

FROM PUB TO PULPIT MUSIC SCORES



PRINTING AND PUBLICATION FUNDED BY THE FINZI TRUST



FROM PUB TO PULPIT

KINGSFOLD

The Murder of Maria Marten (Traditional Arranged by Richard Cryan)

Instrumental variations on the Tune (Traditional Arranged by Paul Hutchinson)

I Heard The Voice of Jesus Say (Arranged by Ralph Vaughan Williams)

DANBY

The Brisk Young Farmer (Traditional Arranged by Richard Cryan and Broomdasher)

Instrumental variations on the Tune (Traditional Arranged by Paul Hutchinson)

'Tis Winter Now the Fallen Snow (Arranged by Ralph Vaughan Williams)

FOREST GREEN

The Ploughboy's Dream (Traditional Arranged by Richard Cryan)

Instrumental variations on the Tube (Traditional Arranged by Paul Hutchinson)

O Little Town of Bethlehem (Arranged by Ralph Vaughan Williams)

MONKS GATE

Our Captain Calls (Traditional Arranged by Richard Cryan)

Instrumental Variations on the Tune (Traditional Arranged by Paul Hutchinson)

He Who Would Valiant Be (Arranged by Ralph Vaughan Williams)

Maria Marten

Trad

arr. Richard Cryan

7 verses, 6th Instrumental

♩ = 100

Em D Em Bm C Em

Soprano

Alto

Alto

Tenor

Bass

Come all you thought-le-ss young men a warn-i-ng take from me a-nd think on my u-n

6 Bm Em G D G Em Bm C

S.

A.

A.

T.

B.

hap-py fate to be hanged up - o-n a tree. My name is Will - i-am Cord - er the truth I will de - clare. I

13 G D Em Am Em 1. Em 2. C Em

S.

A.

A.

T.

B.

court-ed Ma-ri a Mar ten both beau-ti - fu-ll a-nd fair. Tree I was hanged up - o-n a tree,

Kingsfold

Merry Conclusion - Nathaniel Kynaston

Trad
arr. Paul Hutchinson

20 **A**

Inst. G Am

24 **B**

Inst. Am G Am Em Am

28 **C**

Inst. Am G F G Am

32 **D**

Inst. C G Am G 1. Am

Link (Instrumental)

36 **2.**

Inst. Am C G D Em Am Em

(~ Bar 13 of Maria Marten Kingsfold)

GENERAL HYMNS

488

KINGSFOLD
DCM

adapted from an English folksong
by Ralph Vaughan Williams 1872-1958

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a G4 quarter note, followed by a pair of eighth notes (A4, G4), and then a series of quarter notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The lower staff is in bass clef with the same key signature and time signature. It begins with a G2 quarter note, followed by a pair of eighth notes (A2, G2), and then a series of quarter notes: B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Both staves end with a final chord of G3, B3, D4.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a G4 quarter note, followed by a pair of eighth notes (A4, G4), and then a series of quarter notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The lower staff is in bass clef with the same key signature and time signature. It begins with a G2 quarter note, followed by a pair of eighth notes (A2, G2), and then a series of quarter notes: B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Both staves end with a final chord of G3, B3, D4.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a G4 quarter note, followed by a pair of eighth notes (A4, G4), and then a series of quarter notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The lower staff is in bass clef with the same key signature and time signature. It begins with a G2 quarter note, followed by a pair of eighth notes (A2, G2), and then a series of quarter notes: B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Both staves end with a final chord of G3, B3, D4.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a G4 quarter note, followed by a pair of eighth notes (A4, G4), and then a series of quarter notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The lower staff is in bass clef with the same key signature and time signature. It begins with a G2 quarter note, followed by a pair of eighth notes (A2, G2), and then a series of quarter notes: B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Both staves end with a final chord of G3, B3, D4.

I HEARD the voice of Jesus say,
‘Come unto me and rest;
Lay down, thou weary one, lay down
Thy head upon my breast.’
I came to Jesus as I was,
Weary, and worn, and sad;
I found in him a resting place,
And he has made me glad.

