* *f*

S *mf* So

A *mf* So

Pno. *f* *mf* *f* *white-note glissando*

48 **G**

Ob. *mf as a bugle* *f*

S Mom she ran to the top of the hill. _____ Blew her horn both loud and

A Mom she ran to the top of the hill. _____ Blew her horn both loud and

T *mf as a bugle* *f sim.*
brr - rum ba ba da brr -

B *mf as a bugle* *f sim.*
brr - rum ba ba da brr -

Pno. *mf*

* approximate pitches

51

shrill. The fox said "I bet - ter flee with my kill, for they'll soon be on my tail - o,

shrill. The fox said "I bet - ter flee with my kill, for they'll soon be on my tail - o,

rum ba ba da

rum ba ba da

shrill. The fox said "I bet - ter flee with my kill, for they'll soon be on my tail - o,

shrill. The fox said "I bet - ter flee with my kill, for they'll soon be on my tail - o,

rum ba ba da

rum ba ba da

54

tail - o, tail - o!" The fox said "I bet-ter flee with my kill, _____ for they'll soon be on my

tail - o, tail - o!" The fox said "I bet-ter flee with my kill, _____ for they'll soon be on my

tail - o, tail - o!" The fox said "I bet-ter flee with my kill, _____ for they'll soon be on my

tail - o, tail - o!" The fox said "I bet-ter flee with my kill, _____ for they'll soon be on my

tail - o, tail - o!" The fox said "I bet-ter flee with my kill, _____ for they'll soon be on my

57 **H**

(f)

tail - o!" Ah, ah.

(f)

60 **I**

(f)

She grabbed the gray goose by the neck, flung the duck a-cross her back.

She grabbed the gray goose by the neck, flung the duck a-cross her back.

She grabbed the gray goose by the neck, flung the duck a-cross her back.

She grabbed the gray goose by the neck, flung the duck a-cross her back.

She grabbed the gray goose by the neck, flung the duck a-cross her back.

(f)

64

She did-n't mind the "quack quack quack" and the legs all dan-gling down - o,

She did-n't mind the "quack quack quack" and the legs all dan-gling down - o,

She did-n't mind the "quack quack quack" and the legs all dan-gling down - o,

She did-n't mind the "quack quack quack" and the legs all dan-gling down - o,

67

down - o, down - o. She did-n't mind the "quack quack quack quack"_ and the legs all dan-gling

down - o, down - o. She did-n't mind the "quack quack quack quack"_ and the legs all dan-gling

down - o, down - o. She did-n't mind the "quack quack quack quack"_ and the legs all dan-gling

down - o, down - o. She did-n't mind the "quack quack quack quack"_ and the legs all dan-gling

70 **J**

down - o." Ah, ah.

73 **K**

She ran till she came to her ver - y own den.

She ran till she came to her ver - y own den.

She ran till she came to her ver - y own den.

She ran till she came to her ver - y own den.

* In 2007, the composer corrected the word from "pen" to "den."

76

p *f* *p* (perhaps just a few voices)

mf *p*

There were her lit - tle ones, eight, nine, ten, _____ say - ing: "Mom, Mom, go back a - gain, for it (perhaps just a few voices)

mf *p*

There were her lit - tle ones, eight, nine, ten, _____ say - ing: "Mom, Mom, go back a - gain, for it

mf

There were her lit - tle ones, eight, nine, ten, _____

mf

There were her lit - tle ones, eight, nine, ten, _____

p *f* *p*

79

f

(*tutti*) *p* *f*

must be a ver - y fine town - o, town - o, town - o." "Mom, Mom, go back, go back, a -

(*tutti*) *p* *f*

must be a ver - y fine town - o, town - o, town - o." "Mom, Mom, go back, go back, a -

p *f*

town - o, town - o." "Mom, Mom, go back, go back, a -

p *f*

town - o, town - o." "Mom, Mom, go back, go back, a -

f

82

L

div. > *unis.* *p*

gain, ___ for it must be a might-y fine town - o!" Ah, -

gain, ___ for it must be a might-y fine town - o!" Ah, -

gain, ___ for it must be a might-y fine town - o!" Ah, -

gain, ___ for it must be a might-y fine town - o!" Ah, -

85

rit.

