

The Vagabond

Words by
R. L. STEVENSON

Music by
R. VAUGHAN WILLIAMS

Allegro moderato.
(Alla marcia.)

Voice

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 by-way nigh me.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a bass line with quarter notes G2, F2, E2, and D2, and a treble line with chords of G2-B2-D3, A2-C3-E3, and B2-D3-F#3.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long rest for the first two measures, then a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords in the bass and treble, including a triplet of G2-B2-D3 in the bass line.

..... There's the life for ev - er.

pp *colla voce.* *pp*

The third system features a vocal line starting with a long rest, followed by a quarter note G4, quarter notes A4, B4, and C5, and a final quarter note D5. The piano accompaniment includes dynamic markings: *pp* (pianissimo) at the beginning, *colla voce.* (colla voce) in the middle, and *pp* at the end. It also features triplet markings over the bass line.

Let the blow fall soon or

The fourth system shows the vocal line with a long rest followed by a quarter note G4, quarter notes A4, B4, and C5, and a final quarter note D5. The piano accompaniment continues with chords in the bass and treble, including a triplet of G2-B2-D3 in the bass line.

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, Bi - - ting the blue

poco f

fin - - ger. White as meal the

meno f

fros - ty field - Warm the fire - side

ha - - ven - Not to

mf ancora animando.

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

Tempo I.

ff

e - ven!

dim.

pp parlante.

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 -

sempre pp

- fore me. Wealth I ask not,

sempre pp

hope nor love, Nor a friend to know

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a half note 'hope', followed by a quarter note 'nor', a quarter note 'love,', a quarter note 'Nor', a quarter note 'a', a quarter note 'friend', a quarter note 'to', and a half note 'know'. The piano accompaniment features a steady bass line and chords in the right hand.

portamento
me; All I ask, the heaven above,

The second system continues the vocal line with a *portamento* over the notes 'me;' and 'All'. The vocal line then has 'I ask,' followed by 'the heaven' and 'above,'. The piano accompaniment includes a *ff* dynamic marking and features a *portamento* over the notes 'ask,' and 'the heaven'.

pp
And the road below me.

The third system begins with a *pp* dynamic marking. The vocal line has 'And the road' followed by 'below me.'. The piano accompaniment includes a *pp* dynamic marking, a *colla voce* marking, and a *dim.* marking. It features a triplet of chords in the right hand and a *colla voce* marking over the notes 'below' and 'me.'.

The fourth system shows the vocal line and piano accompaniment. The vocal line has a whole note rest followed by a half note rest and a whole note rest. The piano accompaniment features a *colla voce* marking and a *dim.* marking. It includes a triplet of chords in the right hand and a *colla voce* marking over the notes 'below' and 'me.'.

Let Beauty awake

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Moderato.

Voice

Piano

poco f

Let Beau - ty a - wake

..... in the morn from beau - - ti - ful

dreams, Beau - - ty a - wake from

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "dreams, Beau - - ty a - wake from". The piano accompaniment is in bass clef, with a treble and bass staff joined by a brace. It consists of a series of chords and moving lines in the right hand and a more active bass line in the left hand.

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

The second system continues the vocal line with the lyrics "rest! *f* Let Beau-ty a - wake..... For Beau - ty's". The piano accompaniment includes dynamic markings such as *f* and *2* (second finger). The right hand features arpeggiated chords and melodic lines, while the left hand provides harmonic support with chords and moving lines.

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

The third system contains the lyrics "sake..... In the hour when the birds a - wake in the". The piano accompaniment includes time signature changes from common time to 6/8 and back to common time. The right hand has arpeggiated chords and melodic fragments, while the left hand has a steady bass line.

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

The fourth system concludes with the lyrics "brake *p* And the stars are bright in the west!". The piano accompaniment includes dynamic markings such as *p* and *2*. The right hand features arpeggiated chords and melodic lines, while the left hand has a steady bass line.

poco rall. *pp*

p tranquillo.
Let Beauty awake.....
p *tranquillo.*

..... in the eve from the slumber of day, Awake in the crim - - son

mp sonoro.
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

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a melodic phrase that spans across the system. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

espress. *p*

The second system continues the musical score. The vocal line concludes with the phrase "and re - ceive!". The piano accompaniment features a dynamic marking of *espress.* (espressivo) and *p* (piano). There are fingering numbers '2' and '1' visible in the piano part.

morendo pp

The third system shows the piano accompaniment continuing with a *morendo pp* (morendo pianissimo) dynamic. The piano part includes a fingering number '2'.

molto rall. *ppp*

The fourth system concludes the piece with a *molto rall.* (molto rallentando) instruction and a *ppp* (pianississimo) dynamic marking. The piano accompaniment features a fingering number '5'.

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

8

Red. * *Red.*

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

* *Red.* * *Red.* *

mf cresc.

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

legato.

pp

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.

mf

this shall be for music when

largamente.

no.....one else is near, The

fine song for sing - ing, the

cantanto.

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 *tranquillo*

- - - es and the road - - - side

fire.....

pp *pp una corda.*

Youth and Love

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Andante sostenuto.

