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The stylistic characteristics of selected A cappella choral works of Ralph Vaughan Williams

James Bennighof

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THE STYLISTIC CHARACTERISTICS
OF SELECTED A CAPPELLA CHORAL WORKS OF RALPH VAUGHAN WILLIAMS

A THESIS SUBMITTED TO THE
FACULTY OF THE DEPARTMENT OF MUSIC
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
BACHELOR OF MUSIC IN MUSIC HISTORY AND THEORY
WITH HONORS

BY

JAMES BENNIGHOF
RICHMOND, VIRGINIA
MAY 1979
THE STYLISTIC CHARACTERISTICS
OF SELECTED A CAPPELLA CHORAL WORKS OF RALPH VAUGHAN WILLIAMS

Approval:

[Signature]

Thesis Advisor
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Several factors were originally influential in my selection of this topic for study. First, I was interested in Ralph Vaughan Williams' music and his compositional style. Secondly, I had both an interest in and a certain degree of familiarity as a performer with the areas of choral music and folk music. Finally, Vaughan Williams' short a cappella choral works lent themselves well to investigation, because they had not received much study previously, and because they presented a homogeneous corpus of works which was appropriate for this type of survey.

My approach in studying these works was generally divided into two parts. I felt that it was necessary first to familiarize myself with Vaughan Williams' background as a composer, so I studied his training, his interests, and the events and musical trends which were influential in his development. With this information I proceeded to analyze the works themselves, mostly from the standpoints of harmony, melody, and texture.

I wish to thank the University of Richmond for the funds it made available for this project through its Undergraduate Research Program. Additionally, I would like to thank Dr. Homer Rudolf, whose interest, assistance and encouragement far exceeded the normal role of a thesis adviser.
I. Introduction

Ralph Vaughan Williams composed part-songs for unaccompanied chorus throughout his career which are smaller in scope than many of his other compositions. The larger works (e.g. his nine symphonies, five concerti, mass, chamber works, operas, and music for films and other dramatic works) have been the subjects of many analyses and commentaries, while information on the smaller choral works is not so readily available. However, their existence as a sizable portion of Vaughan Williams' compositional output, and one upon which he consistently focused his attention, makes them worthy of closer examination.

There are two general stylistic aspects of these works which are particularly worthy of discussion. One is the way in which other musical genres and styles have influenced the writing of the pieces (most notably English folksong, 16th C. English madrigals, and music of the common practice period). The second aspect is the way in which a style unique to Vaughan Williams (an individualistic synthesis of several melodic and harmonic styles) is evident in the works. It is helpful in exploring both of these aspects to look at the influences and environment that were part of his musical life.
II. Vaughan Williams' education

Vaughan Williams, born in 1872 in England, became interested in music at a very early age and worked toward the goal of a musical career for the whole of his education. He studied at the Royal College of Music for two years beginning at age 18 and, among other things, studied composition under Hubert Parry.

In 1892, Vaughan Williams entered Cambridge University, where he studied composition with Charles Wood and earned his Bachelor of Music degree. This was followed by another period of study at the Royal College, where his composition teacher was Charles Villiers Stanford. This stay at the Royal College lasted from 1895 to 1897, and, with the completion of his doctorate at Cambridge in 1899, concluded his formal education.

Vaughan Williams also studied with two other composers early in his career. When he travelled to Berlin in order to more deeply immerse himself in the music of, among others, Bach, Brahms, and Wagner, he studied for a time with Max Bruch. (This was not a tremendously successful endeavor, although Vaughan Williams said later, "it is difficult to say what it is one learns from a teacher. I only know that I worked hard and enthusiastically, and that Max Bruch encouraged me, and I had never had much encouragement before.")

Although he tried unsuccessfully to arrange to study orchestration with Edward Elgar in 1903, he did eventually study orchestration
with Maurice Ravel in Paris in 1908. This time was well spent in his estimation, and he acknowledged that his g minor quartet and the song cycle *On Wenlock Edge* were very much French-influenced. This is notable because Ravel referred to him as his only student "who does not write my music."³

During his earlier period of study, however, Vaughan Williams was not a brilliant music student. He struggled at the piano and organ, although he was somewhat more successful with the violin and viola. Nevertheless, he was able to secure a post as an organist and choir director during his second stay at the Royal College of Music. His early efforts at composition were characterized as much by setbacks and uncertainties as by encouraging periods. In fact, Wood often had little hope for his future as a composer,⁴ and Stanford and he often clashed, although they shared a basic respect and affection for one another.

A less fiery and longer-lasting relationship existed between Vaughan Williams and Gustav von Holst, for they related to one another as peers and regularly discussed one another's works as they matured as composers. They met in 1895 when both were students at the Royal College of Music, and continued to meet and correspond until Holst's death in 1934. Their relationship was apparently characterized by a great deal of professional candor and mutual respect from the period of their school days⁵ to the period during which they were both mature composers.⁶
III. The English musical renaissance

The two men were very active in a movement that was present in England during their careers—the search for an English musical identity. This movement had many facets and varying effects, and it is important to become familiar with it in order to understand Vaughan Williams' interests and some of the factors which influenced him during his career.

The country had long lacked composers of international repute who were not merely transplants from continental Europe, or Englishmen who had done most of their study in Europe (particularly in Germany, the center of musical activity in Europe at that time). Hubert Parry was one of those who pioneered in the instilling of a new sense of integrity into the music of England, and Vaughan Williams' other composition teacher at the Royal College of Music, Charles Stanford, was the other leading figure in the beginning of the English musical renaissance. Then, in turn, Elgar was involved in this movement, and, in fact, "was the first composer of full stature to be thrown up by English music since Purcell" in the words of Frank Howes.

Three of the most important facets of the English musical renaissance, all of which influenced Vaughan Williams' music, were the folksong revival, the Tudor revival and the Bach revival.

IV. The English folksong revival

Perhaps most influential was the newfound interest in English folksong, a genre originally thought by many to be either non-existent or without great value. Early publications of English folksongs (both
texts and melodies) appeared in 1812, 1838, 1843, and 1866, but the real flurry of activity in this area started around 1899-1903, with the publication of at least six volumes of songs.

Parry and Stanford were among the founders of the Folksong Society in 1898, which included Elgar as well. The society was not originally as active in the pursuit of genuine examples of English folksong as it might have been, but Cecil Sharp and Vaughan Williams eventually joined and began exemplifying an approach which involved research on the grass roots level. This method of learning by listening to and transcribing genuine renditions of the songs as performed by the common people was a helpful addition to the hitherto detached approach of the society.

Sharp's name is perhaps the most well-known in the field of English folksong, and his method of going to the common people, especially those who were fifty and over (who he considered to be the last generation of bearers of the folksong tradition), was emulated by Vaughan Williams. Vaughan Williams' first experience with this technique, in which he collected "Bushes and Briars" from a shepherd, was an exhilarating experience. He, as did Cecil Sharp, believed very strongly in the beauty and artistic value of these folksongs, and they were to influence his music for the rest of his life.

The extent and exact nature of this influence in many of Vaughan Williams' major works has been debated and discussed to a significant extent in recent years. However, the folksongs are used in a more direct and obvious manner in his short a cappella works, and the exact
nature of that use will be discussed in this study.

V. The Tudor revival and the Bach revival

The choral works were also influenced by the Tudor revival, another aspect of the English musical renaissance. This movement involved a renewed interest in the English madrigal of the Tudor era (written between 1530 and 1614), as well as in instrumental forms such as keyboard works or compositions for recorder or viol consort. The music of such composers as Byrd, Gibbons, Morley, Weelkes, and Purcell received attention, and some of the men most responsible for this movement were the Rev. E.H. Fellowes, Arnold Dolmetsch, William Chappell, and J.A. Fuller-Maitland. Fellowes and Fuller-Maitland were particularly influential because of their involvement with the publication of new editions of Renaissance music, which made this music available to Vaughan Williams and others.13

The third significant aspect of the English musical renaissance which influenced Vaughan Williams' work was the Bach revival. Interest in Bach's music had reached a low shortly after his death, and those who appreciated him were found in small pockets in Austria and Germany until the renewed interest resulting from Mendelssohn's performance of the St. Matthew Passion in 1829.14 The chief proponent of his work in England before this time was Samuel Wesley (1766-1837), who strove to promote Bach as more than just a highly mathematical instrumental composer.15

Eventually the Bach Society, formed in 1849, was responsible for the performance of, among other things, portions of the B minor mass,
the *St. Matthew Passion*, and the *Christmas Oratorio*. After the Society's dissolution in 1870 the Bach Choir was formed under Otto Goldschmidt. The second director was Stanford and Vaughan Williams followed eighteen years later, serving from 1920 until 1926. This reflected an interest that he had in Bach's music beginning when he was a child. The interest continued to the last year of his life when he directed the *St. Matthew Passion* for the twenty-third time and the *St. John Passion* for the twelfth. All of these performances were directed with great enthusiasm and reverence for Bach.16

VI. The works under consideration

As we shall see, Vaughan Williams' a cappella choral works were influenced significantly by these musical styles: the folk-song materials, the Elizabethan madrigal, and, less directly, by the stylistic characteristics of Bach's works (especially the chorales).

Table I contains a chronological list of the twenty-two choral works included in this study.17 Of these, eight are settings of poetry by various authors (one, *Fain Would I Change that Note*, is anonymous). The remaining fourteen are settings of folksongs.

One must understand the stylistic characteristics of each of the aforementioned musical genres (folksong, madrigal, and Bach chorale) in order to see to what extent and in what ways they influenced the compositional style of these pieces. These genres are influential to various degrees in both the overall formal or conceptual aspect of the pieces and the microcosmic level of particular harmonic, rhythmic, melodic, or other technical aspects.
Table I

Chronological List of Works*

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
</tr>
</thead>
</table>
| 1896-1902 | Sweet Day (SATB)  
|          | The Willow Song (SATB)  
|          | O Mistress Mine (SATB)  
|          | Come Away, Death (SSATB) |
| 1902   | Ring Out Your Bells (SSATB)  
|          | Rest (SSATB, with divisi) |
| 1907   | Fain Would I Change That Note (TTBB) |
| 1912   | Ward, the Pirate (TTBB) |
| 1913   | Love is a Sickness (SATB)  
|          | The Dark Eyed Sailor (SATB, with divisi)  
|          | The Springtime of the Year (SATB, with divisi)  
|          | Just As the Tide Was Flowing (SATB, with divisi)  
|          | Wassail Song (SATB, with divisi) |
| 1919   | The Turtle Dove (Bar. solo, SSATB) |
| 1921   | The Farmer's Boy (TTBB)  
|          | Loch Lomond (Bar. solo, TTBB)  
|          | A Farmer's Son So Sweet (SSATB Bar. B) |
| 1922   | Ca' the Yowes (Ten. solo, SATB) |
| 1945   | Greensleeves (SATB, with divisi) |
| 1954   | Three Gaelic Songs (SATB)  
|          | 1. Dawn On the Hills  
|          | 2. Come Let Us Gather Cockles  
|          | 3. Wake and Rise |

*Dates of composition are cited from The Works of Ralph Vaughan Williams (Michael Kennedy, Oxford University Press).
VII. English folksong characteristics in Vaughan Williams' a cappella choral works

The characteristics that are most readily transferred from English folksong to Vaughan Williams' choral works are largely the broader formal aspects of the piece. These include the idea of using, as a basis for the choral work, the traditional melody and text of a folksong, with little variation. In almost all cases, the folksong remains in one mode. Sometimes a mode such as dorian or mixolydian is used, but more often English folksong uses the ionian (major) or aeolian mode (natural minor). Pentatonic and gapped scales are not predominant in English folksong.

