

RALPH VAUGHAN WILLIAMS

*S*ongs of Travel

*Ant Amulgen
80.*



Songs of Travel

Complete Edition

Words by

Robert Louis Stevenson

Music by

R. Vaughan Williams

Low Voice

Boosey & Hawkes

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(original key)

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The Vagabond.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN. WILLIAMS.

Allegro moderato.
(alla marcia.)

Voice.

Piano.

p *ma sempre marcato.*

sempre pesante il basso.

risoluto.

Give to me the life I love, Let the love go

by me, Give the jol-ly heaven a - bove, And the byway nigh me

Bed in the bush with stars to see, Bread I dip in the

ri - - - ver_ There's the life for a man like me,

There's the life for ev - er.

Let the blow fall soon or

late, Let what will be o'er me; Give the face of earth a - round, And the road be

- fore me. Wealth I seek not, hope nor love, Nor a friend to

know me; All I seek, the heaven a - bove,

And the road be - low me.

pp

colla voce

Animando. mf robustamente.

Or let au - tumn fall on me Where a - field I

mf robustamente.

lin - - - ger, Si - lenc - ing the

bird on tree, Bit - ing the blue

poco f

poco f

fin - - ger. White as meal the

meno f

meno f

fros - ty field — Warm the fire - side

ha - - - ven — Not to

ancora animando.

au - tumn will I yield, Not to win - - - ter

Tempo I.

e - ven!

dim.

parlante.
pp 3 Let the blow fall soon or

pp *ma marcato.*

late, Let what will be o'er me;

Give the face of earth a - round, And the road be -

- fore me. Wealth I ask not,

sempre pp

sempre pp

hope nor love,

Nor

a friend to

know

me;

All

I

ask, the

heaven

a

bove,

And

the

road

be - low

me.

colla voce.

dim.

I. Let Beauty Awake.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Moderato.

Voice.

Piano.

The first system of the musical score. It features a voice part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The tempo is marked 'Moderato.' The piano part begins with a *poco f* dynamic. The voice part has a whole rest, indicating it begins in the next system.

poco f

Let Beau - ty a - wake

in the morn from beau - ti - ful

THE PUBLIC PERFORMANCE OF ANY PARODIED VERSION
OF THIS COMPOSITION IS STRICTLY PROHIBITED

dreams, Beau - ty a - wake from

rest! *f* Let Beau-ty a - wake For Beau - ty's

sake *sp* In the hour when the birds a - wake in the

brake *p* And the stars are bright in the west!

poco rall. *pp*

p tranquillo
Let Beau-ty a - wake.....

p *tranquillo*

..... in the eve from the slum-ber of day, A-wake in the crim - son

mp sonore
eve! In the day's dusk end..... When the shades as -

mp cantabile

- cend,... Let her wake to the kiss of a ten - der friend, To

This system contains the first three measures of the piece. The vocal line begins with a half note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8.

ren - der a - gain..... and re - ceive!

espress. *p*

This system contains measures 4 through 6. The vocal line continues with eighth notes E5, D5, C5, and B4, followed by a half note rest. The piano accompaniment includes a triplet of eighth notes in the right hand (measures 5-6) and a triplet of eighth notes in the left hand (measure 6). The dynamic marking *p* (piano) appears at the start of measure 6.

morendo *pp*

This system contains measures 7 through 9. The vocal line features a triplet of eighth notes in measure 7 and a half note rest in measure 8. The piano accompaniment consists of a continuous eighth-note bass line. The dynamic marking *pp* (pianissimo) is present in measure 8, and the instruction *morendo* (diminuendo) is written above the vocal line in measure 8.

ppp *molto rall.*

This system contains measures 10 through 12. The vocal line has a half note rest in measure 10 and a half note G4 in measure 11. The piano accompaniment features a triplet of eighth notes in the right hand (measure 11) and a triplet of eighth notes in the left hand (measure 11). The dynamic marking *ppp* (pianississimo) is present in measure 11, and the instruction *molto rall.* (molto rallentando) is written below the piano line in measure 11.

The Roadside Fire.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Allegretto. *poco scherzando.*

Voice. I..... will make you

Piano. *p leggiero.*

broo - ches and toys for your de - light, Of

simile

bird-song at morn - ing and star - shine at night.

mf cresc.

I will make a pa - lace fit for you and me, Of

mf legato cresc.

p

green days in for - ests, and blue days at sea.

pp

p

I will make my

kit - chen, and you shall keep your room, Where white flows the

mf cresc.

ri - ver and bright blows the broom; And you shall wash your

legato.

lin - en, and keep your bo - dy white In rain-fall at

*pp**pp*

morn - ing and dew - fall at night.

*fp**p*

And

rall - en - - tan - - do.

