

ON WENLOCK EDGE

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(1859-1936)

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(1872-1958)

1. On Wenlock Edge

Allegro moderato

The musical score is arranged in two systems. The first system includes the following parts: Flutes (1 and 2), Oboe, Cor Anglais, Clarinets 1 and 2 in Bb, Bassoons 1 and 2, Horns in F (1 and 2), Trumpets 1 and 2 in C, Harp, Violins I, Violins II, Violas, and Violoncellos. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is marked 'Allegro moderato'. The score features a variety of dynamics including *f*, *p*, *ff*, and *con sord.*. It includes complex rhythmic patterns such as triplets and sixteenth-note runs. The Harp part includes a glissando and a trill. The Violoncello part includes a pizzicato section and an arco section. The score concludes with a double bar line and a repeat sign.

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This musical score page includes the following parts and markings:

- Flutes (Fl.):** 1 and 2 staves. Markings include p , f , p^3 , f^3 , and p .
- Oboe (Ob.):** 1 staff. Markings include p , f , and p .
- Clarinet in A (C.A.):** 1 staff. Markings include p , f , and p .
- Clarinets (Cl.):** 1 and 2 staves. Markings include p , f , p , f , and p .
- Bassoon (Bsn.):** 1 staff. Markings include f , p , p , f , and p .
- Horn in F (Hn.in F):** 1.2 and 3.4 staves. Markings include p , f , p , and f .
- Trumpet (Tr.):** 1 staff. Markings include p , p , and f .
- Harp (Hp.):** 1 staff. Markings include p , gliss. , and f .
- Voice:** 1 staff. Markings include *agitato* and *On*.
- Violins (Vi. I, II):** 1 and 2 staves. Markings include p , f , p , and f .
- Viola (Via.):** 1 staff. Markings include p , f , p , and f .
- Cello:** 1 staff. Markings include p , f , p , and f .

1 Fl. *p* *f* *p* *f*

2 Fl. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

C.A. *p* *f* *p* *f*

1 Cl. *p* *f* *p* *f*

2 Cl. *p* *f* *p* *f*

Bsn. *pp* *f* *p* *f*

Hn.in F 1.2 *f* *f* *f* *f*

3.4 *f* *f* *f* *f*

Hp. *p* *f* *p* *f*

Voice
Wen-lock Edge the woods in trou-ble; — His for - - est fleece the Wrek — in heaves;

VI. I *pp* *p* *f* *pp* *f*

VI. II *pp* *f* *p* *f* *pp* *f*

Vla. *pp* *f* *p* *f* *pp* *f*

Cello *pp* *pizz.* *arco* *pp* *pizz.* *f*

Bass *f* *f* *f* *f*

Fl. *a2* *p* *f*

Ob. *p* *p*

C.A. *p*

Cl. *p*

Bsn. *p* *pp* 1.

Hn.in F 1.2 *p* *con sord.*

3.4 *p* *con sord.*

Tr. *pp* (*con sord.*)

Voice
The gale, it plies the sap.lings dou-ble, And thick _____ on Sev - ern

Vi. I *p* *f* *pp*

Vi. II *pp* *fpp*

Vla. *pp* *fpp*

Cello *arco* *pp*

Bass *arco* *pp*

This musical score page includes the following parts and markings:

- Fl.** (Flute): Part of a woodwind section, marked with a circled **A** and dynamic **f**.
- Ob.** (Oboe): Part of a woodwind section, marked with a circled **A** and dynamic **f**.
- Cl.** (Clarinet): Part of a woodwind section, marked with a circled **A** and dynamic **f**.
- Bsn.** (Bassoon): Part of a woodwind section, marked with a circled **A**, dynamic **f**, and *a.2*.
- Hn. in F** (Horn in F): Two parts (1.2 and 3.4), marked with *senza sord.* and dynamic **pp**.
- Tr.** (Trumpet): Part of a brass section, marked with dynamic **pp**.
- Hp.** (Harp): Part of the strings, marked with *gliss.* and dynamic **p**.
- Voice**: Vocal line with lyrics: "snow the leaves."
- VI. I** (Violin I): Part of the strings, marked with a circled **A** and dynamic **f**.
- VI. II** (Violin II): Part of the strings, marked with *unis.* and dynamic **f**.
- Via.** (Viola): Part of the strings, marked with *unis.* and dynamic **f**.
- Cello**: Part of the strings, marked with *pizz. b.* and dynamic **f**.
- Bass**: Part of the strings, marked with dynamic **f**.

This page of a musical score includes the following parts and markings:

- Flutes (Fl.):** Two staves (1 and 2) with dynamics *p* and *f*, and articulation marks.
- Oboe (Ob.):** One staff with dynamics *p* and *f*, and articulation marks.
- Clarinet in A (C.A.):** One staff with dynamics *f* and *p*, and articulation marks.
- Clarinets (Cl.):** Two staves (1 and 2) with dynamics *p* and *f*, and articulation marks.
- Bassoon (Bsn.):** One staff with dynamics *p* and *f*, and articulation marks.
- Horn in F (Hn.in F):** Two staves (1.2 and 3.4) with dynamics *f* and *p*, and articulation marks.
- Trumpet (Tr.):** One staff with dynamics *p* and *f*, and the instruction "con sord." (con sordina).
- Piano (Hp.):** Two staves with glissando markings ("gliss.") and dynamics *p* and *f*.
- Violins (VI. I and VI. II):** Two staves with dynamics *p* and *f*, and the instruction "div." (divisi).
- Viola (Vla.):** One staff with dynamics *p* and *f*, and the instruction "div." (divisi).
- Cello (Cello):** One staff with dynamics *p* and *f*, and the instruction "arco" (arco).

1 Fl. *p³-f³-p* *p-f*

2 Fl. *p³-f³-p* *p-f*

Ob. *p* *f*

C.A. *p* *f*

1 Cl. *f* *p* *p-f*

2 Cl. *p-f* *f*

Bsn. *p* *pp* *f* *p*

1.2 Hn.in F *f* *p* *nat.* *f*

3.4 Hn.in F *f* *p* *3. nat.* *f*

Hp. *gliss.* *f*

Voice
'Twould blow like this throughholt and han - ger When Ur - i - con the

VI. I *pp* *p* *f* *pp*

VI. II *p* *f* *pp* *f* *p* *f* *pp*

Vla. *p* *f* *pp* *f* *p* *f* *pp*

Cello *pp* *f* *pizz.* *arco* *pp*

Bass *pp* *f* *pizz.* *f*

Fl. *p-f* *a2*
 Ob. *f* *p*
 C.A. *f* *p*
 1 Cl. *p-f*
 2 Cl. *f* *p*
 Bsn. *f* *p* *pp*
 Hn. in F 1.2 *f* *p* *con sord.*
 3.4 *p* *con sord.*
 Tr. *p* *con sord.* *fp*
 Hp. *gliss.* *f* *p*
 Voice
 ci - ty stood: 'Tis the old wind in the old an - ger, But then
 VI. I *f* *p* *f* *pp*
 VI. II *f* *pp* *fpp*
 Vla. *f* *pp* *fpp*
 Cello *pizz.* *f* *arco* *pp* *pp*
 Bass *f* *arco* *pp* *pp*

(B)

1 Fl. Take Picc. Piccolo *p* — *f*

2 Ob.

1 Cl. *p* — *f*

2 Bsn. *p* — *f*

1.2 Hn.inF (con sord.) *p* — *ff*

3.4 Tr. (con sord.) *p* — *ff*

Timp. *pp* — *p*

Hp. *p* — *f*

Voice
 — it threshed an - oth - - - - er wood.