A particular folksong can further influence the form of a choral work based on it if the folksong is strophic in nature, with or without a refrain, and the choral work is organized around these strophes. Also, the text generally deals with very simple ideas and often tells a story or celebrates a traditional event.

VIII. Elizabethan madrigal characteristics in the works

The Elizabethan madrigal style is more influential on the level of specific compositional techniques that are used, such as the harmonic idiom and texture within a particular piece. The formal characteristics that influence Vaughan Williams' works include, most importantly, the use of a Renaissance text or one that is similar in style to a Renaissance text. These usually deal with topics such as love and death in a fairly stylized manner. Another influential formal characteristic is the number of voice parts in the piece (either four [SATB] or five [SSATB].
with the soprano parts being fairly close in range). Occasionally Vaughan Williams uses a form which is typical of the Elizabethan period such as a ballet or canzonet. He sometimes uses subtitles to indicate these forms, or other subtitles, such as "Madrigalian part-song" or "Elizabethan part song."

The specific compositional characteristics of the Elizabethan madrigal style which influence Vaughan Williams pertain to the attention he gives to the individual lines of the voice parts. This often results in a vertical sonority that is not triadic or generally acceptable to the common practice period. At times the voices enter at different times, either in imitation or with differing melodies of equal importance or interest.

The individual lines are often paired in Vaughan Williams' work so that, for example, tenor and bass might move in parallel thirds against parallel thirds in the soprano and alto parts. Also common is a situation where the bass and alto might start to sing a particular line of text before the tenor and soprano begin the same line.

Occasionally the setting of a specific phrase or syllable is melismatic in one or more of the voices. This is either done because the syllable lends itself well to a melisma (such as "Ah" or "O") or because the phrase occurs at the end of a verse or section that Vaughan Williams desires to emphasize with some elaboration. It can also occur as word-painting.

The final important characteristic of the Elizabethan style that influences these works is a lack of the use of the I, IV, and V
chords that would tend to predominate in the common practice period. Often in the minor mode chords such as III, VI, and VII are used frequently, resulting in a weakening of the focus on the tonal center of the piece.

IX. Common practice period characteristics in the works

The influence of the common practice period (in particular Bach's chorale style) upon Vaughan Williams is not as clearly visible in these works as the influence of folksong and the Elizabethan madrigal. In most cases, the chorale influence is evident in his facility in writing chorale-like homophony. Also, in some cases where Vaughan Williams sets the successive strophes of a folksong with increasing elaboration, the first, most straight-forward, strophe is set in a typical common practice period chorale style.

X. Examples of Vaughan Williams' compositions

Each of the pieces in this study can be closely identified with either the Elizabethan style or folksong style. Tables II and III contain approximate chronological listings of the works in each of these categories, and the extent to which each piece contains the identifiable characteristics of each style is cited. It is helpful to look at a specific example from each table in order to see how Vaughan Williams uses or emulates the given style.

XI. Come Away, Death

Come Away, Death (pub. 1909) is a good example of Vaughan Williams' use of Elizabethan madrigal style. The text by Shakespeare
Table II

Occurrence of English Madrigal Style Characteristics in Selected Works

<table>
<thead>
<tr>
<th>No.</th>
<th>Work</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sweet Day</td>
<td>X</td>
</tr>
<tr>
<td>2</td>
<td>Willow Song</td>
<td>X</td>
</tr>
<tr>
<td>3</td>
<td>O Mistress Mine</td>
<td>X</td>
</tr>
<tr>
<td>4</td>
<td>Come Away, Death</td>
<td>X</td>
</tr>
<tr>
<td>5</td>
<td>Ring Out Your Bells</td>
<td>X</td>
</tr>
<tr>
<td>6</td>
<td>Rest</td>
<td>X</td>
</tr>
<tr>
<td>7</td>
<td>Fain Would I Change That Note</td>
<td>X</td>
</tr>
<tr>
<td>8</td>
<td>Love is a Sickness</td>
<td>X</td>
</tr>
</tbody>
</table>

Characteristics:

1. Renaissance text
2. Other typical text
3. Canzonet or ballet form
4. Subtitle indicating "Madrigalian part-song," "Elizabethan part-song," etc. (in original editions, according to Kennedy in some cases)
5. Number of voices
6. Customary common practice period progressions altered for the sake of the individual voices' lines
7. Voices entering at different times (imitatively or non-imitatively)
8. Voice pairing
9. Specific syllables set melismatically

* No subtitle, but is dedicated to Lionel Benson Esq. and the members of the Magpie Madrigal Society.
Table III
Occurrence of English Folksong Characteristics in Selected Works

<table>
<thead>
<tr>
<th>No.</th>
<th>Folksong</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ward, the Pirate</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>I</td>
</tr>
<tr>
<td>2.</td>
<td>The Dark Eyed Sailor</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>I</td>
</tr>
<tr>
<td>3.</td>
<td>The Springtime of the Year</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>A (No 6th)</td>
</tr>
<tr>
<td>4.</td>
<td>Just As the Tide Was Flowing</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>I</td>
</tr>
<tr>
<td>5.</td>
<td>Wassail Song</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>I</td>
</tr>
<tr>
<td>6.</td>
<td>The Turtle Dove</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>A (No 6th)</td>
</tr>
<tr>
<td>7.</td>
<td>The Farmer's Boy</td>
<td>X</td>
<td>X</td>
<td>I</td>
<td>i on Bb, I on F</td>
</tr>
<tr>
<td>8.</td>
<td>Loch Lomond</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>I</td>
</tr>
<tr>
<td>9.</td>
<td>A Farmer's Son So Sweet</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>I (No 7th)</td>
</tr>
<tr>
<td>10.</td>
<td>Ca' the Yowes</td>
<td>*</td>
<td>X</td>
<td>X</td>
<td>D (No 3rd)</td>
</tr>
<tr>
<td>11.</td>
<td>Greensleeves</td>
<td>X</td>
<td>X</td>
<td>D, Melod. min.</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Three Gaelic Songs -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dawn on the Hills</td>
<td>X</td>
<td></td>
<td></td>
<td>D,A</td>
</tr>
<tr>
<td></td>
<td>Come Let Us Gather Cockles</td>
<td>X</td>
<td>X</td>
<td></td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Wake and Rise</td>
<td>X</td>
<td>X</td>
<td></td>
<td>M,I</td>
</tr>
</tbody>
</table>

Characteristics:

1. Based on text and melody of a traditional folksong
2. Strophic (with or without a refrain)
3. Remains in one mode
4. Mode (I: Ionian, A: Aeolian, D: Dorian, M: Mixolydian) with scale degrees that do not appear in the melody but do appear in the arrangement (in other voices)

* Poem by Robert Burns, although it is stylistically similar to a folksong text.
is typical in that it deals with the death that the singer desires because of his unrequited or frustrated love.

Come away, come away, death,  
And in sad cypress let me be laid;  
Fly away, fly away, breath;  
I am slain by a fair cruel maid.  
My shroud of white, all stuck with yew,  
O prepare it!  
My part of death no one so true  
Did share it.

Not a flower, not a flower sweet,  
On my black coffin let there be strown;  
Not a friend, not a friend greet  
My poor corse, where my bones shall be thrown:  
A thousand thousand sighs to save,  
Lay me, O, where  
Sad true lover never find my grave,  
To weep there!

It is set for five voice parts (SSATB) although it is not completely typical of Elizabethan madrigal style because the soprano parts are fairly distinct and seldom cross. (See the score in Appendix for this and subsequent discussions of the works.) Although the formal structure of the piece is not necessarily peculiar to the Elizabethan period, it is subtitled "Madrigalian part-song."

The parts are treated almost with equal weight, entering in imitation in mm. 1-3, 8-11, and 22-24 (the second half of the piece [mm. 28-56] is an exact repeat of the first half, with a picardy third on the last chord). The harmonic progressions are very much foreign to the common practice period style in mm. 7, 15, and 17-19 because of root motion which descends stepwise in each case. Voice pairing in contrary motion is found in mm. 17-18, and voices enter in pairs at mm. 4-5 and similarly in mm. 12-13. Melismatic writing is used for the
word "O" (mm. 19-21) and the phrase "My part of death no one so true" (mm. 24-25).

The tonal center of the piece is not as strong as would probably be the case in a piece of the common practice period. There are many III, VI, and VII chords and the piece modulates from the original key of e minor through D major and G major and back to e minor.

XII. The Dark Eyed Sailor

A typical example of Vaughan Williams' setting of a folksong is The Dark Eyed Sailor (pub. 1913).

It was a comely young lady fair,
Was walking out for to take the air;
She met a sailor all on her way,
So I paid attention to what they did say.

Said William, "Lady why walk alone?
The night is coming and the day near gone."
She said, while tears from her eyes did fall,
"It's a dark eyed sailor that's proving my downfall.

It's two long years since he left the land;
He took a gold ring from off my hand,
We broke the token, here's part with me,
And the other lies rolling at the bottom of the sea."

Then half the ring did young William show,
She was distracted midst joy and woe.
"O welcome, William, I've lands and gold
For my dark eyed sailor, so manly true and bold."

Then in a village down by the sea,
They joined in wedlock and well agree.
So maids be true while your love's away,
For a cloudy morning brings forth a shining day.

This piece is based on an English folksong which is set in G tonian. The melody of the folksong appears in each strophe with only slight variations (for example, the soprano in m. 3 and tenor in m. 14 are not quite identical, and the second strophe concludes in m. 22 on an E in
the soprano part rather than the usual G). The work is clearly organized around the strophes of the folksong (although the strophes overlap at mm. 21-22 and at mm. 43-44).

The text of the song is typical in that it relates the story of the return of a long-lost love, and continues to generalize about the wisdom of remaining faithful to one's sweetheart. Vaughan Williams changes the style of his setting from strophe to strophe in this and in most of his other folksong settings. In this case, the style of each strophe is related in some way to the specific events in the text.