2 I heard the voice of Jesus say,
‘Behold, I freely give
The living water, thirsty one,
Stoop down, and drink, and live.’
I came to Jesus, and I drank
Of that life-giving stream;
My thirst was quenched, my soul revived,
And now I live in him.

3 I heard the voice of Jesus say,
‘I am this dark world’s light;
Look unto me, thy morn shall rise,
And all thy day be bright.’
I looked to Jesus, and I found
In him my star, my sun;
And in that light of life I’ll walk
Till travelling days are done.

A Brisk Young Farmer

Lyrics Anon
7 Verses

Trad
Song arr. Richard Cryan

$\text{♩} = 66$

Musical score for the first system, measures 1-4. It features five vocal parts: Soprano, Alto, Tenor, Bass, and Alto. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "1. A brisk young farmer court-ed me. He stole a-way my lib-er-ty and from me".

Musical score for the second system, measures 5-8. It features five vocal parts: Soprano, Alto, Tenor, Bass, and Alto. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "took my free good will. I must con-fess I love him still".

Danby Link

Variation (instrumental)

Paul Hutchinson

The musical score is written for an instrument (Inst.) in G major, 4/4 time, with a tempo of quarter note = 80. It consists of four staves of music. The first staff (measures 9-13) starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a repeat sign and a 6/8 time signature change. Chords G, D, and G are indicated above the staff. The second staff (measures 14-17) continues the melody with chords G, C, D, and C. The third staff (measures 18-21) features chords G, D, G, C, G, and D. The fourth staff (measures 22-25) includes chords G, D, and C, followed by a first ending (1. D x2) and a second ending (2. D) with a fermata over the final note.

D is held as link to hymn

TIMES AND SEASONS

319

Second Tune

DANBY
LM

English traditional melody
arranged by Ralph Vaughan Williams 1872-1958

Unison In moderate time

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. The middle and bottom staves are accompaniment parts, with the middle staff in treble clef and the bottom staff in bass clef. The music is written in a unison style, with the accompaniment providing harmonic support for the melody.

The second system of musical notation also consists of three staves, continuing the melody and accompaniment from the first system. The notation includes various rhythmic values and rests, and concludes with a double bar line and repeat dots.

TIMES AND SEASONS – WINTER

'TIS winter now; the fallen snow
Has left the heavens all coldly clear;
Through leafless boughs the sharp winds blow,
And all the earth lies dead and drear.

2 And yet God's love is not withdrawn;
His life within the keen air breathes;
His beauty paints the crimson dawn,
And clothes the boughs with glittering wreaths.

3 And though abroad the sharp winds blow,
And skies are chill, and frosts are keen,
Home closer draws her circle now,
And warmer glows her light within.

4 O God! who giv'st the winter's cold,
As well as summer's joyous rays,
Us warmly in thy love enfold,
And keep us through life's wintry days.

SAMUEL LONGFELLOW 1819–1892

Ploughboy's dream

Trad

Anon
6 verses

Song arr. Richard Cryan

$\text{♩} = 116$

The musical score is arranged for Soprano, Alto, Tenor, and Bass voices. It consists of six verses of lyrics. The first system (measures 1-6) includes the lyrics: "I am a plough-boy sto-ut a-ndstrong as ev-e-rdrove a team. Now three years since a - sleep i-nbed I". The second system (measures 7-13) includes: "had a dread-ful dream. Now since thisdre-am ha-s do-ne m-e good I put it down in rhyme; That oth-er boys might". The third system (measures 14-20) includes: "thun-der roared from u-n-d-erground, the earth did seem to re-ad a-nd sing when e-ve-r they have time.". The fourth system (measures 21-26) includes: "gape; blue flames broke forth and i-n th-ose flames a dire gi-gant ic shape. Soo-n shall I ca-ll th-ee mi-ne i-t cried, with". The score includes various musical notations such as clefs, time signatures, and dynamic markings.

End of V 5 bring in D pedal

28

S.
A.
T.
T.
B.

voice so drear and deep that qui - vering like an a - s-pen leaf I wa - ken - ed from my sleep.

