



# **Three Ravens**

## ***Piano***

### ***Reduction***

***By Ian Stephenson***



---

## ***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](http://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.**



Supported by

**The National Lottery**<sup>®</sup>  
through the Heritage Lottery Fund



Produced by the English Folk Dance and Song Society (EFDSS), June 2014  
Written by: Ian Stephenson

Copyright © English Folk Dance and Song Society and Liam Robinson, 2014

Permission is granted to make copies of this material for non-commercial educational purposes.  
Permission must be sought from EFDSS for any other use of this material.

EFDSS is a Registered Charity in England and Wales No.3050999



---

## ***Three Ravens***

As part of **The Full English** learning programme, Ian Stephenson was commissioned to write a piece for the Opera North Community Chorus. Opera North was the Yorkshire cultural partner, and is based in Leeds.

Ian chose to work with *Three Ravens*, which he sourced from the collection of Frank Kidson, the Leeds based folk song collector featured in The Full English project.

You can freely download the score and parts for *Three Ravens* at [www.efdss.org/resourcebank](http://www.efdss.org/resourcebank).

Ian also worked at Durham Johnston Comprehensive School, Durham and wrote 4 pieces for their ensembles. The scores for these are also available at [www.efdss.org/resourcebank](http://www.efdss.org/resourcebank).

## ***Ian Stephenson***

Ian Stephenson is a composer and multi-instrumentalist from Selby in North Yorkshire. Since winning the BBC Radio 2 Young Folk Award in 1999 he has become a respected regular at folk festivals around the world, performing with bands such as Kan, 422 and Baltic Crossing. As well as performing internationally, Ian has been a regular tutor at Folkworks Summer Schools for the last 10 years, this year becoming director of the Youth Summer School. Since graduating with a Folk and Traditional music degree in 2005, he now teaches contemporary compositional techniques, instrumental lessons and music skills at Newcastle University. Most recently Ian has been very productive, having had several commissions to write pieces for choirs, orchestras and Kathryn Tickell's new ensemble The Side. His latest choral piece "On Another's Sorrow" was included as part of BBC Choir of the Year competition 2014.

Piano Reduction

# The Three Ravens

Optional Audience Participation, bars 31, 57 & 82,  
to be taught to audience by conductor by ear during the concert.  
[www.vwml.org/record/AGG/6/80](http://www.vwml.org/record/AGG/6/80)

Roud No: 5  
Trad. Arr. Ian Stephenson  
with additional material  
composed Stephenson

♩=110

FOR REHEARSAL ONLY

Musical score for bars 1-7. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The music begins with a piano (*pp*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides a steady bass accompaniment.

Musical score for bars 8-12. The right hand continues with a melodic line, incorporating some grace notes and slurs. The left hand maintains the bass accompaniment.

Musical score for bars 13-18. The right hand features a more complex melodic line with many grace notes and slurs. The left hand continues with the bass accompaniment. The dynamic is marked *mf* (mezzo-forte).

Musical score for bars 19-23. This section is marked with a box containing the letter 'A'. The right hand plays a series of chords with grace notes, while the left hand plays a simple bass line. A large brace is placed under the bottom staff.

Musical score for bars 24-28. The right hand continues with chords and grace notes. The left hand plays a simple bass line. A large brace is placed under the bottom staff.

Piano Reduction

2

29

Musical score for measures 29-34. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

35

**B**

Musical score for measures 35-39, marked with a box 'B'. The right hand begins with a *pp* (pianissimo) dynamic and features a melodic line with a long slur. The left hand continues with a steady eighth-note accompaniment.

40

Musical score for measures 40-44. The right hand has a melodic line with a long slur and a *mp* (mezzo-piano) dynamic marking. The left hand continues with a steady eighth-note accompaniment.

45

**C**

Musical score for measures 45-49, marked with a box 'C'. The right hand features a melodic line with eighth notes and a slur. The left hand continues with a steady eighth-note accompaniment.

50

Musical score for measures 50-54. The right hand has a melodic line with a long slur and a *mp* dynamic marking. The left hand continues with a steady eighth-note accompaniment.

55

Musical score for measures 55-60. Treble clef has chords and eighth notes. Bass clef has a steady eighth-note accompaniment.

61 **D**

Musical score for measures 61-66. Treble clef has a melodic line with a forte (*f*) dynamic. Bass clef has a steady eighth-note accompaniment with bracketed notes.

(bracketed notes are actual bass part pitches)

67 **E**

Musical score for measures 67-71. Treble clef has chords and eighth notes with a fortissimo (*ff*) dynamic. Bass clef has a steady eighth-note accompaniment with bracketed notes.

72

Musical score for measures 72-75. Treble clef has a melodic line with eighth notes. Bass clef has a steady eighth-note accompaniment.

76 **q=95**

Musical score for measures 76-81. Treble clef has a melodic line with a fortissimo (*ff*) dynamic. Bass clef has a steady eighth-note accompaniment.

Piano Reduction

4

A tempo

q=95 rit.

81 **F**, rit.

Musical score for measures 81-86. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 81 starts with a fermata over a chord of F major (F4, A4, C5) and a ritardando marking. The melody in the right hand consists of eighth notes: F4, A4, G4, F4, E4, D4, C4. The bass line consists of chords: F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5. Measures 82-86 continue with similar rhythmic patterns and chords, ending with a fermata over a chord of F major.

87 Fine

Musical score for measures 87-92. The score is in 3/4 time with a key signature of two flats. Measure 87 starts with a fermata over a chord of F major. The melody in the right hand consists of eighth notes: F4, A4, G4, F4, E4, D4, C4. The bass line consists of chords: F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5. Measures 88-92 continue with similar rhythmic patterns and chords, ending with a fermata over a chord of F major and a double bar line.