The first strophe (mm. 1-11) sets the scene for the conversation that occupies much of the piece, and Vaughan Williams sets it in a straightforward homophonic style. In the second strophe (mm. 11-23), both the man and the woman speak, and in each case their initial words are set in unison for the appropriate voice parts (tenor and bass for the man, and alto and soprano for the woman). At the end of the strophe, when the woman first mentions her dismay, Vaughan Williams uses a deceptive cadence on the vi chord in order to express the emotion.

In the third strophe (mm. 21-32) Vaughan Williams uses the soprano, tenor, and bass without text to accompany the altos as the altos continue the woman's story. This technique is quite common in his folksong settings, being used in at least eight of the folksong settings under consideration. At the end of the third strophe all of the voice parts sing the words and the word "rolling" is set with sixteenth notes.

The fourth strophe (mm. 33-44) uses unison writing to set off the beginning of a quotation by one of the characters. The fifth strophe
(mm. 43-54), which returns to the point of view of the first strophe and comments on the general implications of the story, is set by Vaughan Williams as he did the first strophe, in a straightforward homophonic style.

XIII. Vaughan Williams' characteristic style

The Dark Eyed Sailor contains some examples of writing which are uniquely characteristic of Vaughan Williams, and similar sections can be found in all the other pieces under consideration in this study.

Much of his characteristic style is related to the madrigal style that interested him early in his career. A basic characteristic is the degree to which the different voice parts are independent and take on different functions within a strophe or a phrase. This kind of writing has been discussed in the case of the more madrigal-like settings, and can best be illustrated by viewing its occurrence in the folksong settings.

This approach can be most clearly seen by noting three general textural approaches that Vaughan Williams uses. In most of the folksong settings he juxtaposes these different styles within one piece in order to achieve contrast with a given repeating melody. They are:

1. a straightforward homophonic style, with words and syllables generally occurring simultaneously and the melody in the uppermost voice;
2. a style in which all the voice parts sing the words but each part has an independent melody (in most cases the words occur at different times and/or at different speeds);
3. a style in which only one part
(or even a solo voice) is singing the text, while the other parts
accompany (with humming, neutral syllables such as "Ah" or "Oo," or
one or two key words of the text), usually moving more slowly than the
melody.

XIV. Use of the homophonic texture

In the homophonic style, Vaughan Williams' attention to indi-
vidual voices' lines is manifested in the fact that conventional or
common practice progressions are often sacrificed for the sake of mak-
ing the lines more conjunct or allowing them to work together in
parallel motion in some way. This can be seen in the first strophe of
The Dark-Eyed Sailor (measures 1-11), where a conventional harmonic
analysis shows a progression of IV - iii\textsubscript{6} - ii\textsubscript{3}\textsuperscript{4} (mm. 3-4), one of
I - ii\textsubscript{2} - I (m. 8), and one of IV - vi\textsubscript{3}\textsuperscript{4} - IV (m. 9). None of these
are typical common practice period progressions, although the linear
quality of the individual voice parts prevents them from sounding
harsh.

Often seventh chords result from this attention to the individual
voice parts, and they do not resolve as seventh chords typically would
in the common practice period. In Wassail Song, mm. 87-88, the follow-
ing progression occurs: I - ii\textsuperscript{4} - I\textsuperscript{6} - IV, in which the seventh of the
ii\textsuperscript{4} chord (A) never resolves downward as would be expected. The same
is true in m. 96, with a progression: I - vi\textsubscript{7} - IV\textsubscript{7}. In m. 87, a ii\textsubscript{7+9}
chord appears which is fairly uncommon (although in this case it resolves
correctly to a V chord). In Ca' The Yowes, mm. 11-12, the progression
might best be identified as (in dorian) $VII_7 - III_{\frac{4}{3}} - VII_7 - III_{\frac{5}{3}} - IV - V_2 - IV - vi_{\frac{2}{3}}$, certainly not a typical common practice period progression.

Another result of Vaughan Williams' treatment of individual voices in homophonic style is an occasional use of parallel motion to a degree which is greater than that usually found in common practice period chorale style. An example of this is in m. 100 of *Wassail Song*, where there are parallel first inversion chords descending in stepwise motion.

XV. Use of the contrapuntal texture

A less subtle method of making the different parts independent is seen in the second texture that Vaughan Williams uses—one where each part sings most or all of the words, but at different times and speeds. He often employs this technique in a fairly late strophe as a way of v. 4 (mm. 33-51) (although, interestingly, he specifies that the music for v. 3 may be used for this strophe), and in *The Dark Eyed Sailor*, second part of v. 3 (m. 29-32).

Just as *The Tide was Flowing* has an example of this type of writing in an extension of the third strophe (mm. 52-61). In this case, there is a great deal of melismatic word-painting on the word "flowing." In mm. 58-61 there is a good example of the voices forming parallel thirds in contrary motion (a technique mentioned earlier as a typical madrigal gesture).

*A Farmer's Son So Sweet* contains this kind of texture in mm. 8-16 and 24-33, although in this case the effect is not so much one of
climatic excitement as in some of the other pieces. Ca' The Yowes also shows this texture a bit in the extension of the final refrain (mm. 66-73), but this involves very few words and is fairly anticlimactic in function. There are also many instances in these pieces of textures that fall somewhere in between the two discussed above and are not quite as clear-cut in the way that they exhibit Vaughan Williams' personal style.

XVI. Use of the melody-accompaniment texture

The third texture, that of a single voice part or solo voice being accompanied by the rest of the voices who aren't singing the full text, occurs very often and to varying degrees (the smallest degree being, perhaps, a situation where the bass moves a little more slowly than the other parts, leaving out some words, as in The Springtime of the Year in mm. 14-15). The accompanying voices take on different functions, sometimes moving more slowly than the voice with the text and supplying background chords (as is seen in The Turtle Dove, mm. 1-3) and sometimes moving more quickly as a sort of descant, as in m. 25 of The Dark Eyed Sailor. The two possibilities often occur side by side within the same phrase, perhaps with the faster-moving accompaniment starting when the accompanied voice pauses at the end of the phrase.

This type of textural style is seen clearly in The Dark Eyed Sailor (mm. 24-28), Wassail Song (in many places, using the word "wassail"), The Turtle Dove (mm. 1-11, 32-43), Loch Lomond (mm. 2-8), A Farmer's Son So Sweet (mm. 1-5, 17-25, 35-40), Ca' The Yowes (mm. 18-25, 44-53), Greensleeves (throughout), and Three Gaelic Songs ("Dawn
on the Hills" - mm. 26-35, "Come let us gather Cockles" - throughout, and "Wake and Rise" - mm. 2-8, 18-26). Ca' the Yowes is notable because of the parallel (often second inversion) triads which it uses in mm. 20-25.

Although these examples do not exhaust every specific instance in which Vaughan Williams' personal style can be seen, his use of these three textural styles demonstrates the kind of manipulation of individual voice parts that characterizes his style. Of course, on a larger scale, part of his personal style was involved with the selection and placing of different textures at different places within a song. Perhaps the most specific insight which is available to us on his approach to making these choices is that "his rule was that the only way to arrange a folksong was 'with love,'" in the words of Michael Kennedy. 18

XVII. Conclusion

These compositions, then, are significant in two aspects which are not always distinct from one another. First, they show Vaughan Williams' ability to use pre-existent styles (specifically English folksong and English madrigal style) in compositions which reflect his intimate knowledge of these styles. Second, they are clear representations of his personal style of writing, showing his interest in individual melodic lines and his facility with their combination in several different textures and situations. Perhaps most important is the way in which the old styles generate his personal style and the two are joined together in these works.
FOOTNOTES


2 Kennedy, p. 59.

3 Kennedy, p. 90.

4 Kennedy, p. 17.

5 Kennedy, p. 21.

6 Kennedy, pp. 186-7.


8 Howes, p. 163.

9 Kennedy, p. 23.

10 Howes, p. 80.

11 Kennedy, pp. 29 ff.


13 Howes, pp. 89, 92.

14 Howes, p. 112.

15 Howes, pp. 112-114.

16 Kennedy, p. 341.

17 Numerous a cappella works were unavailable at this writing. Of those that were available, the following were not included in this study because their stylistic and compositional characteristics differed from those that were included to the extent that it was impractical to discuss them within this paper: *Nine Carols for Male Voices, Three Shakespeare Songs, Silence and Music,* and *The Vagabond*.

18 Kennedy, p. 177.
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The Springtime of the Year. London: Stainer & Bell, Ltd., 1913.


James Bennighof was born in Baltimore, Md. on August 29, 1957. He grew up in Phoenix, Md., and attended Hereford Jr-Sr. High School in Parkton, Md. While there he was a member in the National Honor Society and a semifinalist in the National Merit Scholarship program. He began his formal study of music during his second year at the University of Richmond in Richmond, Va. While there he was inducted into Phi Eta Sigma, the University of Richmond Music Honorary Society, and Phi Beta Kappa. He was selected for participation in the Honors Program at the University and participated in the University's Undergraduate Research Program.
THREE GAELIC SONGS

Arranged by

R. VAUGHAN WILLIAMS

FOR UNACCOMPANIED MIXED VOICES

Gaelic and English words

(English version by URSULA VAUGHAN WILLIAMS)
THREE GAELIC SONGS

English words by
URSULA VAUGHAN WILLIAMS

Arranged by
R. VAUGHAN WILLIAMS

1. DAWN ON THE HILLS
('S TRÁTH CHUIR A' GHRIAN)

A milking song from Eigg

Sung by Janet Anderson (nurse at Bracadale Manse, 1861) who learned it in Eigg

Slow

SOPRANO SOLO (or a few voices)

Key G min.

Dawn on the hills, cattle feeding,
'Strath chair a' ghrian failt' air Stroth - o

Sun - shine on the meadows greets the milk - maid,
In - mis a' chridh laoigh, chaor - ach's ghobh - ar.

Sing - ing and milk - ing she is happy
Chi mi an ìgh le h-òr - an fódh - am;

Sing - ing and milk - ing she is
Chi mi an ìgh le h-òr - an

Watch - ing her love - er in the valley.
'sail air a luaidh, 'sa cuach fo chobh - ar.

The melodies and Gaelic words of these songs were published in the Folk Song Society's Journal of 1911.
Thanks are due to Mrs. Eila Mackenzie for the loan of Vaughan Williams's original manuscripts of the arrangements, and for her help in the preparation of the material for publication.

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Three Gaelic Songs

Dawn on the hills, cat-tle feed-ing,
'S trath' chuir a' ghrian failt' air Stroh-o.

Sun-shine on the mead-ows greets the milk-maid,
In-nis a' chruidh laoigh, chaor-ach's ghobh-ar.

