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## Preface

Welcome to this collection of new arrangements of short choral pieces by one of the finest British composers of the twentieth century. Born in 1872 in Gloucestershire, Ralph Vaughan Williams attended the Royal College of Music and read history and music at Trinity College, Cambridge. He studied composition with C. Hubert H. Parry and Charles Villiers Stanford, and received further tuition overseas from Max Bruch and Maurice Ravel. After a distinguished career, producing a particularly wide-ranging catalogue of works, Vaughan Williams died on 26 August 1958. His ashes were interred at Westminster Abbey.

Vaughan Williams's various musical activities—from choir master, editor, and folk-song collector to composer and conductor—greatly enhanced British musical life; but they also contributed to a mistaken view that his original composition was in some way parochial, designed for domestic consumption. He believed in the value of music education, and wrote pieces for amateurs and service music for the church; but he also displayed great sensitivity to the twentieth-century human condition, projecting a message of peace and reconciliation in works such as *Dona Nobis Pacem* (1936). Moreover, he wrote works of great artistic integrity and imagination that have stood the test of time, not least for choirs, and for all levels of music making.

Vaughan Williams was inspired by great literature and by a lifelong belief that the voice 'can be made the medium of the best and deepest human emotion' (*Vaughan Williams on Music*, ed. D. Manning, Oxford, 2007). Made up of two volumes and organized into sacred and secular works, the current collection is designed to introduce new generations of choral conductors and choirs to Vaughan Williams, sharing his music's variety and timeless quality. There is a mix of familiar and unfamiliar titles. A second aim was to make the pieces, where necessary, match today's scoring and performance needs, improving accessibility and extending their usefulness in a way that would have appealed to Vaughan Williams. At one extreme the arrangements have new piano parts for unaccompanied sections, for example, to lend support, or contain small judicious cuts. Others are arranged in a friendlier key (taking into account the range, also), or for SATB choir from a unison or treble-voice original—the subject matter and content lending itself equally well to adults. At the other end, pieces were selected for their ongoing appeal and suitability, requiring no more than light editorial amendments. In all cases, the harmony, words, and dynamics are unaltered, and my aim has been to respect the integrity and spirit of the original work.

The following commentary, on individual pieces, specifies the changes, sources, and possible uses in performance.

Finally, I wish to record my thanks to Oxford University Press for assisting my research and allowing access to its extensive catalogue, and to The Vaughan Williams Charitable Trust for its kind support.

John Leavitt  
2019

## **Land of our birth**

*Sources: 'Land of Our Birth' for unison and piano, OUP, 1945; 'A Song of Thanksgiving', OUP, 1945*

Suggested programming: Festival or patriotic concert

This arrangement for SATB chorus and piano has been created from two sources: a version for unison voices and piano, and 'A Song of Thanksgiving'. The first three verses draw from the unison version. Verse four then segues into the SATB setting from 'A Song of Thanksgiving' before returning to the unison anthem for the final verse. In this verse, this arrangement mirrors the choral parts from 'A Song of Thanksgiving' to conform with the unison anthem piano part. The vocal parts in bars 54–7 draw upon both settings of the piece. The piano pedal may be used modestly throughout.

# Spring

from 'Three Children's Songs'

Frances M. Farrer  
(1895–1977)

RALPH VAUGHAN WILLIAMS (1872–1958)  
arr. John Leavitt

**Allegretto** When  
*p*

SOPRANO  
ALTO

TENOR  
BASS

PIANO

3 Sum - mer dons her dress of green, And all the land is

*p*  
oo

T./B. *unis.*  
*p*

Duration: c.2 mins

10 Spring

6 bathed in sun;

T.   
 B. Down by the brook the willows lean And\_

9

When Au - tumn with a  
in and out the chil - dren run;

12

gold - en train Steps forth in all her proud ar - ray, oo\_ Then

# The Singers

from 'Three Children's Songs'

Frances M. Farrer  
(1895–1977)