(B)

VI. I unis. *pp* — *f*

VI. II *pp* — *f*

Vla. *pp* — *f*

Cello *pp* — *f*

Bass *pp* — *f*

This musical score page includes the following parts and dynamics:

- Ob.**: *pp* \rightarrow *p*
- C.A.**: *pp* \rightarrow *p*
- Cl. 1**: *p* \rightarrow *mp*
- Cl. 2**: *p* \rightarrow *mp*
- Hn. in F 1.2**: *p* \rightarrow *f*
- Hn. in F 3.4**: *p* \rightarrow *f*
- Tr.**: *p* \rightarrow *mp*
- Timp.**: *pp* \rightarrow *p* \rightarrow *ppp* \rightarrow *pp*
- Hp.**: *p* \rightarrow *f*
- Voice**: Then, 'twas be-fore my time,
- VI. I**: *pp* \rightarrow *mp* \rightarrow *pp* \rightarrow *p* \rightarrow *mp*
- VI. II**: *pp* \rightarrow *mp* \rightarrow *pp* \rightarrow *p* \rightarrow *mp*
- Vla.**: *pp* \rightarrow *mp* \rightarrow *pp* \rightarrow *ppp*
- Cello**: *pp* \rightarrow *mp* \rightarrow *pp* \rightarrow *ppp*
- Bass**: *pp* \rightarrow *mp* \rightarrow *pp*

Ob. *pp* *p*

C.A. *pp*

Cl. a.2 *I. p* *mp* *p*

Bsn. *p* *p*

Hn. in F 1.2 *pp* *f*

3.4 *pp* *f*

Timp. *ppp*

Hp. *p* *f*

Voice
 the Ro-man At yonder heav- ing hill would stare: The blood that warms an

VI. I. *p* *p* *mp* *p* *f*

VI. II. *p* *mp* *p* *pp*

Vla. *div.* *f*

Cello *f*

Ob.

Cl.

Bsn.

Hp.

Voice

Eng - - lish yeo - man, The thoughts — that hurt him, they were

Vi. II

Vla.

Cello

p

Detailed description: This page of a musical score contains eight staves. The top four staves are empty. The fifth staff is for Oboe (Ob.), the sixth for Clarinet (Cl.), and the seventh for Bassoon (Bsn.). The eighth staff is for Harp (Hp.), with a brace on the left. The ninth staff is for Voice, with lyrics: "Eng - - lish yeo - man, The thoughts — that hurt him, they were". The tenth staff is for Violin II (Vi. II), the eleventh for Viola (Vla.), and the twelfth for Cello. The Cello staff has a dynamic marking of *p* at the beginning. The bottom four staves are empty.

③

Fl. *p* *f*

Picc. *p* *f* take Flute

Ob.

1. Cl. *p* *f*

2. Cl. *p* *f*

Bsn. *p* *f*

1.2. Hn.inF *p* *ff* *p* *f* con sord.

3.4. Hn.inF *p* *ff* *p* *f* con sord.

Tr. *p* *ff* *p* *f* (con sord.)

Timp. *pp* *mp* *pp* *p*

Hp. *p* *f* *p* *f*

Voice there. There, like the

③

Vi. I *pp* *f* *pp* *mp* *pp*

Vi. II *pp* *f* *pp* *mp* *pp*

Vla. *pp* *f* *pp* *mp* *pp* unis.

Cello *pp* *f* *pp* *mp* *pp*

Bass *pp* *f* *pp* *mp* *pp*

Ob. *pp* — *p* — *pp*

C. A. *p* — *mp* — *p*

C. I. *p* — *mp* — *p* *a2* *p* — *mp* — *p*

Hn. in F 1.2 (con sord.) *pp* 3. *pp*

3.4 *pp*

Timp. *ppp* — *pp* — *ppp*

Hp. *p*

Voice
wind through woods in ri - ot, Through him the gale of life blew high;

VI. I *p* — *mp* — *p* *p* — *mp* — *p*

VI. II *p* — *mp* — *p* *p* — *mp* — *p*

Vla. *tr*

Cello *tr* *(b)*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.inF
1.2 *f*
3.4 *f*

Hp. *f*

Voice
The tree of man was nev - - er qui - - et: Then 'twas the

VI. I *f*

VI. II

Vla. *fp* div.

Cello *f* *p*

Detailed description: This page of a musical score contains staves for Oboe, Clarinet, Bassoon, Horns in F (1.2 and 3.4), Harp, Voice, Violin I, Violin II, Viola, and Cello. The Oboe, Clarinet, and Bassoon parts are marked *p* and feature melodic lines with slurs. The Horns in F parts are marked *f* and play a rhythmic pattern. The Harp part is marked *f* and provides harmonic support. The Voice part has the lyrics: "The tree of man was nev - - er qui - - et: Then 'twas the". The Violin I part is marked *f* and plays a simple rhythmic pattern. The Violin II part has a more complex, rhythmic melody. The Viola part is marked *fp* and includes the instruction "div.". The Cello part is marked *f* and *p* and plays a rhythmic pattern.

colla voce

a tempo

(D)

Fl. a2 f

Ob. f

C.A. f

Cl. f

Bsn. a2 f

Hn.in F (con sord) p ff

3.4 con. sord. p ff

Tr. p ff

Timp. p f

Perc. S.D. with timpani sticks p f

Hp. f

Voice
Ro - - - - man, now 'tis I.

colla voce

a tempo

(D)

VI. I. p f

VI. II. p f

Vla. p f pizz. f

Cello p f pizz. f

Bass p f pizz. f

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): *a2*, triplets, slurs.
- Ob.** (Oboe): triplets, slurs.
- C. A.** (Clarinet in A): triplets, slurs.
- Cl.** (Clarinet): triplets, slurs.
- Bsn.** (Bassoon): *a2*, triplets, slurs.
- Hn.in F** (Horn in F): parts 1.2 and 3.4, dynamics *p* and *f*.
- Perc.** (Percussion): *S.D.* (Snare Drum), dynamics *p*, *f*, *pp*.
- Hp.** (Harp): dynamics *pp*, *f*.
- Voice**: Lyrics: "The gale, it plies the sap-ling dou-ble,"
- Vi. I** (Violin I): dynamics *p*, *fp*, *f*, *pp*, *ppp*; marking *sul pont.*
- Vi. II** (Violin II): dynamics *p*, *fp*, *f*, *pp*, *ppp*; marking *sul pont.*
- Via.** (Viola): dynamics *f*, *pp*; marking *unis. sul pont. arco*
- Cello**: dynamics *f*, *pp*