M Slowly, grandly

p < f *p < f* *p < f* *p < f* *p < f*

ah. ___ Mis - ter Fox and his wife_ with-out an - y strife

ah. ___ Mis - ter Fox and his wife with-out an - y strife

ah. ___ Mis - ter Fox and his wife with-out an - y strife

ah. ___ Mis - ter Fox and his wife_ with-out an - y strife

rit. *Slowly, grandly* *p < f*

96 (accel. and cresc.)

Ob. *p cresc.*

S *div.*

A *div.*

T *div.*

B *div.*

lit - tle ones chewed, and the lit - tle ones chewed, and the lit - tle ones chewed on the bones -

Pno. (accel. and cresc.) *mf*

99 (accel. and cresc.)

(cresc.) *ff*

ff

ff

ff

ff

ff

(accel. and cresc.)

white-note glissando

white-note glissando

ff

* approximate pitches

Interlude

At a graceful tempo
♩ = 144

Ob. *p* lightly

Pno. *p* lightly *poco*

7 *rit.* *poco* *rit.*

p *mf* *rit.* *p*

Ped. *Ped.* *Ped.* *Ped.*

13 *a tempo* *p* *poco* *p* *more* *p* *rit.* *tr* *tr* *tr* *tr*

a tempo *rit.*

(Ped.)

* as a bicycle bell ringing

* Here, as in mm. 79-80 and the last measure of the piece, an actual bicycle bell may be rung by one of the chorus members.

3. A Two-Seater

At a jovial and lilting tempo

$\text{♩} = 66$

Ob. *f*

T *mf* *in the style of a barbershop quartet* *div.*
Dai - sy, Dai - sy,

B *mf* *in the style of a barbershop quartet* *div.*

At a jovial and lilting tempo

$\text{♩} = 66$

Pno. *f smoothly* *mf*

9

mf

give me your an - swer, do! I'm half cra - zy,

unis. *div.*

17 A

all for the love of you! _____ It won't be a styl - ish mar - riage, _____ I

all for the love of you! _____ It won't be a styl - ish mar - riage, _____ I

25 *rit.*, *a tempo*

Ob. *mf* sadly *p*

T *p, mf*

B *p, mf*

Pno. *rit.*, *a tempo*

can't af - ford a car - riage. But you'll look sweet up - on the seat of a

can't af - ford a car - riage. But you'll look sweet up - on the seat of a

33

Ob. *mf*

S *mf joyfully*
We will go

A *mf joyfully*
We will go

T
bi - cy - cle built for two.

B
bi - cy - cle built for two.

Pno.

40

Ob.

S
tan - dem as man and wife, ped - 'ling down the road of life.

A
tan - dem as man and wife, ped - 'ling down the road of life.

Pno.

47

When the road's dark there will be no sur - prise. There are bright lights in my daz - ling

When the road's dark there will be no sur - prise. There are bright lights in my daz - ling

This block contains the musical score for measures 47 through 53. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "When the road's dark there will be no sur - prise. There are bright lights in my daz - ling". The piano part consists of chords and arpeggiated figures.

Ob. *(mf)*

S eyes! Will you stand by me in *(mf)*

A eyes! Will you stand by me in *(mf)*

T *unis. p* Ah. *div.* Will, *sfp*

B *p* Ah. Will, *sfp*

Pno. *p* *mf*

C

This block contains the musical score for measures 54 through 58. It includes parts for Oboe (Ob.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The lyrics for the vocal parts are: "eyes! Will you stand by me in". The piano part has dynamics *p* and *mf*. The Oboe part has a dynamic of *(mf)*. The Tenor and Bass parts have dynamics *unis. p*, *div.*, and *sfp*. A rehearsal mark **C** is placed above the Oboe staff at measure 58.