Meno mosso.

this shall be for mu - sic when

largamente.

no one else is near, The

fine song for sing - ing, the

rare song to hear! That on - ly I re -

cantanto.

largamente.

mem - ber,

that on - ly you

ad - mire,

Of the

R. M.

Vo

Pia

*colla voce.**pp**tranquillo.*

broad road

that

stretch

*pp**tranquillo.*

- - es

and the road

- - side

fire.

*pp**pp una corda.*

II. Youth and Love.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Voice. *Andante sostenuto.*

Piano. *p espressivo. tempo rubato.*

To the

heart of youth the world.....

is a high - way side.

Pass - - ing... for ev - - er,

he fares; and on

ei - - ther hand, Deep... in the gar - dens

gol-den pav-il - - ions hide, Nes- - le in or - chard bloom,

poco f

p

pp

pp

pp misterioso.

and far..... on the lev - - el land

mf

Call him with light - ed lamp.....

mf *dim.*

p

in the ev - - - - en -

p dim.

- tide.

Poco animando.

Thick as stars..... at night when the

pp

moon is down Pleasures as - sail him. He to his

f risoluto.

f risoluto.

no - bler fate Fares;..... and but waves a

affrettando.

sempre f cresc.

affrettando.

hand... as he pass-es on, Cries..... but a

Più mosso.

Più mosso.

way - side word to her..... at the gar - den gate,

Più mosso.
pp

Sings..... but a boy - ish

pp Più mosso.

stave and his face is gone,

is gone.....

sempre rall e dim.

III. In Dreams.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS

Andantino.

Voice. *p*
In dreams un - hap - py, I be - hold you

Piano. *p*

stand as here - to - fore: The un - remember'd to - kens in your

hand a - vail no more. No more the morn - ing

glow, no more the grace, en - shrines, en - dears.

poco animando.

25

Cold beats the light of time up - on your face..... and

smorzando.

shows your tears.

smorzando

He came and went. Per - chance..... you

poco rit.

pp

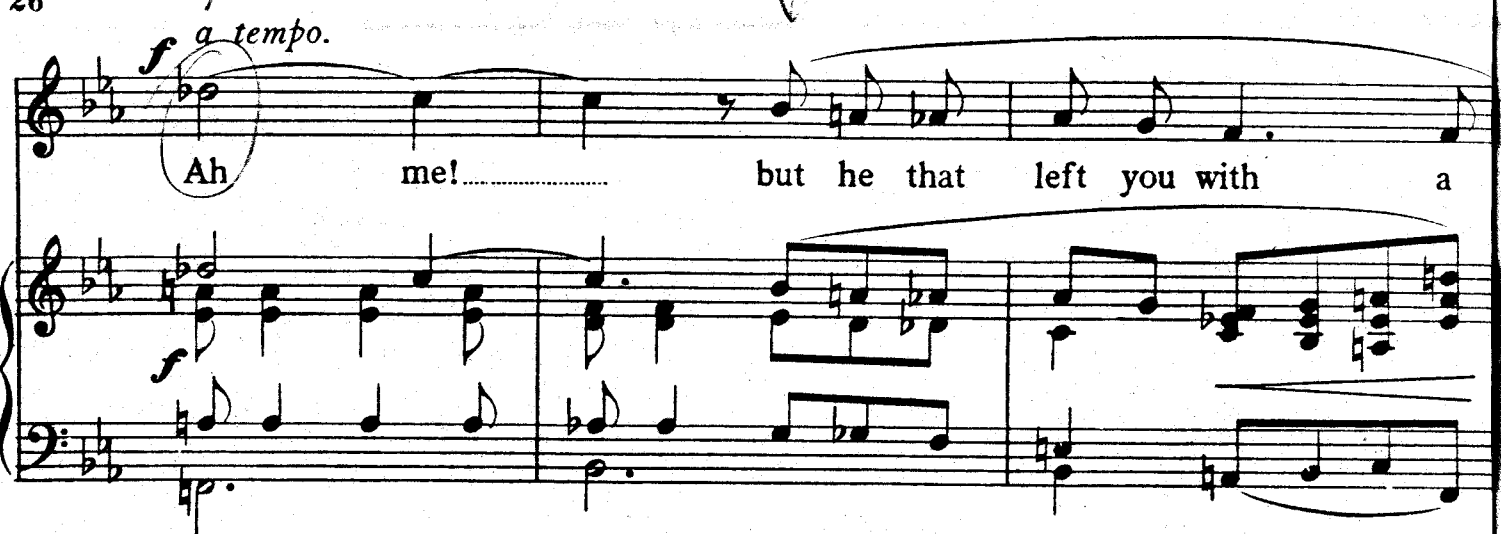
wept a - while and then for - got.

pp

colla voce.

f a tempo.

Ah me!..... but he that left you with a



morendo.

pp

smile..... for - - gets you

pp

#p. colla voce.



not. *espressivo.*

a tempo sempre rall.