1.2
Hrn.inF
3.4
Perc.
Hp.
Voice
VI. I
VI. II
Vla.
Cello

(E)
poco rit. tranquillo
con sord. pp
con sord. pp
f pp pp p ppp
pp
pp nat.
pp nat.
pp
arco pp 3

It blows so hard, 'twill soon be gone: To-day the

Detailed description: This page of a musical score contains staves for Horns in F (1.2 and 3.4), Percussion (S.D.), Harp (Hp.), Voice, Violins I and II (VI. I, VI. II), Viola (Vla.), and Cello. The score is in a key with one flat and a 3/4 time signature. Above the Horns and Percussion staves, the tempo changes from 'poco rit.' to 'tranquillo'. The Horns play with 'con sord.' (muted) and 'pp' (pianissimo) dynamics. The Percussion part features a complex dynamic sequence: f, pp, pp, p, ppp. The Harp has a melodic line starting in the second measure with 'pp' dynamics. The Voice part has the lyrics: 'It blows so hard, 'twill soon be gone: To-day the'. The string section (Violins I, Violins II, Viola, and Cello) plays with 'pp' dynamics and includes 'nat.' (natural) markings. The Cello part has an 'arco' marking and a triplet of eighth notes. A circled 'E' is placed above the Percussion staff. The page ends with several empty staves.

This musical score page includes the following parts and markings:

- Ob.** (Oboe): *pp*, *p*
- C.A.** (Cor Anglais): *pp*, *pp*, *p*
- Cl.** (Clarinet): *pp*, *p*
- Hn. In F** (Horn in F): (consord.), *fpp*
- Voice**: Ro - man and his trouble — Are ash - es under Ur - i-con.
- VI. I** (Violin I): *pp*, *p*
- VI. II** (Violin II): *pp*, *p*
- Vla.** (Viola): *pp*
- Cello**: *pp*
- Bass**: *pp*

This page of a musical score contains the following parts and markings:

- Ob.:** *pp*, *p*, *ppp*
- C. A.:** *ppp*, *fp*
- C. I.:** *pp*, *p*
- Hn. 1, 2 in F:** *pp*, *fp*, *pp*, *con sord.*
- Timp.:** *pp*
- VI. I:** *pp*, *p*, *pp*, *p*, *ppp*
- VI. II:** *pp*, *p*, *fp*, *ppp*
- Vla.:** *pp*, *p*, *ppp*
- Cello:** *pp*, *fp*, *pp*, *niente*
- Bass:** *pp*, *pizz.*, *div.*, *pp*, *fp*, *ppp*, *unis.*

2. From Far, from Eve and Morning

Andantino

The score is for a piece in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked **Andantino**. The instruments and their parts are:

- 2 Flutes:** Play a melodic line starting on a half note G#4, moving to A4, B4, and C5, with a *pp* dynamic.
- Oboe:** Plays a sustained note on G#4, with a *pp* dynamic.
- Cor Anglais:** Plays a sustained note on G#4, with a *pp* dynamic.
- Clarinets in Bb:** Play a sustained note on G#4, with a *pp* dynamic.
- 2 Bassoons:** Play a sustained note on G#4, with a *pp* dynamic.
- Horns 1. 2 in F:** Play a sustained note on G#4, with a *pp* dynamic.
- Harp:** Provides a harmonic accompaniment with chords on G#4, A4, B4, and C5, with a *pp* dynamic.
- Voice:** Enters in the third measure with the lyrics "From far, _____ from eve and morning". The melody is marked *solenne* and includes a triplet of eighth notes on the word "eve".
- Double Bass:** Plays a rhythmic accompaniment of quarter notes on G#4, A4, B4, and C5, with a *pp* dynamic. The instruction "1 desk div. con sord." is written above the staff.

Andantino

1 desk div. con sord.

solenne
From far, _____ from eve and morning

Fl. *pp*

Ob. *pp*

C.A. *pp*

Cl. *pp*

Bsn. *pp*

Hn. 1,2 in F *pp* con sord.

Hp. *pp*

Voice

And you twelve - wind - ed sky, The stuff of life - to knit me Blew

Bass (1 desk) *pp*

(A)

Più mosso - colla voce

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1,2 in F senza sord.

Tr.

Timp.

Hp.

Voice

hith-er: here am I. (A) Now for a breath I tar-ry Nor

Più mosso - colla voce

Vla. div.

Cello div.

Bass (1 desk)

Voice
yet dis-perse a - part — Take my hand quick and tell me, What have you in your

Vla. div.
fpp

Cello div.
fpp

Bass
(1 desk) pizz. unis.
p

Voice
heart. Speak now, — and I will an-swer; How shall I help you, say;

Vla. div.
fpp

Cello div.
fpp

Bass
p

(B) Tempo I

Fl. *pp*

Ob. *pp*

C. A. *pp*

Cl. *pp*

Bsn. *pp*

Hn. 1.2 in F *pp* con sord.

Hp. *pp*

Voice

Ere to the wind's twelve quar - ters I take my end - less - way.

Bass *pp* div. arco

(B) Tempo I

Detailed description: This page of a musical score features eight staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in C (Cl.), and Bassoon (Bsn.), each marked *pp*. The sixth staff is for Horns 1 and 2 in F (Hn. 1.2 in F), marked *pp* and *con sord.*. The seventh staff is for Harp (Hp.), marked *pp*. The eighth staff is for Voice, with the lyrics "Ere to the wind's twelve quar - ters I take my end - less - way." The bottom staff is for Bass, marked *pp* and *div. arco*. A section marker **(B)** Tempo I is placed above the Bass staff. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#).

pp quasi da lontano

VI. I (a.3) colla voce

Is my team ploughing, That I was used to drive And hear the har-ness jin-gle When I was man a - -

(A) poco animando

Poco animato

Fl. pp

Ob. pp

C.A.

Cl. I in Bb

B. Cl. in Bb pp

Hn. 1.2 in F senza sord. pp

Voice - live? Ay, the hor - - ses tram - ple,

sim. f > p

mf > p

f agitato

(A) poco animando

Poco animato

VI. I

Vla.

Cello pp

f > p

p

The image shows a page of a musical score, page 28, for a symphony orchestra and voice. The score is arranged in a standard format with staves for various instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (Cl. in Bb), Bass Clarinet in Bb (B.Cl. in Bb), Bassoon (Bsn.), Horns in F (Hn. in F), Voice, Viola (Vla.), Cello, and Bass. The vocal line includes the lyrics: "The har - - ness jin - - gles now; No change ——— though you lie un - - der ———". The score features dynamic markings such as *f*, *p*, *mf*, and *dim.*, along with performance instructions like *senza sord.* and *pizz.*. The music is written in a key signature of one flat (Bb) and a 4/4 time signature. The vocal line is in a soprano or alto range. The orchestration includes woodwinds, brass, and strings, with the voice part providing the main melodic line.

poco rit. (B) Tempo 1

Cl.1 in Bb

B.Cl. in Bb

Bsn. *a2*

1. 2. *soli con sord.*

Hn. in F *f con sord. pp*

3. 4. *f con sord. pp*

Voice *p*

The land you used to plough.

poco rit. (B) Tempo 1

Vi II *div. p*

Vla. *p*

Celli *p*

Bass *arco p*

Voice *pp quasi da lontano*

Is my girl happy, That I thought hard to leave, And

Cl.1 in Bb

1. 2.

