

Songs of Travel

Complete Edition

Words by

Robert Louis Stevenson

Music by

R. Vaughan Williams

Low Voice

\$6.00

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.

pp *colla voce.* *pp*

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

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes triplets and various chordal textures.

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

The second system continues the vocal line and piano accompaniment. The piano part features more complex chordal structures and some chromatic movement.

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

The third system includes dynamic markings *f* (forte) in both the vocal and piano parts. The piano accompaniment has a more active, rhythmic character.

And the road be - low me.

pp *colla voce*

The fourth system concludes the piece with a piano (*pp*) dynamic and a *colla voce* instruction. The piano part features triplets and a final cadence.

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

fin - - ger. White as meal the

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.

ff

e - ven!

dim.

parlante.
pp 3 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

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The first system includes the instruction 'parlante.' and 'pp' with triplet markings. The second system includes 'pp ma marcato.'. The third system includes 'sempre pp' and a fermata over the final note. The fourth system includes 'sempre pp' and a fermata over the final note. The lyrics are: '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 ask not,'.

hope nor love, Nor a friend to know

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note 'hope', followed by quarter notes 'nor love,' and 'Nor a friend to know'. The piano accompaniment consists of chords and moving lines in both hands.

portamento *ff*
me; All I ask, the heaven above,

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'me;', followed by quarter notes 'All I ask, the heaven above,'. The piano accompaniment includes a *ff* dynamic marking. A *portamento* marking is placed above the vocal line for the first measure.

mp
And the road below me.

The third system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'And the road below me.' The piano accompaniment includes a *pp* dynamic marking, a *colla voce.* marking, and a *dim.* marking. There are triplet markings in the piano accompaniment.

The fourth system shows the final part of the vocal line and piano accompaniment. The vocal line has a half note followed by a whole note. The piano accompaniment continues with chords and moving lines, ending with a double bar line.

I. Let Beauty Awake.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Moderato.

Voice.

Piano.

The musical score is set in 9/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Moderato'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The voice part consists of three lines of lyrics, each with a melodic line above and piano accompaniment below. The lyrics are: 'Let Beau - ty a - wake', 'in the morn from beau - ti - ful'. The piano part includes dynamic markings such as *poco f* and *f*.

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dreams, Beau - ty a - wake from

The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

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

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment includes a triplet of eighth notes in the right hand and continues with eighth notes in the left hand. A dynamic marking of *f* (forte) is present above the vocal line.

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

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment features a triplet of eighth notes in the right hand and eighth notes in the left hand. The system concludes with a 6/8 time signature change.

brake And the stars are bright in the west!

The fourth system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment includes a triplet of eighth notes in the right hand and eighth notes in the left hand. Dynamic markings of *p* (piano) are present above and below the piano parts.

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 two staves of music. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the voice and a rhythmic accompaniment in the piano.

ren - der a - gain and re - ceive!

espress. *p*

This system contains the next two staves of music. The vocal line continues on the top staff. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. Performance markings include *espress.* and *p*.

morendo *pp*

This system contains the third and fourth staves of music. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. Performance markings include *morendo* and *pp*.

pp *molto rall.*

This system contains the fifth and sixth staves of music. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. Performance markings include *pp* and *molto rall.*

The Roadside Fire.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Allegretto. *poco scherzando.*

Voice. I..... will make you

Piano. *p leggiero.*

bro - 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

morn - ing and dew - fall at night.

pp

p
And

pp

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 -

largamente.

mem - ber, that on - ly you ad - mire, Of the

colla voce.

pp

tranquillo.

broad road that stretch

pp

Cres. tranquillo.

- - es

and the road - - side

- - es and the road - - side

Cres.

fire.....

fire.....

pp

pp una corda.

Cres.

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,

poco f

he fares; and on

p

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

pp

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

p

pp misterioso.

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

pp misterioso.

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.*

rall.

Tempo I.

stave and his face is gone,

rall. **pp**

is gone.....

mp *sempre rall e dim.*

III. In Dreams.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Andantino. *p*

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

Piano.

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

poco f *mf poco animato*

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

poco f *mf*

f *p*

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

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H. 5557.

poco animando.

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.

colla voce.

f a tempo.