Voice

Piano

p espressivo. tempo rubato.

p

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

golden pa-vil - ions hide, Nes-tle in or - - chard bloom,

misterioso.
pp

and far..... on the le - - vel land

pp misterioso.

mf

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

dim.

p

in the ev - - en -

p dim.

- tide.

Poco animando.

Thick as stars at night when the

pp

ped.

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

f risoluto.

ped.

no - bler fate Fares; and but waves a

affrettando.

sempre f cresc.

affrettando.

hand as he passes on, Cries but a

Più mosso.

ff

Più mosso.

ff

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

Più mosso.
pp
Sings but a boy - - ish

Più mosso.
pp

rall. *Tempo I.*
stave and his face is gone,

rall. *Tempo I.*
pp

pp
is gone.

pp *sempre rall. e dim.*

In Dreams

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Andantino

Voice: In dreams un - happy, I be - hold you
stand as here - to - fore: The un - remember'd tokens in your
hand a - vail no more. No more the morn - ing
glow, no more the grace, en - shrines, en - dears.

Piano: *p*, *poco f*, *mf poco animato.*, *f*, *p*

poco animando.

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

smorzando.

shows your tears.

smorzando.

He came and went. Perchance you

p poco rit.

wept a - while and then for - got.

f a tempo.

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

f

This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has four flats (B-flat major or D-flat minor). The tempo and dynamics are marked as *f a tempo.* The lyrics are "Ah me!..... but he that left you with a".

pp morendo.

smile..... for - - gets you

pp *colla voce.*

This system contains the next two staves of music. The vocal line continues with the lyrics "smile..... for - - gets you". The piano accompaniment features a *pp* dynamic and a *colla voce.* marking. The tempo is marked as *morendo.*

espressivo.

not.

a tempo sempre rall.

This system contains the next two staves of music. The vocal line has the word "not." followed by a long rest. The piano accompaniment is marked *a tempo sempre rall.* and *espressivo.*

This system contains the final two staves of music on the page. The vocal line has a long rest. The piano accompaniment continues with a melodic line in the bass clef and chords in the treble clef.

The Infinite Shining Heavens

Words by
R. L. STEVENSON.

Music by
R. VAUGHAN WILLIAMS.

Andante sostenuto

Voice

p

The in-fi-nite shining heavens

Piano

pp molto legato.

Rose,.....and I saw in the night Un - count-a-ble an - gel

stars Shower - - ing sor - - row and light.

pp

I saw them dis - tant as heaven Dumb and

The first system of the musical score. The vocal line is on a treble clef staff with a key signature of three flats (B-flat major/D-flat minor) and a common time signature. The lyrics are "I saw them dis - tant as heaven Dumb and". The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines.

shining and dead, And the i - dle stars of the

The second system of the musical score. The vocal line continues with the lyrics "shining and dead, And the i - dle stars of the". The piano accompaniment features a *pp* (pianissimo) dynamic marking. The key signature remains three flats.

night..... Were dear-er to me than

The third system of the musical score. The vocal line has a long note for "night" followed by "Were dear-er to me than". The piano accompaniment includes a *largamente.* tempo marking, a *f* (forte) dynamic marking, and a *dim.* (diminuendo) marking. The key signature remains three flats.

bread.

The fourth system of the musical score. The vocal line has a long note for "bread.". The piano accompaniment features a *p* (piano) dynamic marking. The key signature remains three flats.

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

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

pp animando.

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

sempre animando.

down to me.....

f dim. pp

Whither must I wander?

Words by
R. L. STEVENSON

Music by
R. VAUGHAN WILLIAMS

The musical score is written for voice and piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante'. The first system shows the voice part starting with a rest, followed by the lyrics 'Home no more home to me,'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte), *p* (piano), and *mf tranquillo* (mezzo-forte, tranquil). The second system continues the voice part with the lyrics 'whither must I wander? Hun-ger my dri-ver, I go-where I must.' The piano accompaniment continues with a similar texture. The third system shows the voice part with the lyrics 'Cold blows the win-ter wind o-ver hill and hea-ther: Thick drives the'. The piano accompaniment includes a dynamic marking of *f* (forte) and *p* (piano). The score is written in a standard musical notation style with treble and bass clefs, a key signature of one sharp, and a common time signature.

Andante *mf tranquillo*

Voice

Piano

f *p* *p legato*

Home no more home to me,—

whither 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

f *risoluto*

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

pp *f*

ff *poco rit.*

shade of my roof-tree, The true word of welcome was spoken in the door:

ff *poco rall.*

a tempo *p* *pp*

Dear days of old with the faces in the fire - light; Kind folks of

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 -

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

dim.

pp

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

ff *poco rit.* *a tempo*
chim-ney-stone is cold. Lone let it stand now the friends are all de-part -

ff *poco rit.* *pp a tempo*

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

colla voce *f* *p*

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 flow - ers; Red shall the hea-ther bloom o-ver hill and val -

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

pp

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

f

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

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

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.

p Af - ter the sing - er is dead And the mak - er *poco rit.*

pp bur - ied..... *pp* Low as the

sing - er lies In the field of hea - ther, 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.
p

pp molto più lento.
sings, And the maid re - mem - - bers.

colla voce.

pp molto più lento. *rall.*