Hn. in F *f*

3. 4.

Voice *pp quasi da lontano*

Is my girl happy, That I thought hard to leave, And

Vi. I. *(con sord.) a.3 pp*

Poco animando

Fl. *pp*

Ob. *pp*

B.CI. in Bb *pp*

Hn. 1, 2 in F *pp* senza sord.

Voice
has she tired of weeping As she lies down at eve?'

Poco animando

Vi. I *pp*

Cello *pp*



Poco animato

Fl. *f* \rightarrow *p*

Ob. *f* \rightarrow *p*

C.A. *f* \rightarrow *p*

Cl. 1 in Bb *p*

B.CI. in Bb *f* \rightarrow *p*

Hn. 1, 2 in F *mf*

Voice *fagitato*
Ay, she lies down light - - ly,

Poco animato

Vi. a. *p*

Cello *f* \rightarrow *p*

poco rit. **C** *animato*

B.Cl. in Bb
Bsn. *a2*
1. 2. Hn. in F *con sord.*
3. 4. Hn. in F *con sord.*
Tr. in C *con sord.*
Voice *p*
Be still, ——— my lad, and sleep.

poco rit. **C** *animato*

VI. I *senza sord. unis.*
VI. II *div. p senza sord. unis.*
Vla. *p senza sord.*
Cello *p arco pizz.*
Bass *arco pizz.*

Detailed description: This page of a musical score contains two systems of staves. The first system includes parts for B.Clarinet in Bb, Bassoon (a2), two Horns in F (1. 2. and 3. 4.), Trumpet in C, and Voice. The second system includes parts for Violin I, Violin II, Viola, Cello, and Bass. The score features dynamic markings such as *p* (piano) and *ff* (fortissimo), and performance instructions like *poco rit.* (poco ritardando), *con sord.* (con sordina), *senza sord.* (senza sordina), *div.* (divisi), *arco* (arco), and *pizz.* (pizzicato). A circled 'C' symbol indicates a section change. The music is written in 4/4 time and includes various rhythmic patterns, including triplets and slurs.

1. 2. *pp* *affrettando* 1. *p* *a tempo* *ff*

3. 4. *pp* 3. *p* *ff*

Tr. in C *pp* *p* *ff*

Voice *f misterioso*

'Is my friend heart - y, Now I am thin and pine, And has he found to

affrettando *a tempo*

VI. I *p* *ff*

VI. II *p* *ff*

Vla. *p* *ff*

Cello (pizz.) *ff*

Hn. 3.4 in F (con sord.) *allargando* *mf* *ff*

Tr. in C (con sord.) *mf* *ff*

Voice sleep in A bet - ter bed than mine?'

allargando *mf* *ff*

VI. I *mf* *ff*

VI. II *mf* *ff*

Vla. *mf* *ff*

Cello arco *mf* *ff*

Poco più mosso

Fl. *f* *p*

Ob. *f* *p*

C.A. *f* *p*

Cl.1 in Bb *f* *p*

B.Cl. in Bb *f* *p*

Bsn. *f* *p*

Hn.1. 2 in F *f* *p* senza sord.

Voice *f* *p* molto agitato

Yes, lad, yes, lad, I lie ea - sy,

Poco più mosso

VI. I *f*

VI. II *f*

Vla. *f*

Cello *f*

Bass (pizz.) *f*

Largamente - colla voce

Fl. *f* *p* *ff* *ff*

Ob. *f* *p* *ff* *ff*

C.A. *f* *p* *ff* *ff*

Cl. 1 in Bb *f* *p* *ff* *ff*

B.Cl. in Bb *f* *p* *ff* *ff*

Bsn. *f* *p* *ff* *ff*

Hn. in F 1. 2 *f* *p* senza sord. *p* *ff* *ff*

3. 4 senza sord. 2. *p* *ff* *ff*

Tr. in C *pp* *f* *ff* *ff*

Voice I lie as I adswould choose; I cheer a dead man's

Largamente - colla voce

8va

VI I *p* *mf* *ff* *ff*

VI II *p* *mf* *ff* *ff*

Vla. *f* *ff* *ff* *ff*

Cello *f* *ff* *ff* *ff*

Bass *f* *ff* *ff* *ff*

Tempo I - tranquillo

Fl.

Ob.

CA

Cl.1 in Bb

B.Cl. in Bb

Bsn.

Hn. in F

Tr. in C

con sord.

ppp

ppp

Tempo I - tranquillo

VI I

VI II

Vla.

3 Celli Soli

Cello tutti

con sord.

pp

pp

pp

pp

3 Celli Soli

p

3

3

niente

Cl.1 in Bb

B.Cl. in Bb

Bsn.

Harp

Voice

VI I

VI II

Vla.

Cello

Bass

poco smorzando

Solo

p scherzando

miles a - round the won - der grew How well did ! be - have.

pp

(pizz)

pp

(pizz)

pp

(pizz)

pp

(pizz)

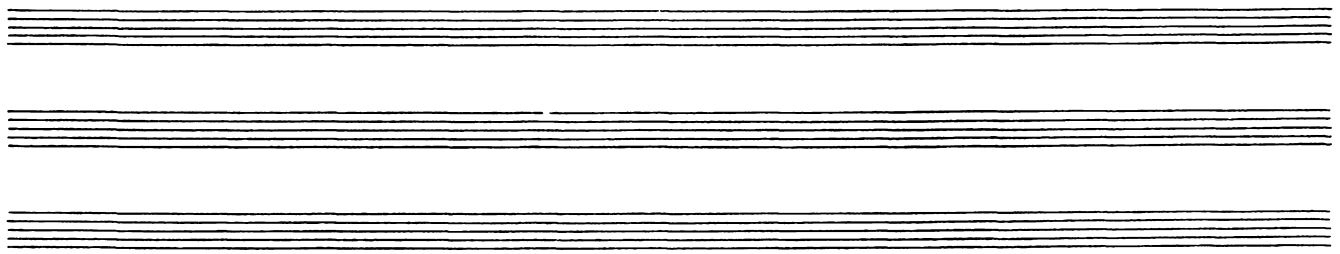
pp

pp

The musical score is arranged in a standard orchestral format. At the top are five empty staves for woodwinds. The main section includes:

- Flute (Fl.):** Features a melodic line starting with a *pp* dynamic and a *1. Solo* marking. It includes tempo changes to *rit.* and *colla voce*.
- Clarinets (Cl. I and II in Bb):** Both parts play a similar melodic line, with the first clarinet marked *pp*.
- Bassoon (Bsn.):** Provides a harmonic accompaniment.
- Harp:** Plays a chordal accompaniment, with a note marked *(sounds 8 ve. higher)* and a *pp* dynamic.
- Voice:** Sings the lyrics: "And now the fan - cy pass - es by, And no - thing will re - main, And".
- Violins (VI. I and II):** Violin I has a *pp* *arco* marking and a *1 desk.* instruction. Violin II also has a *pp* *arco* marking and a *1 desk.* instruction.
- Viola (Via.):** Plays a *pp* accompaniment.
- Cello:** Plays a *pp* accompaniment, with a *1 desk. div. arco* instruction.