V 6: D pedal for 8 bars and out then last four bars

Forest Green

Variation (instrumental)

Paul Hutchinson

34 Dm Coracle play x 1 Am Dm

Inst.

39 C Dm

Inst.

Bobbing Joe

x4

Playford First Edition

43 Dm C Dm

Inst.

47 C Am Dm x4

Inst.

Link

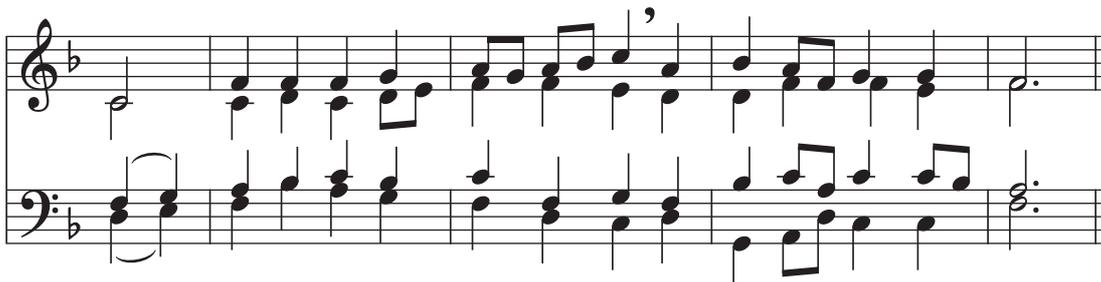
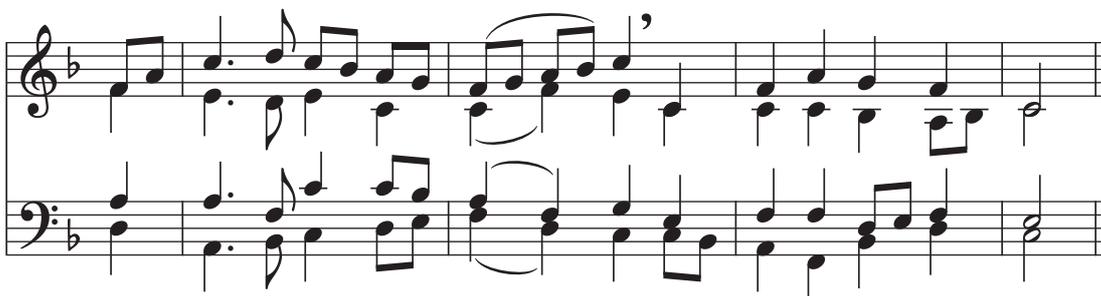
Hold for start of hymn

66 Dm C F Bb C F

Inst.

FOREST GREEN
DCM

English traditional melody
Harmony by Ralph Vaughan Williams 1872–1958
Descant version by Thomas Armstrong 1898–1994



O LITTLE town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

CHRISTMAS

- 2 O morning stars, together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth;
For Christ is born of Mary;
And, gathered all above,
While mortals sleep, the angels keep
Their watch of wondering love.
- 3 How silently, how silently,
The wondrous gift is given!
So God imparts to human hearts
The blessings of his heaven.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.
- 4 Where children pure and happy
Pray to the blessèd child,
Where misery cries out to thee,
Son of the mother mild;
Where charity stands watching
And faith holds wide the door,
The dark night wakes, the glory breaks,
And Christmas comes once more.
- 5 O holy child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell;
O come to us, abide with us,
Our Lord Emmanuel.

PHILLIPS BROOKS 1835-93

Our Captain Calls All Hands

Trad

Song arr. Richard Cryan

Anon
5 verses

$\text{♩} = 144$

Soprano

Alto

Alto

Tenor

1. Ou-r cap tain ca-lls all hands to sail to - morr-ow Lea - ving my dear t-o mourn in gri-ef and so - row

Tenor

Bass

8

S.

A.

A.

T.

Dry up those bri - n-y tears and lea-ve off we-ep ing So hap-py we ma-y b-e at our next meet-ing.

T.

B.

Monks Gate

Variation (instrumental)

Paul Hutchinson

16 D A D G D A

Inst.

20 D A D G D A D A

Inst.