Sing-ing and milk-ing she is happy Watch-ing her
Chi mi an òigh le h-ór-an' fouh-am; 's uil air a

lo- ver in the val-ley.
luaidh, 'sa cnach fo chobh-ar.
2. COME LET US GATHER COCKLES
(AN TEID THU BHUAIN MHAORAICH)

Lively

Come let us gather cockles, Come let us gather
An tèid thu bhuaíen mhaor-aich, An tèid thu bhuaíen

Key B min.

*Ho ho ho ho ho ho ho ho

Come to the sea shore. My dear love, my
Chaol as na-h-Aird e. A Ghaol ein, a

* Or any suitable Gaelic expletive

Three Gaelic Songs
Three Gaelic Songs
3. WAKE AND RISE
(MHNÁTHAN A' GLINNE SO)

This song is commemorative of a cattle raid. Oral tradition says that a certain Campbell, who was stationed in Glencoe at the time of the massacre, knew what was pending and wished to warn the inhabitants of the glen. As a soldier he could not disclose the clan's intentions, so he went out with his pipes very early in the morning on the day of the massacre and played this tune, hoping that it would in some way (perhaps because of its connection with the terrors of cattle raids) give the people warning of the threat to their safety, and allow them time to escape.

Flowing (not too fast)

REFRAIN

Key F

Wake and rise fearfully, wake and rise fearfully, Mhnáth-an a' ghlín-ne so! Mhnáth-an a' ghlín-ne so!

I have heard your piping, I have heard your piping,

1. 'S mis-e rinn a' mhoch-eir-igh,' 'S mis-e rinn a' mhoch-eir-igh,

2. Mha-rbh taid am buch-ail-le, Mha-rbh taid am buch-ail-le,
I have heard your piping Out on the hillside.

I have risen ear-ly

'S mis-e rin'n a' mhoch-éir-igh, Sibh s'a' chuir feum-air.

Mha-rrbh iad am buch-aill'Bha' cuid-lach na spreiddh-e.

1.

Ah

Wake and rise fear-fully, wake and rise fear-fully, wake and rise

MHnath'n a' ghlin-ne so! MHnath-an a' ghlin-ne so! MHnath-an a'... fear-fully, Time to be leav-ing.

2.

Ah

3. *Tha 'n crodh air an togail (3 times)

Tha 'n crodh air an to-gail, Tha 'n crodh air an to-gail, Tha 'n crodh air an to-gail.

3. One who had been watching, (3 times)

Over the cattle.

Wake and rise etc.

4. Now lies in the heather (3 times)

Cold in the dawn light.

Wake and rise etc.

4. Iain dubh biorach dubh (3 times)

'Giomain na spreiddhe.

MHnath-an a' etc.
The Oxford Choral Songs

are perhaps the most widely used collection of their kind in existence. For every type of choir, elementary or advanced, amateur or professional, an amazing wealth of material is provided, ranging from two-page unison leaflets to complex and substantial part-songs.

Many of the songs are by classical composers, Bach, Handel, Mozart, Schubert, and members of the seventeenth-century English school from Campion to Purcell. But the majority are by 20th-century composers, including Benjamin Britten, Gerald Finzi, John Gardner, Armstrong Gibbs, Gordon Jacob, Zoltán Kodály, Phyllis Tate, Ralph Vaughan Williams, and Peter Warlock. In every case special attention is paid to the quality of the words, to ensure that the texts chosen are worth-while and enjoyable in their own right.

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The Oxford Music Bulletin, which lists all new Oxford publications, is published three times a year, and will be sent regularly without charge on request.

Music Department
Oxford University Press
London New York Toronto

12.12.68
The Turtle Dove.

FOLK SONG COLLECTED AND ARRANGED FOR MIXED VOICES (UNACCOMPANIED) BY R. VAUGHAN WILLIAMS.

Andante sostenuto.

Baritone Solo.

Fare you well, my dear, I must be gone, And leave you for a
(closed lips)

Soprano I & II.

(closed lips)

Contralto.

(closed lips)

Tenor.

(closed lips)

Bass.

(closed lips)

Piano
(for practice only).

Andante sostenuto

while; If I roam away I'll come back again, Though I roam ten thousand
(1st SOP half closed lips)

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Printed in the U. S. A.
fJ
I I
[Image 0x0 to 495x746]

miles, my dear. Though I roam ten thousand miles.

fair thou art, my

So fair thou art, so deep in love am I.

bonny lass, So deep in love am I; But I never will prove false to the

bonny lass, So deep in love am I; But I never will prove false to the

fair thou art, So deep in love am I.

bonny lass love, Till the stars fall from the sky, my dear, Till the stars fall from the sky.

bonny lass love, Till the stars fall from the sky, my dear, Till the stars fall from the sky.

fair thou art, So deep in love am I.

fair thou art, So deep in love am I.

37698
The sea will never run dry, Nor the rocks melt with the

The sea will never run dry, my dear, Nor the rocks never melt with the

The sea will never run dry, my dear, Nor the rocks never melt with the

The sea will never run dry, my dear, Nor the rocks never melt with the

The sea will never run dry, my dear, Nor the rocks never melt with the

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The sea will never run dry, my dear, Nor the rocks never melt with the

The sea will never run dry, my dear, Nor the rocks never melt with the
BARITONE SOLO.

0 yon-der doth sit that lit-tle tur-ble dove, He doth sit on yon-der high tree,   A - mak-ing a moan for the loss of his love, As I will do for thee, my dear, As I will do for thee.
WARD, THE PIRATE.

ENGLISH FOLK-SONG

Arranged for four men's voices
(T.T.B.B.)

by R. VAUGHAN WILLIAMS.

Allegro moderato. \( \frac{d}{2} = 132. \)

TENOR I.

1. Come all you gal- lant sea-men bold, all you that march to

TENOR II.

1. Come all you gal- lant sea-men bold, all you that march to

BASS I.

1. Come all you gal- lant sea-men bold, all you that march to

BASS II.

1. Come all you gal- lant sea-men bold, all you that march to

PIANO.
(for practice only)

Allegro moderato. \( \frac{d}{2} = 132. \)

4

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New York: G. Schirmer Inc., Sole Agents for U.S.A
is the biggest robber that ever you did hear, There's
not been such a robber found for above this hundred year.

is the biggest robber that ever you did hear, There's
not been such a robber found for above this hundred year.

is the biggest robber that ever you did hear, There's
not been such a robber found for above this hundred year.
2. A ship was sailing from the east and going to the west, Load-
3. O then the king provided a ship of noble fame, She's

2. A ship was sailing from the east and going to the west, Load-
3. O then the king provided a ship of noble fame, She's

2. A ship was sailing from the east and going to the west, Load-
3. O then the king provided a ship of noble fame, She's

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3. O then the king provided a ship of noble fame, She's

2. A ship was sailing from the east and going to the west, Load-
3. O then the king provided a ship of noble fame, She's

2. A ship was sailing from the east and going to the west, Load-
3. O then the king provided a ship of noble fame, She's

2. A ship was sailing from the east and going to the west, Load-
3. O then the king provided a ship of noble fame, She's

2. A ship was sailing from the east and going to the west, Load-
3. O then the king provided a ship of noble fame, She's

2. A ship was sailing from the east and going to the west, Load-
3. O then the king provided a ship of noble fame, She's
meeting there with Captain Ward, it proved a bad meeting; He was as well provided for as any ship could be, Full

robbed them of all their wealth and bid them tell their king.

thirteen hundred men on board, to bear her company.

robbed them of all their wealth and bid them tell their king.

thirteen hundred men on board, to bear her company.
4. "Twas eight o'clock when they began, when they began to fight, And so they did continue there till nine o'clock, till nine o'clock at night. "Fight on, fight on," says

4. "Twas eight o'clock in the morning when they began to fight, And so they did continue there till nine o'clock at night. "Fight on, fight on," says

4. "Twas eight o'clock in the morning, 'twas eight o'clock when they began to fight, And so they did continue there till nine o'clock at night. "Fight on, fight on," says

4. "Twas eight o'clock in the morning, 'twas eight o'clock when they began to fight, And so they did continue there till nine o'clock at night. "Fight on, fight on," says
Cap·tain Ward, "This sport well pleases me, For if you fight, if you fight this month or more, Your master I will be, your master I will be.
"fight on, fight on," says Captain Ward, "This sport well pleases me, For if you fight this month or more, Your master I will be, your master I will be."
51

55

vain, Till six and thirty of her men all on the deck were slain. "Go home, go home," says Captain Ward, "and tell your king from

Poco animato.

59

f

risoluto.

"Go home, go home," says Captain Ward, "and tell your king from
If he reigns king on all the land,

Ward will reign king on sea.
Wassail Song
for SATB Chorus a cappella

R. Vaughan Williams
WASSAIL SONG.

Freely arranged by
R. VAUGHAN WILLIAMS.

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town. Our bread it is white and our ale it is brown; Our bowl it is
Was - sail, Was - sail.

made of the green maple tree; In the Was - sail bowl well drink un - to
Was - sail, Was - sail.

Here's a health to the ox and to his right
drink un - to thee. Here's a health to the ox and to his right
Was - sail, Was - sail.
eye: Pray God send our master a good Christmas pie. A good Christmas eye: Pray God send our master a good Christmas pie. A good Christmas

Was-sail, Was-sail,

Piece as eer I did see. In the Was-sail bowl we'll drink unto

Was-sail, Was-sail, Was-sail, Was-sail, Here's a

Was-sail, Was-sail.

Thee.

Thee.

Health to the ox and to his right horn, Pray God send our master a

Health to the ox and to his right horn, Pray God send our master a
Was-sail, Was-sail,
good crop of corn, A good crop of corn as e'er I did see. In the
Was-sail, Was-sail,
good crop of corn, A good crop of corn as e'er I did see. In the

Was-sail all o-ver the town, In the Was-sail bowl we'll drink un-to
Was-sail all o-ver the town, In the Was-sail bowl we'll drink un-to
Was-sail bowl we'll drink un-to thee. Was-sail, Was-sail. Here's a
Was-sail bowl we'll drink un-to thee. Was-sail, Was-sail. Here's a

thee.

Was-sail all o-ver the town.

health to the ox and to his long tail.

health to the ox and to his long tail.
Wassail all over the town, Wassail all over the town.

God send our master a good cask of ale.

Wassail, Wassail well

Wassail. Wassail. In the Wassail bowl well

good cask of ale as e'er I did see. In the Wassail bowl well

Drink unto thee, well drink unto thee.

Come, well drink.

Come, well drink unto thee.
bowl of the small, May the Devil take butler, bowl and all!

Then

bowl of the small, May the Devil take butler, bowl and all!

Then

bowl of the small, May the Devil take butler, bowl and all!