Tempo markings *a tempo*, *rit.*, and *colla voce* are placed above the respective staves. The score concludes with a first ending bracket over the final measures of the string parts.



(A)

a tempo

rall.

colla voce

Fl. *p molto staccato*

Ob. Solo *P scherzando*

Cl. in Bb *pp*

B.Cl. in Bb *pp*

Harp

Voice
miles a - round they'll say that I Am quite my - self a - - gain.

a tempo

rall.

colla voce

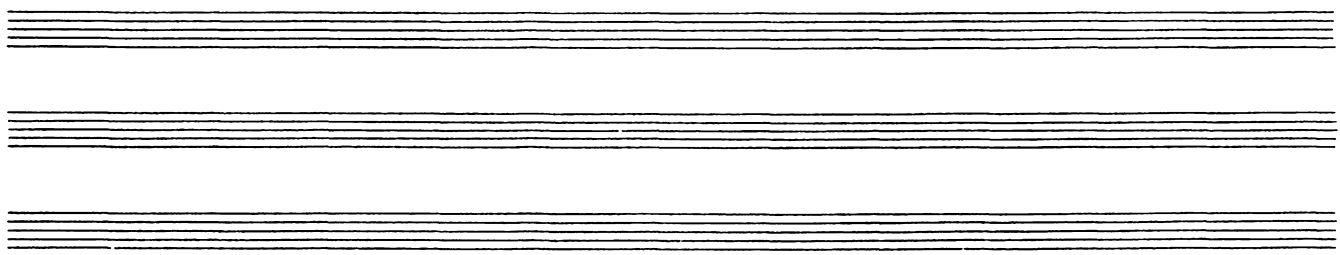
VI. I *tutti pizz. unis.* arco a.3 *pp*

VII. *tutti pizz. pp*

Vla. *tutti pizz. pp* 2 desks arco *pp*

Cello *tutti pizz. pp* 1 desk arco *pp*

Bass (pizz.) *pp*



largamente *colla parte* smorzando

Ob.

Cl. in Bb *fpp* Solo *pp*

B. Cl. in Bb *fpp* Solo *pp*

Bsn. *p con sentimento* *scherzando* *pp*

Harp

Vla. *fpp* largamente *colla parte* smorzando

Cl. 1 *ossia*

Cl. in Bb *scherzando* *f* *pp*

B. Cl. in Bb to 2nd Bb Clarinet

Bsn.

Note. In the printed vocal score, the final bar is omitted.

5. Bredon Hill

Moderato tranquillo

2 Flutes
Oboe
Cor Anglais
2 Clarinets in Bb
2 Bassoons
1. 2
4 Horns in F
3. 4
2 Trumpets in C
3 Trombones
Timpani
Percussion
Glockenspiel
Celeste
Harp
Voice

Moderato tranquillo

Violin I div.a4
Violin II div.a4
Viola div.a4
Cello div.a4
Bass

con sord. *pp*
con sord. *pp*
con sord. *pp*
con sord. *pp*
con sord. *pp*
con sord. *pp*

Note. If fewer than four violas, play the upper parts; if fewer than four cellos, play the lower parts.

VI I
div. a4
legato

VI II
div. a4
legato

Vla.
div. a4
sostenuto

Cello
div. a4
sostenuto

sostenuto

This block contains the first system of a musical score for measures 1 through 4. It features four staves: VI I (Violin I), VI II (Violin II), Vla. (Viola), and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The VI I and VI II staves are marked *legato* and play a melodic line with slurs. The Vla. and Cello staves are marked *sostenuto* and play a sustained harmonic accompaniment. The Cello staff has an additional *sostenuto* marking below it. The system ends with a double bar line.

VI I
div. a4

VI II
div. a4
(unis.)

Vla.
div. a4

Cello
div. a4

This block contains the second system of the musical score for measures 5 through 8. It features the same four staves as the first system. The VI I staff continues with its melodic line. The VI II staff is marked *(unis.)* and plays a more active melodic line with triplets in measures 5 and 6. The Vla. and Cello staves continue with their sustained accompaniment. The system ends with a double bar line.

This musical score page features seven staves of music. The top three staves are for Flute (Fl.), Bassoon (Bsn.), and Horns in F (Hn. in F), with parts for 1. 2 and 3. 4. The Flute and Bassoon parts include a circled 'A' and 'Soli' markings, with dynamics of *pp* and *pp*. The Horns parts are marked 'con sord.' and *w*. The Harp part includes a circled 'A' and a dynamic of *ppp*. The bottom three staves are for Violins (VI. I and VI. II, both divided a4), Viola (Vla, divided a4), and Cello (Cello, divided a4). These lower strings play a sustained, melodic line with a dynamic of *w*. The score is set in a key with one sharp (F#) and a 4/4 time signature.

Fl. *ppp* *accel.* *p* *rit.* *ppp* **(B)** a tempo

Bsn. *ppp* *p* *ppp*

Hn. in F 1. 2. *pp*

3. 4. *pp*

Harp *ppp* *p* *ppp*

Voice In

VI. I div. a 4 *accel.* *rit.* **(B)** a tempo

VI. II div. a 4

Vla. div. a 4

Cello div. a 4

1. 2
Hn. in F

3. 4

Voice

(to be sung freely)

sum - - mer - time on Bre - - don The bells they sound so - - clear; Round both the

VI. I
div.a4

VI. II
div.a4

Vla.
div.a4

Cello
div.a4

The score features a key signature of one sharp (F#) and a common time signature. The Horns in F part includes a *pp* dynamic marking. The Voice part includes a triplet of eighth notes. The string parts (VI. I, VI. II, Vla., and Cello) are marked *div.a4* and play a melodic line with a *pp* dynamic. The score is presented on a page with multiple empty staves above and below the main musical content.

1. 2 Hn.in F *pp*

3. 4 *pp*

Voice

shires they ring — them In stee-ples far and near, A hap- - - py noise to

Vi. I div.a 4

Vi. II div.a 4

Vla. div.a 4

Cello div.a 4

1. 2 Hn.in F *pp*

3. 4 *pp*

Voice

hear. Here of a Sun - day morn - ing My

Vi. I div.a 4 *pp*

Vi. II div.a 4 *pp*

Vla. div.a 4 *pp sost.*

Cello div.a 4 *pp sost.*

1. 2
Hn.in F
3. 4
Voice
love and I would lie, And see the col - - - - oured coun-ties, And hear the larks so

VI. I
div. a 4
VI. II
div. a 4
Vla.
div. a 4
Cello
div. a 4

pp

1. 2
Hn.in F
3. 4
Voice
high A - bout us in the sky.