IV.

The Infinite Shining Heavens.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Andante sostenuto.

Voice.

The in-fi-nite shining heavens Rose, and I saw....

Piano.

pp molto legato.

($d = d$)

..... in the night

Un - count-a - ble an - gel stars Shower

($d = d$)

- ing

sor - - row and light.

pp

I saw them dis - tant as heaven Dumb and

The first system of a musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The lyrics are: "I saw them dis - tant as heaven Dumb and".

shi - ning and dead, And the i - dle stars of the

The second system of the musical score. The vocal line continues with a series of eighth and quarter notes, marked with a *pp* (pianissimo) dynamic. The piano accompaniment continues with its characteristic patterns. The lyrics are: "shi - ning and dead, And the i - dle stars of the".

night Were dear - er to me than

largamente.
a tempo.
f dim.

The third system of the musical score. The vocal line has a long dotted line after the word "night", followed by a triplet of eighth notes. The piano accompaniment features a series of chords and a triplet of eighth notes. The lyrics are: "night Were dear - er to me than". Performance markings include *largamente.*, *a tempo.*, and *f dim.*

bread.

The fourth system of the musical score. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a series of chords and a triplet of eighth notes. The lyrics are: "bread."

1

Night..... af - ter night in my sor - row The

stars..... looked o - ver the sea, Till lo!.....

pp animando

pp animando

..... I looked in the dusk..... And a star had come down

sempre animando

to me.....

f dim. *pp*

pp

Whither must I wander?

Words by
ROBERT LOUIS STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Andante. *mf tranquillo*

VOICE. Home no more home to me,...

PIANO. *f* *p* *p legato*

whi-ther must I wan-der? Hun-ger my dri-ver, I go...where I must.

Cold blows the win-ter wind o-ver hill and hea-ther: Thick drives the

risoluto
f
 rain and my roof is in the dust. Lov'd of... wise men was the

ff *poco rit.*
 shade of my roof-tree, The true word of wel - come was spo - ken in the door:...

ff *poco rall.*

a tempo
p *pp*
 Dear days of old... with the fa - ces in the fire - light; Kind folks of

pp a tempo *pp*

old, you come a - gain no more.

colla voce *f* *p*

mf

Home was home then, my dear, full of kindly fa-ces, Home was home then, my dear,

p

hap-py for the child. Fire and the win-dows bright glit-tered on the moor -

dim.

- land; Song, tune-ful song, built a pa-lace in the wild.

pp

risoluto

Now when day dawns on the brow of the moor-land, Lone stands the house and the

ff *poco rit.* *a tempo* *p*

chimney-stone is cold. Lone let it stand now the friends are all de-part.

ff *poco rit.* *pp*

- ed, The kind hearts, the true hearts, that loved the place of old.

colla voce

pp

Spring shall come, come a-gain, call-ing up the moor-fowl, Spring shall bring the sun and rain,

pp legato

bring the bees and flowers; Red shall the hea-ther bloom o-ver hill and val-

-ley, Soft flow the stream through the e-ven flow-ing hours.

Fair the day shine as it shone on my child-hood; Fair shine the day on the

house with o-pen door. Birds come and cry there and twit-ter in the chim-
ff poco rit. pp a tempo

-ney— But I go for e-ver and come a-gain no more
molto rall. colla voce

Bright is the ring of words

Words by
R. L. STEVENSON

Music by
R. VAUGHAN WILLIAMS

Moderato risoluto

VOICE

Bright is the ring of words..... When the right man

PIANO

risoluto

rings them, Fair the fall of songs..... when the sing-er sings them.

Still they are ca-rolled and said— On wings they are car-ried—

mp legato

p *poco rit.*

Af - ter the sing - er is dead And the mak - er

p

pp *pp*

bur - - ied. Low as the

pp

sing - er lies In the field of heath - er, Songs of his

fash - ion bring The swains to - - geth - - er.

pp

And when the west is red With the

sun - set em - bers,

The lov - er lin - gers and

la melodia ben marcato

sings,..... And the maid re - mem - bers.

pp molto più lento

colla voce

pp molto più lento

rall.

I have trod the upward and the downward slope

Nº 9 from "Songs of Travel"

R. L. STEVENSON

R. VAUGHAN WILLIAMS
Op. posth.

Andante sostenuto *mf quasi rit.* *a tempo*

VOICE I have trod the up-ward and the down - ward

PIANO *p maestoso*

risoluto

slope; I have en - dured and done in — days be -

risoluto

fore; I have longed for all, and bid fare-well to hope;

This little epilogue to the Song Cycle "Songs of Travel" should be sung in public only when the whole cycle is performed.

And I have lived and loved,

pp

and closed the

door.

ppp

pp

rall.

pp

Red

* Red *