Then
Here's to the maid in the lily white smock, Who tripped to the door and
here's to the maid in the lily white smock, Who tripped to the door and
here's to the maid in the lily white smock, Who tripped to the door and
here's to the maid in the lily white smock,Who tripped to the door and

tslipped back the lock; Who tripped to the door and pulled back the pin, For to
tslipped back the lock; Who tripped to the door and pulled back the pin, For to
tslipped back the lock; Who tripped to the door and pulled back the pin, For to
tslipped back the lock; Who tripped to the door and pulled back the pin, For to

let these jolly Wassailers walk in; Who tripped to the door
let these jolly Wassailers walk in; and
let these jolly Wassailers walk in; and
let these jolly Wassailers walk in; and
For to let these jolly Wassailers walk in,
pull'd back the pin For to let these jolly Wassailers walk in,
pull'd back the pin For to let these jolly Wassailers walk in,

Wassail, Wassail, Wassail all over the
town, Wassail, Wassail, Wassail all over the,

From all over the town all over the town all

Wassailers these jolly Wassailers walk in. Wassail, Wassail, Wassail
walk in. Wassail, Wassail all over

Wassailers these jolly Wassailers walk in. Wassail, Wassail, Wassail
walk in. Wassail, Wassail all over

Wassail, Wassail, Wassail all over the
town, Wassail, Wassail, Wassail all over the,

Wassailers these jolly Wassailers walk in. Wassail, Wassail, Wassail
walk in. Wassail, Wassail all over

Wassail, Wassail, Wassail all over the
town, Wassail, Wassail, Wassail all over the,
Secular Choral Compositions
by
R. Vaughan Williams
SATB unaccompanied unless otherwise listed

Come Away Death (Shakespeare) SSATB
A Farmer's Son So Sweet (English Folksong) SSATBB
Five English Folksongs
Also available separately:
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Various voicings accompanied
Sweet Day (Herbert)
Willow Song (Shakespeare)
The Willow Song
From Shakespeare's Othello
For Mixed Voices A Cappella

R. Vaughan Williams
The Willow Song.

Words from Shakespeare's "Othello.

Music by
R. VAUGHAN WILLIAMS.

Soprano.

\[\begin{align*}
\text{The poor soul sat sighing by a sycamore tree,}
\end{align*}\]

Alto.

\[\begin{align*}
\text{The poor soul sat sighing by a sycamore tree,}
\end{align*}\]

Tenor.

\[\begin{align*}
\text{The poor soul sat sighing by a sycamore tree. Sing}
\end{align*}\]

Bass.

\[\begin{align*}
\text{The poor soul sat sighing by a sycamore tree. Sing}
\end{align*}\]

PIANO
(For Rehearsal only)

\[\begin{align*}
\text{The poor soul sat sighing by a sycamore tree. Sing}
\end{align*}\]

\[\begin{align*}
\text{Sing all a green willow; Her hand on her bosom, her...}
\end{align*}\]

\[\begin{align*}
\text{Sing all a green willow; Her hand on her bosom, her...}
\end{align*}\]

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head on,... her knee, Sing willow, willow, willow.

head on,... her knee, Sing willow, willow, willow.

head on,... her knee, Sing willow, willow, willow.

head on,... her knee, Sing willow, willow, willow.

head on,... her knee, Sing willow, willow, willow.

head on,... her knee, Sing willow, willow, willow.

head on,... her knee, Sing willow, willow, willow.

head on,... her knee, Sing willow, willow, willow.

head on,... her knee, Sing willow, willow, willow.

The fresh streams ran by her and murmur'd her willow.

The fresh streams ran by her and murmur'd her willow.

The fresh streams ran by her and murmur'd her willow.

The fresh streams ran by her and murmur'd her willow.

The fresh streams ran by her and murmur'd her willow.

The fresh streams ran by her and murmur'd her willow.

The fresh streams ran by her and murmur'd her willow.

The fresh streams ran by her and murmur'd her willow.
I moans; Sing will - low, will - low: Her salt tears fall from her, and soften the stones; Sing will - low.
wil-low, wil-low, Sing all a green
wil-low, wil-low, Sing all a green
wil-low, wil-low, Sing all a green
wil-low, wil-low, Sing all a green
wil-low, wil-low, Sing all a green
wil-low, wil-low, Sing all a green
wil-low, wil-low, Sing all a green
wil-low, wil-low, Sing all a green
willow must be....... my gar-land.
willow must be....... my gar-land.
willow must be....... my gar-land.
willow must be....... my gar-land.
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Sea Songs
   Various voicings accompanied
Sweet Day (Herbert)
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Nightfall in Skye [Full]

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The turtle dove (Folk-song) [Full with Bar. solo]

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An Eriskay love liilt. e., Gaelic

8117 *Gardiner-Holst
I love my love (Cornish folk-song)

8214 *Vaughan Williams
Ca' the yowes (Scottish folk-song) [Ten. solo]

8365 *Shaw, W.
An evening's pastorale

8402 Redman
Sheba's captain [Full]

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De battle ob Jericho (Negro spiritual)

8429 * " Swing low, sweet chariot (Negro spiritual)

8445 *Rowley
Tune thy music to thy heart

8471 *Roberton
It was the time of roses

8474 *Warrell
The keys of my heart

8476 *Vine
Love at my heart (Irish air)

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The raggle taggle gipsies (English folk-song)

8502 *Roberton
Ay waukin', O! (Scottish air)

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Gossip Joan

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Finnish lullaby

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Wassail song (Folk-song)

8548 *Holst
Matthew, Mark, Luke and John (West country folk-song) [Full]

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8594 *Roberton
Irish lament [Full]

8595 * " Lovely heart

8596 * " White waves on the water [Full]

8775 Arne
Which is the properest day to sing?

8774 *Bantock
Nocturne [Full]

8775 *Dowland (Warlock)
What if I never speed

8776 *Fletcher
How beautiful this night [Full]

8777 *Gibbs
Tears

8778 *Shaw, W.
Little Heather

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G. SCHIRMER, Inc. New York
Poem by BURNS.

TENOR SOLO.  

SOPRANO.  

CONTRALTO.  

TENOR.  

BASS.  

PIANO (for rehearsal only.)  

Lento.

Ca' the yowes tae the knowes, Ca' them whar the heather grows,

Ca' them whar the burn-ie rows, My bonnie dear-ie.

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Sole Agents for the U. S. A.  

G. Schirmer, Inc.  

Printed in the U. S. A.
If I love thee,

The knowes, Ca' them whar the heather grows,

The yowes Ca' them whar the heather grows, Whar the

The yowes Ca' them whar the heather grows, Whar the

burn-ie rows, My bonnie dear-ie.

burn-ie rows, My bonnie dear-ie.

burn-ie rows, My bonnie dear-ie.

burn-ie rows, My bonnie dear-ie.
Hark the mavis' e'en in' sang, 
Sounding Clud-en's woods a-mang;
Fair and love-ly as thou art, 
Thou hast stown my ve-ry heart;

Then a-fauld-in' let us gang,
I can die, but can-na part,
My bon-nie dear-ie.
Ca' the yowes tae the knowes, Ca' them whar the heather grows,
Ca' the yowes, Ca' them whar the heather grows,
CHORUS ONLY.
Ca' the yowes, Ca' them whar the heather grows,
Ca' the yowes, Ca' them whar the heather grows,
Ca' them whar the burn-ie rows, My bonnie dearie.
Whar the burn-ie rows, My bonnie dearie.
Whar the burn-ie rows, My bonnie dearie.
Whar the burn-ie rows, My bonnie dearie.
While waters simple to the sea
While day blinks in the lift sae hie
Till death shall blind my eye
Ye shall be my dearie.
Ca' the yowes to the knowes; Ca' them whar the heather grows, Ca' them whar the burnie rows.

My bonnie dear- ie, my bonnie dear- ie, my bonnie dear- ie, my bonnie dear- ie.
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Mixed Voices

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10461 *Arne (Jenkins)
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10583 Gibbs
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10816 Holst
10968 Nelson
11068 *Jacobson
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11149 *Holst
11167 *Robertton (Jacobson)
11168 *Robertton

Sole Agents for the U.S.A.

G. SCHIRMER, Inc. New York
R. VAUGHAN WILLIAMS

* 

COME AWAY, DEATH

for

S.S.A.T.B. Unaccompanied

Words by William Shakespeare

LONDON
STAINER & BELL

AMERICAN AGENTS
GALAXY MUSIC CORPORATION, NEW YORK

MADE IN GREAT BRITAIN
“COME AWAY, DEATH.”

MADRIGALIAN PART-SONG.

Poetry by
SHAKESPEARE.

Music by
R. VAUGHAN WILLIAMS.

1st Soprano.
2nd Soprano.
Alto.
Tenor.
Bass.

Piano

Lento.

Come a-way, come a-way,
Come a-way, come a-way,
Come a-way,
Come a-way, come a-way,
Come a-way, come a-way,

Come a-way, death,
And in sad cypress let me be,
Come a-way, death,
And in sad cypress let me be,
Come a-way, death,
And in sad cypress let me be,

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laid; Fly away, fly away, breath; I am slain by a cruel maid. My shroud of
white, stuck all with yew, O
pre-pare it!

My part of death no one so true Did share it.
Not a flower, not a flower sweet,
Not a flower, not a flower sweet, On
Not a flower, not a flower sweet, On
Not a flower, not a flower sweet, On

On my black coffin let there be strown; Not a
On my black coffin let there be strown; Not a friend,
my black coffin let there be strown; Not a friend,
my black coffin let there be strown; Not a friend,

On my black coffin let there be strown;
friend, not a friend greet My poor corse, where my bones shall be thrown:
A thousand thousand sighs to save, Lay

Not a friend, not a friend greet My poor corse, where my bones shall be thrown:
A thousand thousand sighs to save, Lay
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The Dark Eyed Sailor
For Mixed Voices A Cappella

R. Vaughan Williams
THE DARK EYED SAILOR

Andante quasi allegretto \((J = 78)\)

arr. R. VAUGHAN WILLIAMS

Copyright, MCMXIII by Stainer & Bell Ltd., Lesbourne Rd., Reigate, Surrey.
So I paid attention to what they did say. Said

So I paid attention to what they did say. Said

So I paid attention to what they did say. Said

So I paid attention to what they did say. Said

William, She

William, She

William, She

William, She

said, while tears did fall, "It's a dark-eyed sailor..."
It's a dark-eyed sailor that's proving my downfall,
that's proving my downfall.
It's two long years since he
Two long years since he
Two long years since he
Two long years since he

(With a half-closed lip)

LEFT THE LAND; HE TOOK A GOLD RING FROM OFF MY HAND;
We

(With a half-closed lip)

BROKE THE TOKEN, HERE'S PART WITH ME, AND THE OTHER LIES ROLLING

AND THE

S. & B. 1559.
And the other lies rolling at the bottom of the sea.

Then half the ring did young William show, She was distracted midst joy and woe. "O

Welcome, William, I've lands and gold For my dark-eyed sailor.