VI. I
div. a 4
VI. II
div. a 4
Vla.
div. a 4
Cello
div. a 4

pp

Ⓚ

Poco animato

Fl. 1.2 *pp*

Ob. *pp*

C.A. *pp*

Cl. 1.2 in Bb *pp*

Bsn. 1.2 *pp*

Hn. in F 1. 2 *pp* Senza sord.

3. 4 *pp* Senza sord.

Harp *p*

Cel. *mp*

Voice *mf*

The bells would ring to call her in

Bass *pp* pizz.

Poco animato

animato

Fl. 1.2
Ob.
C.A.
Cl. 1.2 in Bb
Bsn. 1.2

Hn. in F
3. 4

Harp

Cel.

Voice

val - leys miles a - way: _____ 'Come all to church, good peo - -

animato
unis. senza sord

VI. I
VI. II
Vla.
Cello
Bass

(E)

rall.

Fl. 1.2
Ob.
C.A.
Cl. 1.2 in Bb
Bsn. 1.2
Hn. in F 1.2
3.4
Tr. 1.2 in C
Glock.
Harp
Cel.
Voice

ple; Good peo-ple, come and pray.

(E)

rall.

VI. I
VI. II
Vla.
Cello
Bass

div.
mf pizz.
mf
mf

molto tranquillo *colla voce* *a tempo*

Fl.1.2

Ob.

C.A.

Cl.1.2
in Bb

Bsn.1.2

Hn.in F
3. con sord. senza sord.

Harp

Cel.

Voice

But here my love_ would stay. And I would turn_ and

molto tranquillo *colla voce* *a tempo*

div. div.

VI. I

VI. II

Vla.

Cello

Bass

Solo arco

Tutti. pizz. solo col tutti

Fl. 1.2
Ob.
C.A.
Cl. 1.2 in Bb
Bsn. 1.2
Hn. in F 1. 2
3. 4
Harp
Cel.
Voice
VI. I
VI. II
Vla.
Cello
Bass

an - swer A - mong the spring - ing thyme, ————— 'Oh, peal up - on our

con sord
pp
mf
p
cresc.
f
p
div.
pp
pp
pp
pp
Solo arco
Tutti pizz.
pp

Detailed description: This page of a musical score contains ten staves. The top five staves are for woodwinds: Flute 1 & 2, Oboe, Clarinet in A, Clarinet 1 & 2 in Bb, and Bassoon 1 & 2. The next two staves are for Horns in F, parts 1-2 and 3-4. The Harp staff follows. The Cello and Double Bass staves are grouped together. The Voice staff is positioned between the Cello/Bass and the Violin staves. The bottom five staves are for strings: Violin I, Violin II, Viola, Cello, and Bass. The score includes various musical notations such as triplets, dynamics (pp, mf, f, p), and performance instructions like 'con sord' and 'Solo arco'. The voice part has lyrics: 'an - swer A - mong the spring - ing thyme, ————— 'Oh, peal up - on our'. The page number '54' is in the top left corner.

1. 2
Hn. in F

3. 4

con sord.
pp

Harp

Cel.

Voice

wed - ding, And we will hear the chime, And come to

VI. I

VI. II

Vla.

Cello

Bass

div.

Detailed description: This is a page of a musical score, page 55. It features a variety of instruments and a vocal line. At the top, there are three empty staves. The main section includes: 1. Horns in F (Hn. in F), with two staves (1. 2 and 3. 4). The second staff has the instruction 'con sord.' and a dynamic marking '*pp*'. 2. Harp, with two staves. 3. Cello (Cel.), with two staves. 4. Voice, with a single staff and lyrics: 'wed - ding, And we will hear the chime, And come to'. 5. Violins (VI. I and VI. II), each with two staves. 6. Viola (Vla.), with one staff. 7. Cello (Cello), with one staff and the instruction 'div.'. 8. Bass, with one staff. The bottom of the page has three more empty staves.

(F)

Fl.1.2 *ppp*

Ob. *ppp*

C.A. *ppp*

Cl.1.2 in Bb *ppp*

Bsn.1.2 *ppp* *Soli pp*

Hn. in F 1.2 *ppp* *Senza sord.* *con sord.* *pp*

3.4 *(con sord.) pp*

Tr.1.2 in C *ppp*

Glock *ppp*

Harp *pp*

Cel. *p*

Voice *p*
church _____ in time!

(F)

VI. I div.a 4 *pp*

VI. II div.a 4 *pp*

Vla. div.a 4 *pp* *(non div)* *div.*

Cello div.a 4 *pp* *(non div)* *div.*

Bass *Tutti arco pp*

This musical score page, numbered 57, contains the following parts and markings:

- Fl. 1. 2:** Features a *soli* section with *pp* dynamics, followed by *accel.* and *rit.* markings, and a *Più lento* section with *pp* dynamics.
- Ob.:** Features a *Più lento* section with *pp* dynamics.
- Bsn. 1. 2:** Features a *Più lento* section with *pp* dynamics.
- Tr. 1. 2 in C:** Features a *soli con sord.* section with *p* dynamics.
- Harp:** Features a *Più lento* section with *pp* dynamics.
- Cel.:** Features a *Più lento* section with *p* dynamics.
- VI I div. a 4:** Features *accel.* and *rit.* markings, and a *Più lento* section.
- VI II div. a 4:** Features *accel.* and *rit.* markings, and a *Più lento* section.
- Vla div. a 4:** Features *accel.* and *rit.* markings, and a *Più lento* section.
- Cello div. a 4:** Features *accel.* and *rit.* markings, and a *Più lento* section.

Fl. 1.2
Ob.
Tr. 1.2 in C
Harp
Cel.



Ⓞ

Fl. 1.2
Ob.
Tr. 1.2 in C
Harp
Cel.

Voice
But when the snows at Christ - - mas On Bre-don top were strown, My love rose up so early And

Ⓞ

VI. I
VI. II

con sord. div. *pp*
con sord. div. *pp*

largamente

rit.

Largamente

FL.1.2
Cl.1.2 in B \flat
Hn. in F 1.2
Hn. in F 3.4
Tr.1.2 in C
Tbne.1.2.3
Timp.
Perc. Cym.
Glock.
Harp
Voice

pp
p
senza sord.
con sord.
mp
p
con sord.
p
Cymbal struck with soft stick
pp
pp
mp

stole out un- be-known and went to church a - - - lone.

largamente

rit.

Largamente

VI I
VI II
Vla.
Cello
Bass

pp
pp
con sord.
pizz.
p
div. pizz.
p
con sord.
pizz.
p

molto rit. *colla voce* (H) a tempo

Fl. 1.2

Ob. *pp*

C. A. *pp*

Cl. 1.2 in Bb *pp*

Bsn. 1.2 *piu f* *mp* *p* *fp*

Hn. in F 1.2 *mf* *p*

3.4 (con sord.) *mf* *p* *fp*

Tr. 1.2 in C *pp*

Tbne. 1.2.3 *pp*

Timp.