61

“wheel” or woe? I’ll be the bell which you ring. May I take the

“wheel” or woe? I’ll be the bell which you ring. May I take the

wheel! Mm. I know! Ah.

wheel! Mm. I know! Ah.

(hum) p *f enthusiastically* *p*

(hum) p *f enthusiastically* *p*

68

lead in each trip we take? If I don’t do well, I’ll per -

lead in each trip we take? If I don’t do well, I’ll per -

If you don’t do well, If you don’t do well,

If you don’t do well, If you don’t do well,

tr *(mf)* *(mf)* *p echo* *p echo*

molto rit.
* as a bicycle coming to a halt

mit you to use the brake, the brake!

mit you to use the brake, the brake!

the brake, the brake!

the brake, the brake!

molto rit.
p *f*

jagged *p* *f*

81 **D** *a tempo*

Ob. *f* joyfully

a tempo

Pno. *f* joyfully

* The bicycle bell may be rung in mm. 79-80 as if signaling someone to get out of the way!

89

Ob. *f*

S *f*
La, la.

A *f*
La, la.

T *f*
La, la.

B *f*
La, la.

Pno.

97 **E**

sfp Yes! wheel, *p* (hum) Mm. *f* enthusiastically I know!

sfp Yes! wheel, *p* (hum) Mm. *unis. f* enthusiastically I know!

f Yes, I'll stand by you in "wheel" or woe. You'll be the bell which I'll ring. You may

f Yes, I'll stand by you in "wheel" or woe. You'll be the bell which I'll ring. You may

f

105

p

p

f indignantlly

Ah. If I don't do

p

f indignantlly

Ah. If I don't do

take the lead in each trip we take. If you don't do well,

take the lead in each trip— we take. If you don't do well,

tr

F

112

p

cresc.

p cresc.

well?! I'll per - mit you to use the brake, the brake the

p

cresc.

well?! I'll per - mit you to use the brake, the brake the

p soothingly

cresc.

unis.

if you don't do well, you'll per - mit me to use the brake, Oh,

p soothingly

cresc.

unis.

if you don't do well, you'll per - mit me to use the brake, Oh,

G Flowing in circles, as if riding a bicycle

119

(cresc.) *f* (*f*)
 (cresc.) *f*
 brake!
 (cresc.) *f*
 brake!
 (cresc.) *div.* *f* (*f*)
 Dai - sy! Dai - - sy, Dai - - sy,
 (cresc.) *f* (*f*) *div.*
 Dai - sy! Dai - - sy, Dai - - sy,

Flowing in circles, as if riding a bicycle

* *white-note glissando (fingernail)*
 (cresc.) *f*

125

a sigh of coquettish disinterest *unis. f*
 Ah! He's half
a sigh of coquettish disinterest *unis. f*
 Ah! He's half
 give me your ans - wer, do! I'm half
unis. *div.*
 give me your ans - wer, do! I'm half
white-note glissando (flesh of finger)

* approximate pitches

131

cra - zy, all for the love of you. I
 cra - zy, all for the love of you. I
 cra - zy all for the love of you. It
 cra - zy all for the love of you. It

137 **H**

won't mar - riage. You can't af -
 won't mar - riage. You can't af -
 won't be a styl - ish mar - riage. can't
 won't be a styl - ish mar - riage. can't

142 *rit.* **I** *, a tempo*

ford a car - raige! Yes, *p echo*

ford a car - raige! Yes, *p echo*

car - raige! But you'll look sweet. *p, mf*

car - raige! But you'll look sweet. *p, mf*

rit. *, a tempo*

149

p echo *mf*

I'll look sweet. We'll both look sweet when we take the *mf*

I'll look sweet. We'll both look sweet when we take the *mf*

We'll both look sweet when we take the *mf*

We'll both look sweet when we take the *mf*

p echo

156

J

163

* as a bicycle bell ringing

* The bicycle bell may be rung in the final measure.

November 13, 2002
Braintree, Vermont
2'40"
Total: 10'30"