S. & B. 1559.
Then in a village down by the sea,

They sailed, so manly true and bold

Then down by the sea, They sailed, so manly true and bold

Then down by the sea, They sailed, so manly true and bold

Then down by the sea, They sailed, so manly true and bold

They joined in wedlock and well agree. So maids be true while your love is away, For a cloudy morning brings forth a shining day.

They joined in wedlock and well agree. So maids be true while your love is away, For a cloudy morning brings forth a shining day.

They joined in wedlock and well agree. So maids be true while your love is away, For a cloudy morning brings forth a shining day.

They joined in wedlock and well agree. So maids be true while your love is away, For a cloudy morning brings forth a shining day.

S. & B. 1559
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Rest (Rossetti) SSATB
Ring Out Your Bells (Sidney)
Sea Songs
   Various voicings accompanied
Sweet Day (Herbert)
Willow Song (Shakespeare)
FAIN WOULD I CHANGE THAT NOTE
CANZONET FOR FOUR VOICES
THE WORDS ANONYMOUS
MUSIC BY
R. VAUGHAN WILLIAMS
ARRANGED FOR T.T.B.D.

LONDON: NOVELLO AND COMPANY, LIMITED

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Copyright renewed, 1955
Originally published for S.A.T.B. in Novello's Part-Song Book, No. 1030; and Tonic Sol-fa Series, No. 1609.
FAIN WOULD I CHANGE THAT NOTE

Yet when this thought doth come "Love is the perfect sum Of
all delight," I have no other choice. Either for
pen or voice To sing or write.

(2)
FAIN WOULD I CHANGE THAT NOTE

0 Love, they wrong thee much That say thy sweet is bitter,
0 Love, they wrong thee much That say thy sweet is bitter,
0 Love, they wrong thee much That say thy sweet is bitter,
0 Love, they wrong thee much That say thy sweet is bitter,

When thy rich fruit is such, As nothing can be sweeter.
When thy rich fruit is such, As nothing can be sweeter.
When thy rich fruit is such, As nothing can be sweeter.
When thy rich fruit is such, As nothing can be sweeter.

Fair house of joy, and bliss Where truest pleasure is, I do.
Fair house of joy, and bliss Where truest pleasure is, I do.
Fair house of joy, and bliss Where truest pleasure is, I do.
Fair house of joy, and bliss Where truest pleasure is, I do.

(3)
FAIN WOULD I CHANGE THAT NOTE

dore thee; I know thee what thou art, I serve thee with my heart, And fall before thee.

dore thee; I know thee what thou art, I serve thee with my heart, And fall before thee.

I know thee what thou art, I serve thee with my heart, And fall before thee.
THE FARMERS BOY.

OLD ENGLISH AIR.

Arranged for Male Voices by H. Vaughan Williams.

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door. "Can you tell me if any there be who will give me em-

door. "Can you tell me if any there be who will give me em-

door. "Can you tell me if any there be who will give me em-

door. "Can you tell me if any there be who will give me em-

To plough and sow, to reap and mow and

To plough and sow, to reap and mow and

To plough and sow, to reap and mow and

To plough and sow, to reap and mow and

be a farmers boy and be a farmers boy.

be a farmers boy and be a farmers boy.

be a farmers boy and be a farmers boy.

be a farmers boy and be a farmers boy.
The daughter said "Pray try the lad, no longer let him seek."
"O,

The daughter said "Pray try the lad, no longer let him seek."
"O,

The daughter said "Pray try the lad, no longer let him seek."
"O,

The daughter said "Pray try the lad, no longer let him seek."
"O,

yes, dear child" the farmer cried, for tears stole down her cheek. "For

yes, dear child" the farmer cried, for tears stole down her cheek. "For

yes, dear child" the farmer cried, for tears stole down her cheek. "For

yes, dear child" the farmer cried, for tears stole down her cheek. "For

those who'd work 'tis hard to wait, or wander for employ. To
plough and sow, to reap and mow and be a farmers boy, and
plough and sow, to reap and mow and be a farmers boy, and
plough and sow, to reap and mow and be a farmers boy, and
plough and sow, to reap and mow and be a farmers boy, and
be a farmers boy, In course of time he grew a man, the
be a farmers boy, In course of time he grew a man, the
be a farmers boy, In course of time he grew a man, the
be a farmers boy, In course of time he grew a man, the
good old farmer died; He left the lad the farm he had, his
good old farmer died; He left the lad the farm he had, his
good old farmer died; He left the lad the farm he had, his
good old farmer died; He left the lad the farm he had, his
daughter for his bride; And now the lad a farmer is, he
daughter for his bride; And now the lad a farmer is, he
daughter for his bride; And now the lad a farmer is, he
daughter for his bride; And now the lad a farmer is, he
daughter for his bride; And now the lad a farmer is, he

smiles and thinks with joy of the lucky day he
smiles and thinks with joy of the lucky day he
smiles and thinks with joy of the lucky day he
smiles and thinks with joy of the lucky day he

came that way to be a farmer's boy, to be a farmer's boy."
Dedicated to CECIL SHARP

FANTASIA
on
CHRISTMAS CAROLS

for
Baritone Solo.
Chorus and
Orchestra.

By
R. Vaughan Williams.

Copyright: Male Voice Chorus Edition

LONDON:
STAINER & BELL, LTD.

MADE IN ENGLAND
ALL SONS OF ADAM
(THE CHRISTMAS MEDLEY)

* *

ANON
(Scots, c. 1550)

EDITED BY
KENNETH ELLIOTT

for
A.T.B. unaccompanied

LONDON:
STAINER & BELL LTD.

AMERICAN AGENTS:
GALAXY MUSIC CORPORATION, NEW YORK

MADE IN GREAT BRITAIN
A FARMER'S SON SO SWEET

Words and Melody from C.J. Sharp's "Folk-songs from Somerset."
(by kind permission)
Tonic Solfa Translation by H.J. TIMOTHY.
Arranged for mixed voices
by R. VAUGHAN WILLIAMS

Molto sostenuto.

Doh. is F:

1st SOPRANO

2nd SOPRANO

ALTO

TENOR

BARITONE

BASS

PIANO

(Molto sostenuto)

(For practice only)

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MADE IN ENGLAND
S & B 3554
A fair young lady By chance she came that way

A lady By chance she came that way

A fair young lady gay, By chance she came that way

playing,

playing,

And found a-sleep he lay, Whom she loved so dear.

And found a-sleep he lay, Whom she
Dear so dear.

Loved so dear. Ah

She kissed his lips so sweet. As he lay fast a-

My sleep. "I fear my heart will break for you, my dear?"

Ah For you
She said " Awake, the sun is on the hay your flocks will go a - stray from you my dear."

on the hay your flocks will go a - stray from you my dear."

Your flocks will go a - stray from your my dear.
For your sweet sake alone I've wandered from my dear.

Ah

My friends are dead and gone: I am left alone!
His flock he laid a - side made her his gen - tle bride in wed - lock She was tied to the Far - mer's Son.

gentle bride in wed - lock She was tied to the Far - mer's Son.
GREENSLEEVES

R. Vaughan Williams

For SOPRANO, CONTRALTO, TENOR AND BASS

OXFORD UNIVERSITY PRESS
To the Henley Choir

Greensleeves
Part song adapted from an old Air

R. VAUGHAN WILLIAMS

Andante moderato (2 slow beats)

*Tenors to be strengthened with high Baritones as far as D and again from D to G, E to B and A to D.

Copyright, 1945, by the Oxford University Press, London.
Ah, alas my Love, you do me wrong to cast me off, and I have

Ah, alas my Love, you do me wrong, To cast me off, and I have loved me wrong.
my de-light, Green - sleeves was my heart of gold. and

my de-light, Green - sleeves, Green - sleeves.
all my joy, Green-sleeves was my delight,

Green-sleeves, Green-sleeves

Green-sleeves, Green-sleeves

Green-sleeves was my heart of gold, and

Green-sleeves, Green-sleeves, Green-sleeves,
was but my Lady Green sleeves. Ah

who but my Lady Green sleeves. Ah

my Lady Green sleeves. Ah

my Lady Green sleeves. Ah
have been ready at your hand to grant whatever
have been ready ready
have been ready ready
have been ready ready
you would crave, I have both wag- ed life and land, your
ready, I have wag ed
ready, I have wag ed
ready, I have wag ed
love and goodwill
life your goodwill
life your goodwill
Green sleeves was
Green sleeves was
Green sleeves was
Green sleeves was
Green sleeves
Green sleeves
Green sleeves was my delight.

all my joy,
all my joy,
all my joy,
Green sleeves
Green sleeves
Green sleeves
Green sleeves
was my delight.

your goodwill
for to have,
life your goodwill
for to have,
for to have,

for to have,

for to have, have,

for to have,
Green sleeves, who but my Lady,
Green sleeves was my heart of gold, and who but my Lady,
Green sleeves was all my joy,
Green sleeves
Green - sleeves was my de - light, Green - sleeves was my

Green - sleeves Green - sleeves

Green - sleeves Green - sleeves

heart of gold and who but my La - dy, Green - sleeves

Green - sleeves who but my La - dy, Green - sleeves

Green - sleeves my Lady Green - sleeves

Green - sleeves my Lady Green - sleeves
bought thee the cloth so fine as
I bought the cloth so fine
fine. I gave thee jewels for thy chest, and as it might be, I gave thee jewels for the chest, and

chast, this cost I spent on thee. Green sleeves is

all this cost I spent on thee, Green sleeves is
Green-sleeves, was all my joy.
Green-sleeves, Green-sleeves, was all my joy.

Green-sleeves was my delight, Green-sleeves was my delight,
Green-sleeves, Green-sleeves.
heart of gold. And who but my Lady Green sleeves,

Green sleeves, my Lady Green sleeves

Ah

Ah

Ah

Ah

Ah
Well I will pray to God on high that
Ah
Well I will pray to
Well I will pray to
Ah
Well I will pray to

thou my constancy may'st see, For I am still thy
God on high For I am
God on high For I am
God on high For I am
Green sleeves was all my joy.