Perc.

Glock. *mf* *p* *pp*

Harp *pp*

Voice *piu f* *p* *pp* *mp*

fol - lowed af - - - ter, And so to church went she, And would not wait for me.

VI. I *pp*

VI. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

molto rit. *colla voce* (H) a tempo

1. 2
Hn. in F
3. 4
con Sord.
pp
con Sord.
pp

Cel.

Voice

The bells they sound on Bre - don, And

VI. I
diva 4

VI. II
diva 4

Vla.
diva 4

Cello
diva 4

Detailed description: This page of a musical score features five systems of staves. The first system contains two Horns in F (1. 2 and 3. 4), a Cello, and a Voice. The Horn parts are marked 'con Sord.' and 'pp'. The Cello part has a complex rhythmic pattern. The Voice part has the lyrics 'The bells they sound on Bre - don, And'. The second system contains four string staves: Violin I (VI. I diva 4), Violin II (VI. II diva 4), Viola (Vla. diva 4), and Cello (Cello diva 4). All string parts are playing sustained notes with a 'diva 4' marking. The remaining three systems at the bottom of the page are empty staves.

poco accel. $\text{♩} = \text{♩}$

Fl. 1. 2

Cl. 1. 2 in B \flat

Hn. in F

Tr. 1. 2 in C

Cel.

Voice

still the stee - - - ples hum.

VI. I div.a 4

VI. II div.a 4

Vla. div.a 4

Cello div.a 4

p cresc.

p cresc.

senza sord.

p

poco accel. $\text{♩} = \text{♩}$

(K) Più lento ♩=92

Picc. *ff* *dim.*

Fl. 1 *ff* *dim.*

Ob. *ff* *dim.*

C.A. *ff* *dim.*

Cl. 1, 2 in B \flat *ff* *dim.*

Bsn. 1, 2 *ff* *dim.*

Hn. in F 1, 2 *ff* *senza sord.* *3*

Hn. in F 3, 4 *ff* *senza sord.* *3*

Tr. 1, 2 in C *f* *p*

Tbne. 1, 2, 3 *ff*

Perc. *Cym.*

Glock. *ff* *pp* *dim.*

Harp *p gliss.* *dim.*

Voice *ff*

Oh, noi - - - sy bells, - - - be dumb;

(K) Più lento ♩=92

VI. I div. *ff*

VI. II div. *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Note. The voice part to be sung quite freely - irrespective of the accompaniment - provided that the end of the phrase in the voice part comes before the *Tempo alla prima*.

Picc. *p*

Fl. 1 *p*

Ob. *p*

C.A. *p*

Cl. 1, 2 in B \flat *p*

Bsn. 1, 2 *p*

Hn. in F 1, 2 *ff* *f* *mf*

3, 4 *ff* *f* *mf*

Tr. 1, 2 in C *dim.*

Tbne. 1, 2, 3 *dim.* niente

Perc.

Glock.

Harp

Voice
I hear you, I will come.

VI. I div. *dim.* *p*

VI. II div. *dim.* *p*

Vla. *dim.* *p*

Cello *p*

Bass *dim.* *p*

Ⓛ Tempo alla prima

1. 2
Hn. in F
3. 4
con sord.
pp
VI. I
div.a.4
(con sord.)
pp
VI. II
div.a.4
(con sord.)
pp
Vla.
div.a.4
(con sord.)
pp
Cello
div.a.4
(con sord.)
pp

1. 2
Hn. in F
3. 4
Voice
VI. I
div.a.4
VI. II
div.a.4
Vla.
div.a.4
Cello
div.a.4

(con sord.)
(con sord.)
ppp
pp freely
I will come.

Sul D
Sul D
Sul G
Sul G
Sul G
Sul A
Sul A
ppp

6. Clun

Andante tranquillo poco più mosso

Woodwinds:
2 Flutes: *f dolce*, *p*
Oboe: *f dolce*, *p*
Cor Anglais: *f dolce*
2 Clarinets in Bb: *f dolce*
2 Bassoons: *f dolce*, *p*

Brass:
1. 2 Horns in F: *senza sord.*, *mf sost.*
3. 4 Horns in F: *senza sord.*, *mf sost.*
2 Trumpets in C: *mf sost.*, *p*

Strings:
Violin I: *senza sord.*, *f dolce*, 2 desks. div., *pp*
Violin II: *senza sord.*, *f dolce*, 1 desk, *p*
Viola: *senza sord.*, *f dolce*, 1 desk, *p*
Cello: *senza sord.*, *f dolce*, 1 desk, *p*
Bass: *senza sord.*, *f dolce*, *pizz.*, *pp*

Other:
Harp: *p*
Voice: (no notation)

Harp

Voice *p*
In val - - leys of springs of riv - - ers, By On - y and Teme and

Vi. I. 2 desks

Vi. II 1 desk

Vla. 1 desk

Cello 1 desk

Bass
1 player pizz.
pp



Harp

Voice
Clun, The coun - - try for ea - - sy liv - - - - ers, The

Vi. I. 2 desks

Vi. II 1 desk

Vla. 1 desk

Cello 1 desk

Bass
(1. Solo)

Fl. I *pp*

Ob. *pp*

Hr. I in F *ppp*

Harp *pp*

Voice *pp* *mp*

qui - et - est un - der the sun, We still had sor - rows to light - en, One

VI. I 2 desks *pp*

VI. II 1 desk *div.* *pp* *unis*

Vla. 1 desk *div.* *pp* *unis*

Cello 1 desk *pp*

Bass 1. Solo *pp*

Detailed description: This page of a musical score (page 72) features a vocal line and several instrumental parts. The vocal line, marked *pp* and *mp*, includes the lyrics: "qui - et - est un - der the sun, We still had sor - rows to light - en, One". The instrumental parts include Flute I (*pp*), Oboe (*pp*), Horn I in F (*ppp*), Harp (*pp*), Violin I (2 desks, *pp*), Violin II (1 desk, *pp* with *div.* and *unis* markings), Viola (1 desk, *pp* with *div.* and *unis* markings), Cello (1 desk, *pp*), and Bass (1. Solo, *pp*). The score is written in a key with one flat and a 4/4 time signature. The vocal line has a melodic contour that rises and then falls. The instrumental parts provide harmonic support, with some featuring triplets and slurs. The page is numbered 72 in the top left corner.