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

This system contains the first two measures of the piece. The vocal line begins with a forte (*f*) dynamic and a tempo marking of *a tempo.* The lyrics are "Ah me!..... but he that left you with a". The piano accompaniment features a bass line with a half note G2 and a treble line with a half note G4, both tied to the next measure.

morendo. pp

smile..... for - - gets you

pp

colla voce.

This system contains measures 3 and 4. The vocal line continues with "smile..... for - - gets you". The piano accompaniment continues with the same bass line and treble line. A *pp* dynamic marking is present in the piano part. The system concludes with a *colla voce.* marking.

not. espressivo.

not.

a tempo sempre rall.

This system contains measures 5 and 6. The vocal line has a whole rest in measure 5 and a whole note G4 in measure 6. The piano accompaniment features a treble line with a half note G4 and a bass line with a half note G2, both tied to the next measure. The system concludes with an *a tempo sempre rall.* marking.

This system contains measures 7 and 8. The vocal line has whole rests in both measures. The piano accompaniment continues with the same bass line and treble line.

IV. The Infinite Shining Heavens.

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Andante sostenuto. *p*

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

Piano. *pp molto legato.*

(d = d)

in the night Un - count - a - b'le an - gel stars Shower

(d = d)

- - ing sor - - row and light.

pp

H. 5557.

I saw them dis - tant as heaven Dumb and

The first system of the musical score. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs). 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 the lyrics: "shi - ning and dead, And the i - dle stars of the". The piano accompaniment includes dynamic markings *pp* in both the vocal and piano parts.

night Were dear - er to me than

The third system of the musical score. The vocal line includes the lyrics: "night Were dear - er to me than". The piano accompaniment features tempo markings *largamente.* and *a tempo.*, and a dynamic marking *f dim.* with a hairpin symbol.

bread.

The fourth system of the musical score. The vocal line concludes with the word "bread.". The piano accompaniment includes a dynamic marking *p* at the end of the system.

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

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

pp animando

pp animando
b2

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

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three systems of music. The first system shows the beginning of the piece with the tempo marking 'Andante.' and the dynamic marking 'mf tranquillo'. The voice part starts with a rest followed by the lyrics 'Home no more home to me,..'. The piano accompaniment features a strong dynamic 'f' in the right hand and a 'p' in the left hand, with a 'legato' marking. The second system continues the vocal line with the lyrics 'whi - ther must I wan - der? Hun - ger my dri - ver, I go...where I must.' and the piano accompaniment. The third system shows the vocal line with the lyrics 'Cold blows the win - ter wind o - ver hill and hea - ther: Thick drives the' and the piano accompaniment, which includes a dynamic marking 'f' and a 'p'.

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

shade of my roof-tree, The true word of wel-come was spo-ken in the door:--

ff *poco rit.*

ff *poco rall.*

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

pp

pp a tempo *pp*

old, you come a-gain no more.

colla voce *f*

mf

Home was home then, my dear, full of kind-ly 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-

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a forte (*ff*) dynamic, followed by a *poco rit.* (slightly ritardando) and then returns to *a tempo* with a piano (*p*) dynamic. The piano accompaniment starts with a forte (*ff*) dynamic, then *poco rit.*, and ends with a pianissimo (*pp*) dynamic.

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

colla voce

The second system continues the vocal line and piano accompaniment. The vocal line has a *colla voce* marking, indicating it should be performed in unison with the piano. The piano accompaniment features a *f* (forte) dynamic in the right hand and a *p* (piano) dynamic in the left hand.

pp

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

pp legato

The third system shows the vocal line and piano accompaniment. The vocal line starts with a pianissimo (*pp*) dynamic. The piano accompaniment is marked *pp legato* (pianissimo, legato).

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a *3* (triple) marking over a group of notes. The piano accompaniment features a *3* (triple) marking over a group of notes in the right hand.

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

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

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

colla voce

Bright is the ring of words

Words by
R.L. STEVENSON

Music by
R. VAUGHAN WILLIAMS

Moderato risoluto

VOICE *f*

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

PIANO *f* *risoluto*

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

mp

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

mp legato

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p *poco rit.*

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

pp *pp*

bur - - ied. Low as the

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

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

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

PIANO

p maestoso

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

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

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

risoluto

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

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And I have lived and loved,

pp

and closed the

door.

ppp

pp

rall.

pp

Red

* *Red* *