RALPH VAUGHAN WILLIAMS (1872–1958)  
arr. John Leavitt

**Allegro**

SOPRANO  
ALTO

TENOR  
BASS

PIANO

*f*

4

E - li - za - beth will learn to cook,  
S. *p*

A. *p* Tom will be a car - pen - ter,

John will go to sea,  
T. *p*

B. *p* E - li - za - beth will learn to cook,

*p*

Duration: c.2 min

7 *S./A. unis.* *mp*  $\text{♩} = \text{♩}$

But what shall we be? O, we will sing high

*T./B. unis.* *mp*

and

11

And no-thing on earth shall pre-vent us, A

we will sing low,

14 *mf*

fig for your in-dus-try, off you may go, 'Tis sing - - -

*mf*

*mf*

*Ped.*

# An Invitation

from 'Three Children's Songs'

Frances M. Farrer  
(1895–1977)

RALPH VAUGHAN WILLIAMS (1872–1958)  
arr. John Leavitt

**Allegro moderato**

**SOPRANO ALTO**

*unis. p*

Some poor

**TENOR BASS**

*unis. p*

**PIANO**

*p*

4

fel - lows they live in the town, Where the chim - neys smoke and the

Duration: c.3 mins



7

S.  
A.

grass turns brown, And there's ne-ver a morn-ing black-bird to sing

T.  
B.

10

rall. a tempo

Out - side their win-dow to tell them of Spring.

rall. a tempo

*p*

13

# John Dory

English folksong  
arr. RALPH VAUGHAN WILLIAMS (1872–1958)  
ed. John Leavitt

**Allegro moderato** *mf cantabile*

**SOPRANO**

1. As it fell on a  
2. And when John Do-ry to

**ALTO** *pp*

To ride - a, to ride - a, to ride - a, to

**TENOR** *pp*

To ride - a, to ride - a, to ride - a, to

**BASS** *pp*

To ride - a, to ride - a, to ride - a, to

**for rehearsal only**

**Allegro moderato** *pp*

4

ho - li - day, And up - on a ho - ly tide - a, John  
Pa - ris was come, A lit - tle be - fore the gate - a, John

ride - a a a up - on a ho - ly  
a lit - tle be - fore the

ride - a a a up - on a ho - ly  
a lit - tle be - fore the

ride - a a a up - on a ho - ly  
a lit - tle be - fore the

Duration: c.3 mins

7

Do - ry bought him an am - bling nag To Pa - ris for to there -  
 Do - ry was fit - ted, the por - ter was wit - ted To let him in there - *mf*

tide - a, a tide - a a a, To  
 gate - a, the gate - a a a, there -

tide - a, a tide - a a a, To  
 gate - a, the gate - a a a, To

tide - a, a tide - a a a, To  
 gate - a, the gate - a a a, To

10

ride - a, to Pa - ris for to ride - a, to  
 -at - a, to let him in there - at - a, to

ride - a, to Pa - ris for to ride - a, to  
 -at - a, to let him in there - at - a, to

Pa - ris for to ride, to ride - a, to  
 let him in there - at, there - at - a, to

Pa - ris for to ride, to ride - a, to  
 let him in there - at, there - at - a, to

# She's like the swallow

Newfoundland folksong  
 arr. RALPH VAUGHAN WILLIAMS (1872–1958)  
 arr. for SATB choir by John Leavitt

**Lento non troppo**

*mp*

**SOPRANO SOLO**  
 She's like the swal-low that flies so high, She's like the riv-er that

**SOPRANO ALTO**

**TENOR BASS**

4  
**SOLO**  
 ne-ver runs dry, She's like the sun-shine on the lee shore, I

7  
**SOLO**  
 love my love— and love is no more.

**S. A.**  
*mp* 'Twas

**T. B.**  
*mp*

10  
**S. A.**  
 out in the gar-den this fair maid did go, A-pick-ing the beau-ti-ful  
 loo— loo loo loo loo loo loo loo— loo—  
 loo loo loo— loo loo

**T. B.**  
 loo loo loo loo loo loo loo loo

Duration: c.2 mins

This song is taken from *Folk Songs from Newfoundland*, collected and edited by Maud Karpeles.