True, come once again and love me

Green sleeves was all my joy.
Green sleeves was my heart of gold and
my delight, Green sleeves was my heart of gold and
my delight, Green sleeves was my heart of gold and

who but my Lady Green sleeves
who but my Lady Green sleeves
who but my Lady Green sleeves

Green sleeves
Green sleeves
Green sleeves

my Lady Green sleeves
my Lady Green sleeves
my Lady Green sleeves

Baritones with 1st Basses
Baritones with 1st Basses
Baritones with 1st Basses

pppp
pppp
pppp
all my joy, Green - sleeves was my de-light,

sleeves Green - sleeves. Green - sleeves

Green - sleeves Green - sleeves Green - sleeves

Green - sleeves was my heart of gold and who but my La - dy

sleeves who but my La - dy sleeves my La - dy

sleeves my La - dy
Green - sleeves, Ah

Green - sleeves, Ah

Green - sleeves, Ah

Green - sleeves, Ah

Green - sleeves, Ah
Just As The Tide Was Flowing

for SATB Chorus a cappella

R. Vaughan Williams
III.

JUST AS THE TIDE WAS FLOWING.

Freely arranged by
R. VAUGHAN WILLIAMS.

Allegro vivace. $\text{J}=160$.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

(For practice only.)

NOTE— The words in this ballad have been slightly revised.
carelessly along did stray, A-picking of the daisies gay; And
carelessly along did stray, A-picking of the daisies gay; And

sweetly sang her ronde-lay, Just as the tide was flowing.
sweetly sang her ronde-lay, Just as the tide was flowing.
sweetly sang her ronde-lay, Just as the tide was flowing.
sweetly sang her ronde-lay, Just as the tide was flowing.

dress it was so white as milk, Ah.
dress it was so white as milk, Ah.
dress it was so white as milk, Ah.
dress it was so white as milk, Ah.
just like some lady of honour.

eyes were brown. Her hair in ringlets hanging down: She'd a lovely brow with-

out a frown. Just as the tide was flowing, I made a bow and said "Fair maid, How
came you here so early; My heart by you it is betray'd For I do love you
came you here so early; My heart it is betray'd For I do love you
came you here so early; My heart it is betray'd For I do love you
came you here so early; My heart it is betray'd For I do love you
came you here so early; My heart it is betray'd For I do love you
came you here so early; My heart it is betray'd For I do love you
came you here so early; My heart it is betray'd For I do love you
came you here so early; My heart it is betray'd For I do love you
came you here so early; My heart it is betray'd For I do love you
came you here so early; My heart it is betray'd For I do love you
came you here so early; My heart it is betray'd For I do love you
came you here so early; My heart it is betray'd For I do love you

dear-ly. I am a sai-lor come from sea If you will ac-cept of my
dear-ly. I am a sai-lor come from sea If you will ac-cept of my
dear-ly. I am a sai-lor come from sea If you will ac-cept of my
dear-ly. I am a sai-lor come from sea If you will ac-cept of my
dear-ly. I am a sai-lor come from sea If you will ac-cept of my
dear-ly. I am a sai-lor come from sea If you will ac-cept of my
dear-ly. I am a sai-lor come from sea If you will ac-cept of my
dear-ly. I am a sai-lor come from sea If you will ac-cept of my
dear-ly. I am a sai-lor come from sea If you will ac-cept of my
dear-ly. I am a sai-lor come from sea If you will ac-cept of my
dear-ly. I am a sai-lor come from sea If you will ac-cept of my

com-pa-ny To walk and view the fish-es
com-pa-ny To walk and view the fish-es
com-pa-ny To walk and view the fish-es
com-pa-ny To walk and view the fish-es
com-pa-ny To walk and view the fish-es
com-pa-ny To walk and view the fish-es
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com-pa-ny To walk and view the fish-es
com-pa-ny To walk and view the fish-es
com-pa-ny To walk and view the fish-es

To walk and view the
fish-es play" Just as the tide was
sempre

play. I am a sailor come from sea If you will accept my
play. I am a sailor come from sea. Just as the
play. I am a sailor come from sea. Just as the

flow

company. Just as the tide was flowing, was flowing, was
tide was flowing, was flowing, was flowing, was
flowing, was flowing, was flowing, was flowing, was

flowing, was flowing, was flowing, was flowing, was

flowing, was flowing, was flowing, was flowing, was

flowing, was flowing, was flowing, was flowing, was

a tempo

flowing, was flowing, was flowing, was flowing, was

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flowing, was flowing, was flowing, was flowing, was

flowing, was flowing, was flowing, was flowing, was

flowing, was flowing, was flowing, was flowing, was

flowing, was flowing, was flowing, was flowing, was
more we said, but on our way We gang'd a-long to-ge-ther; The small birds sang, and the
more we said, but on our way We gang'd a-long to-ge-ther; The small birds sang, and the
more we said, but on our way We gang'd a-long to-ge-ther; The small birds sang, and the
more we said, but on our way We gang'd a-long to-ge-ther; The small birds sang, and the

The small birds sang, and the small birds sang, and the small birds sang, and the small birds sang, and the

Ah... Ah... Ah... Ah... Ah...

more we said, but on our way We gang'd a-long to-ge-ther; The small birds sang, and the

...more we said, but on our way We gang'd a-long to-ge-ther; The small birds sang, and the

The small birds sang, and the small birds sang, and the small birds sang, and the small birds sang, and the

Ah... Ah... Ah... Ah... Ah...

...more we said, but on our way We gang'd a-long to-ge-ther; The small birds sang, and the

Ah... Ah... Ah... Ah... Ah...

-molto rall. 

Ah... Ah... Ah... Ah... Ah...

-molto rall. 

Ah... Ah... Ah... Ah... Ah...

-molto rall. 

Ah... Ah... Ah... Ah... Ah...

-molto rall. 

Ah... Ah... Ah... Ah... Ah...

-molto rall. 

Ah... Ah... Ah... Ah... Ah...

-molto rall. 

Ah... Ah... Ah... Ah... Ah...

-molto rall. 

Ah... Ah... Ah... Ah... Ah...
Secular Choral Compositions
by
R. Vaughan Williams
SATB unaccompanied unless otherwise listed

Come Away Death (Shakespeare) SSATB
A Farmer's Son So Sweet (English Folksong) SSATBB
Five English Folksongs
   Also available separately:
   1. Dark Eyed Sailor
   2. The Spring Time of the Year
   3. Just as the Tide was Flowing
   4. The Lover's Ghost
   5. Wassail Song
Loch Lomond (Scottish Folksong) SSATB
Love is a Sickness (Daniel)
O Mistress Mine (Shakespeare)
Rest (Rossetti) SSATB
Ring Out Your Bells (Sidney)
Sea Songs
   Various voicings accompanied
Sweet Day (Herbert)
Willow Song (Shakespeare)

GALAXY MUSIC CORPORATION
New York
LOCH LOMOND.

SCOTTISH AIR.

Arranged for Male Voices by R. Vaughan Williams.

1. By your bonny banks and your bonny braes, Where the sun shines bright on Loch Lomond, Where me and my true love were steep, steep side of Ben Lomond, Where deep in purple hue the

©1921 in USA by Stainer & Bell Ltd, 82 High Road, London N2
ev-er went to gae, On the bon-ny, bon-ny banks of Loch Lo-mond.
High-land hills we view, And the moon com-ing out in the gloam-ing.

I'll be in_
you'll take the high road and I'll take the low road and
you'll take the high road and I'll take the low road and
you'll take the high road and I'll take the low road and
I'll be in Scotland afore ye, But me and my true love will meet on the bonny, bonny banks of Loch Lomond.

never meet again on the bonny, bonny banks of Loch Lomond.
3. The wee birdies sing and the wild flow'res spring. And in
sun-shines the waters are sleeping. But the broken heart it kens nae

3. The wee birdies sing and the wild flow'res spring, And in
sun-shine the waters are sleeping, But the broken heart it kens nae

3. The wee birdies sing and the wild flow'res spring, And in
sun-shine the waters are sleeping, But the broken heart it kens nae
I'll be in Scotland again
Tho' the woe-ful may cease from their greet-ing. Ah-

and I'll be in Scotland again
you'll take the high road, and I'll take the low road, and I'll be in Scotland again
ye, But I and my true love will never meet again, By the

ye, But I and my true love will never meet again, By the

ye, But I and my true love will never meet again, By the

ye, But I and my true love will never meet again, By the

bon-ny banks of Loch Lo-mond.

bon-ny banks of Loch Lo-mond.

bon-ny banks of Loch Lo-mond.

bon-ny banks of Loch Lo-mond.
Love is a sickness.
(Ballet for Four Voices)

Words by
S. DANIEL.

Music by
R. VAUGHAN WILLIAMS.

Love is a sickness full of woes, All remedies re-

Love is a sickness full of woes, All remedies re-

Love is a sickness full of woes, All remedies re-

Love is a sickness full of woes, All remedies re-

Love is a sickness full of woes, All remedies re-

Love is a sickness full of woes, All remedies re-

Love is a sickness full of woes, All remedies re-

Allegretto.

Printed in the U.S.A.

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GALAXY MUSIC CORPORATION, NEW YORK
bar - ren with best us - sing. Why
bar - ren with best us - sing. Why
bar - ren with best us - sing. Why
bar - ren with best us - sing. Why

so? More we en - joy it, more we en -

so? More we en - joy it,

so? More we en - joy it,

so?

joy it more it dies; If not en -

more, more it dies; If

more it dies, it dies; If

more we en - joy it, more it dies;
THREE ELIZABETHAN PART SONGS.

III.

O Mistress Mine.

Words by
SHAKESPEARE.

Allegretto.

Soprano.

Alto.

Tenor.

Bass.

PIANO
(For Rehearsal only)

Allegretto.

0 mistress mine, where are you roaming?

0, 

0 mistress mine, where are you roaming?

0, 

0 mistress mine, where are you roaming?

0,

0 mistress mine, where are you roaming?

0,

stay and hear; your true love's coming.

That can sing both high and low.

stay and hear; your true love's coming.

That can sing both high and low.

stay and hear; your true love's coming.

That can sing both high and low.

stay and hear; your true love's coming.

That can sing both high and low.

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Exclusively published for North and South America, excluding Canada,

by Mills Music, Inc., 1609 Broadway, New York 19, N.Y.

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All Rights Reserved.
Trip no farther, pretty sweeting; Journeys end in lovers

Trip no farther, pretty sweeting; Journeys end in lovers

Trip no farther, pretty sweeting; Journeys end in lovers

Trip no farther, pretty sweeting; Journeys end in lovers

Meeting. Every wise man's son doth know

Meeting. Every wise man's son doth know

Meeting. Every wise man's son doth know

Meeting. Every wise man's son doth know
What is love? 'tis not here after;
Present mirth hath

Present laughter; What's to come is still unsure;

141 mp leggiero.

18 senza fine.