Fl. 1.1 *pp*

Ob. *pp*

Cl. 1.2 in Bb *pp*

Bsn. *pp*

Hn. 1.2 in F *pp*

Harp

Voice
could not be al - - ways — glad, And lads knew trou-ble at

VI. I 2 desks *div.*

V. II 1 desk *div.*

Vla. 1 desk *div.*

Cello 1 desk *div.*

Bass 1. Solo (*pizz.*)

Detailed description: This page of a musical score features a variety of instruments and a voice part. The woodwind section includes Flute 1.1, Oboe, Clarinet 1.2 in Bb, Bassoon, and Horn 1.2 in F, all marked *pp*. The string section consists of Violin I (2 desks), Violin II (1 desk), Viola (1 desk), Cello (1 desk), and Bass (1. Solo), with the first violin, viola, and cello parts marked *div.* and the bass part marked (*pizz.*). A Harp part is also present. The voice part has lyrics: "could not be al - - ways — glad, And lads knew trou-ble at". The score includes various musical notations such as slurs, triplets, and dynamic markings.

(A) poco rall. Tempo alla prima

Fl. 1.2
Ob.
C.A.
Cl. 1.2 in B \flat
Bsn.
Hn. in F 1.2
Hn. in F 3.4
Harp
Voice

Knigh-ton When I was a Knigh-ton lad.

(A) poco rall. Tempo alla prima

Vi. I 2 desks
Vi. II 1 desk
Vla. 1 desk
Cello 1 desk
Bass 1. Solo

Tutti
Tutti unis.
Tutti unis.
Tutti arco

poco più mosso

Harp *p*

Voice *p*
By bridges that Thames runs un - - der, In

poco più mosso
2 desks
div.

VI. I *pp*
1 desk

VI. II *p*
1 desk

Vla. *p*
1 desk

Cello *p*
1 desk

Bass *pizz.*
pp 1 player *pizz.*

Harp

Voice
London, the town built ill, 'Tis sure small mat-ter for won- - der If

VI. I *div.*
2 desks

VI. II
1 desk

Vla.
1 desk

Cello
1 desk

Bass
1 Solo

Fl. I
pp

Ob.
pp

Hn. I
in F
ppp

Harp
pp

Voice
sor-row is with one still. And if as a lad grows old - er The

Vi. I
2 desks
unis.

Vi. II
1 desk
div. unis.

Vla.
1 desk
div. unis.

Cello
1 desk

Bass
1. Solo

Fl. 1.1 *pp*

Ob. *pp*

Cl. 1.2 in B \flat *pp*

Bsn. *pp*

Hn. 1.2 in F *pp*

Harp

Voice
trou-bles he bears are more, He car-ries his griefs on a

VI. I 2 desks *div.*

VI. II 1 desk *div.*

Vla. 1 desk *div.*

Cello 1 desk *div.*

Bass 1. Solo

The score is written for a symphony orchestra and a solo voice. The woodwind section includes Flute 1.1, Oboe, Clarinet 1.2 in B-flat, Bassoon, and Horn 1.2 in F. The string section includes Violin I (2 desks), Violin II (1 desk), Viola (1 desk), Cello (1 desk), and Bass (1. Solo). A Harp is also present. The voice part has lyrics: "trou-bles he bears are more, He car-ries his griefs on a". The music features dynamic markings of *pp* (pianissimo) and *div.* (divisi). There are triplets and slurs throughout the score.

Fl. 1.2 *poco animando*

Ob. *agitato*

Cl. 1.2 in Bb *agitato*

Bsn. *p*

Hr. 1.2 in F *pp* *1. p agitato*

Harp

Voice *f agitato*
 should- der That handselledthem long be- fore. Where shall one halt to de- liv- er This luggage I'd

Vi. I 2 desks *unis.* *pp* *Tutti poco animando*

Vi. II 1 desk *unis.* *pp* *p agitato Tutti*

Vla. 1 desk *unis.* *pp* *Tutti unis.*

Cello 1 desk *pp* *Tutti unis.*

Bass 1. Solo *pp* *Tutti arco* *p*

ⓑ

ⓑ

This musical score page includes the following parts and markings:

- Fl. 1**: *Pagitato*
- Ob.**: *Pagitato*
- Cl. 1, 2 in Bb**: *Pagitato*
- Bsn.**: *Pagitato*
- Hn. in F**: *Pagitato*, *p*, *f*
- Tr. 1, 2 in C**: *Pagitato*, *p*, *pp*, *f*
- Voice**: *Pagitato*, lyrics: "lief set down? Not Thames, not Teme is the riv- er, Nor Lon - don nor Knigh -"
- VI. I**: *div.*, *f*
- VII**: *f*
- Vla.**: *f*
- Cello**: *f*
- Bass**: *f*

colla voce *a tempo* *stringendo* - - - - - *rit* - - - - -

ob.

Cl. 1.2
in Bb

Bsn.

1. 2
Hn. in F

3. 4

Tr. 1.2
in C

Harp

Voice

- - ton the town:

colla voce *a tempo* *stringendo* - - - - - *rit.* - - - - -

Solo

VI. I

The rest

Solo

VI. II

The rest

Solo

Vla.

The rest

Solo

Cello

The rest

Solo

Bass

The rest

pp cresc. *f* *p*



C Molto più lento

pp tranquillo *più p*

Voice *3* 'Tis a long way further than Knighton, *3* A quiet-er place than Clun, Where

C Molto più lento

Solo VI.I *pp* con sord. div. *ppp*

The rest *ppp*

Solo VI.II *pp* con sord. div. *ppp*

The rest *ppp*

Solo Vla. *pp* con sord. div. *ppp*

The rest *ppp*

Solo Cello *pp* con sord. div. *ppp*

The rest *ppp*

Solo Bass *pp* con sord. div. *ppp*

The rest *ppp*



doomsday may thunder and light-en And lit-tle twill matter to one.

Solo VI.I *ppp* *tranquillo* unis. 3

The rest *ppp* unis.

VI.II *ppp* unis.

Vla. *ppp*

Cello *ppp*

Bass unis. *ppp*

Solo VI.I 3

The rest *ppp*

VI.II

Vla.

Solo Cello *ppp* *tranquillo* 3

The rest

Bass div.

ⓓ

Musical score for measures 1-4. The score is in D major (two sharps) and 4/4 time. The instruments and parts are: Solo (Violin I), VI. I (Violin I), The rest, VI. II (Violin II), Solo (Violin II), Vla. (Viola), The rest, Solo (Cello), Cello, The rest, and Bass. Performance instructions include 'div.' (divisi) for the Vla. part in measure 3 and 'unis.' (unisoni) for the Vla. and Bass parts in measure 4. The Solo parts have various dynamics and articulations, including a triplet in the Cello Solo part.



Musical score for measures 5-8. The score continues from the previous page. The instruments and parts are: Solo (Violin I), VI. I (Violin I), The rest, VI. II (Violin II), Solo (Violin II), Vla. (Viola), The rest, Solo (Cello), Cello, The rest, Solo (Bass), and Bass. Performance instructions include 'ppp' (pianissimo) for the Solo parts in measures 5 and 6, 'pppp' (pianississimo) for the Solo parts in measures 7 and 8, 'Sul. D' (Sul ponticello) for the Vla. part in measure 8, and 'Sul. C' (Sul tasto) for the Cello part in measure 8. The Solo parts have various dynamics and articulations, including a fermata in the Solo part in measure 8.

Note. At various times the composer decided to delete one of the last three bars of the work, as in the printed vocal score.