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50 She's like the swallow

13 prim - e - rose; The more she plucked the more she pulled Un -

loo loo loo loo loo loo loo loo loo loo

loo loo loo loo loo

loo loo loo loo loo loo loo loo loo loo

16 -til she got her a - per - on full. loo \_\_\_\_\_ *mf*

loo loo loo loo loo loo loo loo. *mf*

loo loo loo loo loo loo. It's

loo loo loo loo loo loo *mf*

19 out of these ros - es she made a bed, A ston - y pil - low

22 *dim.*

for her head. She laid her down, no word did say, Un -

*dim.*

# Greensleeves

English folksong  
 arr. RALPH VAUGHAN WILLIAMS (1872–1958)  
 arr. for SATB choir by John Leavitt

**Andante moderato** ♩ = 48

**SOPRANO ALTO**

*p*

*loo*

**TENOR BASS**

*unis. p*

1. A - las, my love, you do me wrong to  
 (3.) gown was of the grass - y green, thy

**PIANO**

*p*

5

*loo loo*

cast me off dis - cour - teous - ly, And I have lov - ed  
 sleeves of sa - tin hang - ing by, Which made thee be our

Duration: c.3 mins

8

you so long, de - light - ing in your com - pa - ny.  
har - vest queen, and yet thou would - est not love me.

11 *mf*

*mf*  
Green - sleeves was all my joy, Green - sleeves was

T. *mf*  
B. *mf*

14

my de - light, Green - sleeves was my heart of gold, and

# Land of our birth

from 'A Song of Thanksgiving'

Rudyard Kipling  
(1865–1936)

RALPH VAUGHAN WILLIAMS (1872–1958)  
arr. for SATB choir by John Leavitt

Moderato ♩ = c.50

SOPRANO  
ALTO

TENOR  
BASS

*unis. p*

Moderato ♩ = c.50

1. Land of our birth, we pledge to

PIANO

*p*

5

T.B.

thee Our love and toil in the years to be; When we are

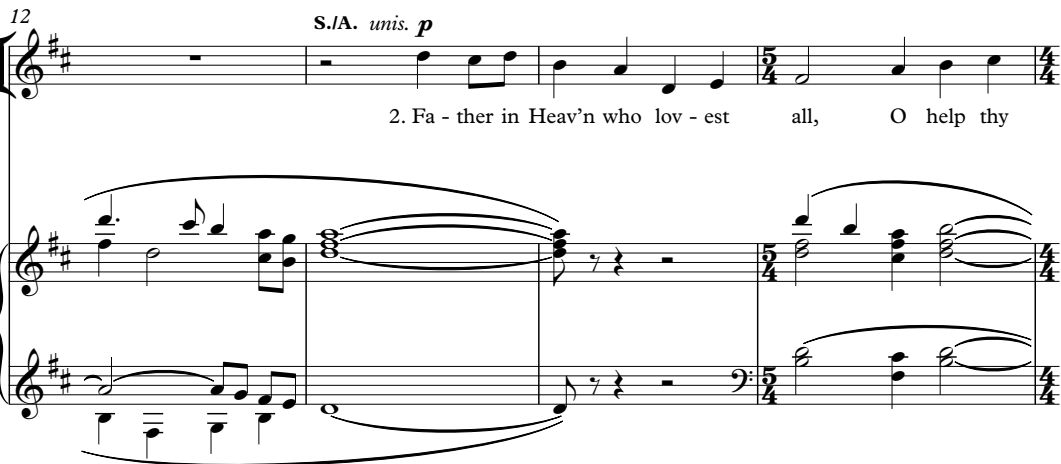
8

grown and take our place As men and wo-men with our race.

Duration: c.5 mins



12 *S./A. unis. p*

S./A. 

2. Fa - ther in Heav'n who lov - est all, O help thy

16 

chil - dren when they call, That they may build from age to

19 

age An un - de - fil - ed he - ri - tage.

*mf*