24 F#m Bm A G D G D A

Inst.

28 D G Em A D A 1. D 2.

Inst.

Hold long D pedal as link to original hymn

*NB transposed to D

GENERAL HYMNS

483

MONKS' GATE
65 65 66 65

adapted from an English folksong
by Ralph Vaughan Williams 1872–1958

The image displays a piano accompaniment for the hymn 'Monks' Gate'. The score is written in D major (one sharp) and 4/4 time. It consists of three systems of music, each with a treble and bass clef staff. The first system begins with a repeat sign and a first ending bracket. The second system starts at measure 6. The third system starts at measure 10 and concludes with a fermata over the final chord. The music is characterized by a steady, rhythmic accompaniment with a mix of chords and moving lines in both hands.

GENERAL HYMNS

HE who would valiant be
'Gainst all disaster,
Let him in constancy
Follow the Master.
There's no discouragement
Shall make him once relent
His first avowed intent
To be a pilgrim.

2 Whoso beset him round
With dismal stories,
Do but themselves confound;
His strength the more is.
No foes shall stay his might,
Though he with giants fight;
He will make good his right
To be a pilgrim.

3 Since, Lord, thou dost defend
Us with thy Spirit,
We know we at the end
Shall life inherit.
Then, fancies, flee away!
I'll fear not what men say,
I'll labour night and day
To be a pilgrim.

JOHN BUNYAN 1628–88
adapted by PERCY DEARMER 1867–1936

FROM PUB TO PULPIT

VAUGHAN WILLIAMS AND FOLK MUSIC

When seventy-four-year-old Essex labourer Charles Potipher sang “*Bushes and Briars*”, Ralph Vaughan Williams proclaimed: “I felt it was something I had known all my life”.

He went on to collect more than eight hundred folk songs, many of which he recycled for classical, brass and choral arrangements.

He also used some folk tunes he collected for some of the best loved hymns in the 1906 English Hymnal he edited.

From Pub to Pulpit is a tribute to the versatility of Ralph Vaughan Williams as a composer and arranger and highlights one way his work crossed musical genres, by turning folk songs into hymns.

FIRST PERFORMANCE

The first performance of From Pub to Pulpit was at the village church of Down Ampney in Gloucestershire, where Vaughan Williams was born. It was performed as part of the Queen’s Platinum Jubilee national celebrations, on 3rd June 2022.

This launched a year-long tour of English Cathedrals, Minsters, Significant Churches and Folk Festivals, ending at the Three Choirs Festival in Gloucester in July 2023.

Broomdasher are: Chris Hayes; Deena Marcus-Jedamzik; Josephine Swinhoe; Margaret Moore and Richard Cryan. www.broomdasher.com

Coracle are Paul Hutchinson, accordion; Karen Wimhurst, clarinet and bass clarinet and Anna Tam, nyckelharpa, hurdy gurdy, viola da gamba and cello.

<https://coracleband.co.uk>



THE FINZI TRUST



The printing and production of this score was kindly funded by The Finzi Trust.

The 20th century English composer Gerald Finzi is renowned for the lyricism of his songs (especially settings of poems by Thomas Hardy) and instrumental writing. A lover of reading, collector of books and conservationist – whether of 18th century music or apples – Finzi joined with his wife, the artist and poet Joyce (Joy) Black, in developing amateur music making, using their home to support the creativity of others.

Founded in 1969, the Gerald Finzi Trust (registered no.313017) seeks to promote the music of Gerald Finzi and to further his ideals.

GERALD FINZI AND RALPH VAUGHAN WILLIAMS

He first encountered Vaughan Williams when he wrote to him for permission to use a folk tune which VW had collected in Herefordshire.

From this seed friendship developed steadily. In 1925, Vaughan Williams obtained a teaching post for him at The Royal College of Music and by 1927, Gerald appears to have been coming regularly to see Vaughan Williams for advice about his compositions.

When Gerald and Joy were married in 1933, the Vaughan Williams were the sole witnesses at the ceremony in Dorking Registry Office.

More about Gerald Finzi and the work of the Finzi Trust at www.geraldfinzi.org