18 senza fine.
RALPH VAUGHAN WILLIAMS

REST
Mixed Chorus a Cappella

WORDS BY
CHRISTINA ROSSETTI

GALAXY MUSIC CORPORATION, New York
REST
For Unaccompanied Mixed Chorus (SSATB)

CHRISTINA ROSSETTI
(1830-1894)

RALPH VAUGHAN WILLIAMS
(1872-1958)

Soprano I  Soprano II  Alto  Tenor  Bass

Andante sostenuto (\( \text{\textit{j}=58} \))

Soprano I

\[ \text{O Earth lie heavily upon her eyes;} \]

Soprano II

\[ \text{O Earth lie heavily upon her eyes;} \]

Alto

\[ \text{O Earth lie heavily upon her eyes;} \]

Tenor

\[ \text{O Earth lie heavily upon her eyes;} \]

Bass

\[ \text{O Earth lie heavily upon her eyes;} \]

Piano

(for rehearsal only)

\[ \text{O Earth lie heavily upon her eyes;} \]

Seal her sweet eyes weary of watching, Earth.

Seal her sweet eyes weary of watching, Earth.

Seal her sweet eyes weary of watching, Earth.

Seal her sweet eyes weary of watching, Earth.
Lie close around her, leave no room for mirth with its harsh laughter, nor for sound of sighs, she hath no
questions, she hath no replies.

questions, she hath no replies, hushed in and

questions, she hath no replies, hushed in and

questions, she hath no replies, hushed in and

of all that

curtained with a blessed dearth of all that

GMC 2478
irked her from her hour of birth; with stillness that is
irked her from her hour of birth; with stillness that is
irked her from her hour of birth; with stillness that is
that irked her from her hour of birth; with stillness that is
irked her from her hour of birth; with stillness that is

almost Paradise. Darkness more clear.
almost Paradise. Darkness more clear.
almost Paradise. Darkness more clear.
almost Paradise. Darkness more clear.
almost Paradise. Darkness more clear than noon-day
than noon-day hold-eth her, si-lence more mu-si-cal than
than noon-day hold-eth her, si-lence more mu-si-cal than
than noon-day hold-eth her, si-lence more mu-si-cal than
hold-eth her, si-lence more mu-si-cal than any

any song; e-ven her very heart hath ceased
any song; e-ven her very heart hath ceased
any song; e-ven her very heart hath ceased
any song; e-ven her very heart hath ceased

GMC 2478
to stir; until the morning of E-
to stir; until the morning
_to stir; until the morning, the morn-

to stir; until the morning

to stir; until the morning

-ter-ni-ty, her rest shall not begin nor
doEter-ni-ty, her rest shall not begin nor
doEter-ni-ty, her rest shall not begin nor
doEter-ni-ty, her rest shall not begin nor

GMC 2478
end, but be, and when she wakes and when she

end, but be, and when she wakes and when she

end, but be, and when she wakes and when she

end, but be, and when she wakes and when she

end, but be, and when she wakes and when she

end, but be, and when she wakes and when she

wakes she will not think it long.

wakes she will not think it long.

wakes she will not think it long.

wakes she will not think it long.

wakes she will not think it long.

wakes she will not think it long.

wakes she will not think it long.

Poco rall.

Poco rall.

Poco rall.

Poco rall.

Poco rall.

Poco rall.

Poco rall.

Poco rall.

Poco rall.
R. Vaughan Williams

RING OUT YOUR BELLS
For Mixed Voices a cappella

Words by
Sir Philip Sidney

Galaxy Music Corporation, New York
RING OUT YOUR BELLS
For Unaccompanied Mixed Chorus (SSATB)

Sir Philip Sidney

Ralph Vaughan Williams

SOPRANO I

SOPRANO II

ALTO

TENOR

BASS

Accomp!

Lento

Ralph Vaughan Williams

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2121 Broadway New York, N.Y. 10023
Printed in U.S.A.
All love is dead, infected with plague of deep displeasure.

Allegro Moderato.

dain: worth, as nought worth, rejected, and faith fair scorn doth gain.

12
Vivace.

From so ungrateful fancy, from such a female frenzy, from them that

pp leggiero cresc.

Vivace.
Let dirge be sung, let dirge be sung, let dirge be sung, let dirge be sung, let dirge be sung, let dirge be sung.

Sung, and tren-tals right-ly read, for Love is dead. Sung, and tren-tals right-ly read, for Love is dead. Sung, and tren-tals right-ly read, for Love is dead. Sung, and tren-tals right-ly read, for Love is dead. Sung, and tren-tals right-ly read, for Love is dead. Sung, and tren-tals right-ly read, for Love is dead.
Allegro.

Sir Wrong his tomb or dain-eth my mistres's marble

Sir Wrong his tomb or dain-eth my mistres's

Sir Wrong his tomb or dain-eth my mistres's marble

Sir Wrong his tomb or dain-eth my mistres's marble

Allegro Moderato.

Piu lento.

heart; which ep-i-taph contain-eth, "her eyes were once his dart."

heart; which ep-i-taph contain-eth, "her eyes were once his dart."

heart; which ep-i-taph contain-eth, "her eyes were once his dart."

heart; which ep-i-taph contain-eth, "her eyes were once his dart."

Piu lento.
57
Molto Vivace.

From so ungrateful fancy from such a female frenzy, from them that

pp leggiero

From so ungrateful fancy from such a female frenzy, from them that

cresc.

From so ungrateful fancy from such a female frenzy, from them that

pp leggiero
cresc.

From so ungrateful fancy from such a female frenzy, from them that

pp leggiero
cresc.

From so ungrateful fancy from such a female frenzy, from them that

pp leggiero
cresc.

Molto Vivace.

use men thus,

f pesante

use men thus,

f pesante Good Lord

use men thus,

f pesante Good Lord deliver

use men thus,

f pesante Good Lord deliver

use men thus, Good Lord deliver
good Lord deliver us deliver us!

deliver us deliver us deliver us!

deliver us deliver us deliver us!

deliver us deliver us deliver us!

Allegro

Rage hath this error, error, error

A-las I lie, a-las I lie, rage hath this error

A-las I lie, a-las I lie, rage hath this error

Allegro
Adagio

bred; Love is not dead; Love is not dead, but sleep-eth

bred; Love is not dead; Love is not dead, but sleep-eth

bred; Love is not dead; Love is not dead, but sleep-eth

bred; Love is not dead; Love is not dead, but sleep-eth

bred; Love is not dead; Love is not dead, but sleep-eth

bred; Love is not dead; Love is not dead, but sleep-eth

in her unmatched mind, where she his counsel keep-eth,

in her unmatched mind, where she his counsel keep-eth,

in her unmatched mind, where she his counsel keep-eth,

in her unmatched mind, where she his counsel keep-eth,

in her unmatched mind, where she his counsel keep-eth,

in her unmatched mind, where she his counsel keep-eth,
where she his counsel keepeth, till due deserts she find.

counsel his counsel keepeth, till due deserts she find.

where she his counsel keepeth, till due deserts she find.

she his counsel keepeth, till due deserts she find.

Molto vivace

Therefore from so vile fancy, to call such wit a frenzy, who Love can cresc.

Therefore from so vile fancy, to call such wit a frenzy, who Love can cresc.

Therefore from so vile fancy, to call such wit a frenzy, who Love can cresc.

Therefore from so vile fancy, to call such wit a frenzy, who Love can cresc.
tem-per thus,  

Good Lord de-li-ver

tem-per thus,  

Good Lord de-li-ver

tem-per thus,  

Good Lord de-li-ver

Good Lord de-li-ver us, de-li-ver us!  

dim.  

pp

dim.

pp

dim.

pp

dim.

pp

dim.  

pp
CHRISTMAS

And All in the Morning SATB
Angel Gabriel, The SATB
Down in Yon Forest SSAA, SATB
On Christmas Night SSAA, SATB
Truth Sent from Above, The SATB
Twelve Traditional Carols SATB
Wassail Song SATB

SACRED

Antiphon (from Five Mystical Songs) SATB
Hundredth Psalm, The SATB
Let All the World SATB
O Clap Your Hands SATB
O Praise the Lord of Heaven SSAATTBB

SECULAR

Come Away Death SATB
Dark Eyed Sailor, The SATB
Down Among the Dead Men TTBB
Farmer's Son So Sweet, The TTBB
Just as the Tide was Flowing SATB
Loch Lomond SSATB
Love is a Sickness SATB
Lover's Ghost, The SATB
O Mistress Mine SSA, SATB
Rest SSATB
Seeds of Love TTBB
Spring Time of the Year, The SATB
Sweet Day SSA, SATB
Willow Song SSA, SATB

The Springtime of the Year
For Mixed Voices a cappella

R. Vaughan Williams
The Spring Time of the Year is from "Five English Folk Songs" for unaccompanied mixed chorus. The collection is also available from Galaxy Music Corporation, New York.

"Half closed lips" signifies the short "u" sound, as in the word "but".
In the spring-time of the year, I walked out one morning, 

I overheard a sailor boy, Likewise a lady fair. 

They sang a song together, Made the valleys ring, 

While the fair. 

I walked out one morning, In the spring-time of the year, I walked out one morning, In the spring-time of the year, I walked out in the spring-time of the year, I walked out one morning, In the spring-time of the year.
birds on spray And the meadows gay Pro-claimed the love-ly spring.

ring, While the meadows gay Pro-claimed the love-ly spring.

Ah

birds on spray And the meadows gay Pro-claimed the love-ly spring.

Ah
Sweet Day
for SATB Chorus a cappella

R. Vaughan Williams
Sweet Day.

Words by
GEORGE HERBERT.

Music by
R. VAUGHAN WILLIAMS.

Andantino tranquillo.

Soprano.

Sweet day! so cool, so calm, so bright, The bridal

Alto.

Sweet day! so cool, so calm, so bright, The bridal

Tenor.

Sweet day! so cool, so calm, so bright, The bridal

Bass.

Sweet day! so cool, so calm, so bright, The bridal

Piano

Andantino tranquillo.

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For thou must die. Sweet spring!

For thou must die. Sweet spring!

For thou must die. Sweet spring!

For thou must die. Sweet spring!

full of sweet days and roses, A box where

full of sweet days and roses, A box where

full of sweet days and roses, A box where

full of sweet days and roses, A box where
sweets compacted lie, My music shows ye
sweets compacted lie, My music shows ye
sweets compacted lie, My music shows ye
sweets compacted lie, My music shows ye

have your closes, And all must die.

have your closes, And all must die.

have your closes, And all must die.
35

On-ly a sweet and vir-tuous soul, Like sea-soned tim-ber, ne-ver gives;

But though the whole world turn to coal,..... Then chief-ly lives.

43

On-ly a sweet and vir-tuous soul, Like sea-soned tim-ber, ne-ver gives;

But though the whole world turn to coal,..... Then chief-ly lives.
Secular Choral Compositions
by
R. Vaughan Williams

SATB unaccompanied unless otherwise listed

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