



# CORPUS CHRISTI CAROL

LULLY, LULLAY, THE FALCON HATH BORNE MY MAKE AWAY

Music for a cappella chorus by  
H. Walford Davies

VOCAL SCORE



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Cover Image: "An Allegory" by Solomon Joseph Solomon (1860-1927)



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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### Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Royal Academy of Music Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music, London MS 6342

n/a

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### Reference Material and Software

*Notation Software:* Finale v. 26   *Audio Software:* Garritan Personal Orchestra 5   *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

At various times in his 45-year career, Sir Henry Walford Davies enjoyed wide recognition as a composer, teacher, organist, and lecturer and in the latter capacity, he became England's first popular radio personality on the subject of classical music. He was born 50 years before the advent of radio as a popular broadcast medium, in 1869, and began his formal musical education in his teens in the choir of St. George's Chapel at Windsor. His natural aptitude for music manifested itself in this setting and Davies spent five years as a pupil/assistant to the cathedral organist Walter Parratt. In 1890, he earned a scholarship to the Royal College of Music that allowed him to study with Hubert Parry and Charles Villiers Stanford, and he joined the college's faculty at age 26 as a teacher of counterpoint.



He composed during these years, but it was as an organist that Davies became well-known at a succession of churches in the London area, including seven years at Christ Church, Hampstead, before becoming the organist and choirmaster at Temple Church from 1898 until 1919. Davies later held the conductorship of the Bach Choir and in 1918, after being commissioned a major, he was appointed director of music for the Royal Air Force, the position where he wrote his best-known work, the *RAF March Past*. In 1919, Davies began a distinct new phase of his career when he was appointed professor of music at Aberystwyth, Wales. Over the next 20 years, Davies became one of the leading exponents of Welsh music and musicians, serving as the chairman of the Welsh National Council of Music and acquiring the eternal gratitude of all Welsh people of a musical bent (which by and large meant the entire Welsh population). It was three years later that he received a knighthood. From the end of the teens onward, Davies also found himself in demand as a lecturer on music, his clear diction and outgoing, genial personality making his talks accessible to a wide audience. In the early '20s, he made a series of spoken-word recordings on music for the HMV label. They were so successful that in 1926, the BBC engaged Davies as the speaker on a program called *Music and the Ordinary Listener*, which lasted until the outbreak of war in 1939. In the process, Davies became the most popular classical music personality in England, occupying a position in the culture of that time akin to that of Deems Taylor, Leonard Bernstein, and other speakers on music in the United States. In 1934, following the death of Elgar, Davies was appointed Master of the King's Musick, the equivalent of Poet Laureate, and a position once held by his own teacher, Parratt.

Davies composed music throughout his career, though virtually nothing of his work from the nineteenth century is known. He began emerging in 1904 with the oratorio *Everyman*, which in the years following its premiere was the second-most popular large-scale choral work in England, after Elgar's *The Dream of Gerontius*. Apart from his *RAF March Past*, which remains in the repertory of military and other institutional marching bands (especially in England), Davies' best-remembered works include the *Solemn Melody* (1908), authored for the John Milton tercentenary; and *Jesu, Dulcis Memoria* (1918), his only published original piece for organ.

## Corpus Christi Carol

Lully, lullay, lully, lullay,  
The faucon hath borne my make away.

*falcon / mate*

He bare him up, he bare him down,  
He bare him into an orchard brown.

In that orchard ther was an hall  
That was hanged with purple and pall.

*black velvet*

And in that hall ther was a bed:  
It was hanged with gold so red.

And in that bed ther lith a knight,  
His woundes bleeding by day and night.

*lies*

By that beddes side ther kneeleth a may,  
And she weepeth both night and day.

*maid*

And by that beddes side ther standeth a ston:  
Corpus Christi writen thereon.

*stone  
Body of Christ*

Anonymous

## Corpus Christi Carol

Middle English Verse

H. Walford Davies

1916

*(Not at all slowly)*

*mp* (repeat *ppp*)

Soprano  
Lul - ly, lul - lay, — lul - ly, lul lay, — The fal - con hath borne my

*mp* (repeat *ppp*)

Alto  
Lul - ly, lul - lay, — lul - ly, lul - lay, The fal - con hath borne my

*mp* (repeat *ppp*)

Tenor  
Lul - ly, lul - lay, — lul - ly, lul - lay, — The fal - con hath borne my

*mp* (repeat *ppp*)

Bass  
Lul - ly, lul - lay, — lul - ly, lul - lay, The fal - con hath borne my

For Rehearsal Only

*mf* (♩.=♩)

7  
make — a - way. He bare him up, he bare him down, he bare him in -  
With - in that hall there was a bed, and it — was hang -

*mp* *mf*

8  
make — a way. Lul, lul, lul, lul - lay, He bare him  
And it — was

*mp* *mf*

8  
make a way. Lul, lul, lul, lul - lay, He bare him  
And it — was

*mp* *mf*

7  
make a way. Lul, lul, lul, lul - lay, He bare him  
And it — was

7

13 *espress.*

- to an or - chard brown. Lul, lul, lul, lul - lay, Which was hang - ed with pur - ple and with  
 - ed with gold so red; — His — wound bleed - ing both day — and

— to an or - chard brown. Lul, lul, lul, lul - lay, hang - ed with pur - ple and with  
 hang - ed with gold so red; — bleed - ing both day — and

8 — to an or - chard brown. Lul, lul, lul, lul - lay, hang - ed with pur - ple and with  
 hang - ed with gold so red; — *espress.*

— to an or - chard brown. And in that or - chard there was an hall hang - ed with pur - ple and with  
 hang - ed with gold so red; — And in that bed — there lies a knight, *espress.*

13

13

19

pall; night. Lul - ly, lul - lay, — lul - ly, lul - lay, — the fal - con hath

pall; night. Lul - ly, lul - lay, — lul - ly, lul - lay, — the fal - con hath

8 pall: Lul - ly, lul - lay, — lul - ly, lul - lay, the fal - con hath

pall; Lul - ly, lul - lay, — lul - ly, lul - lay, the fal - con hath

19

19

25

borne my make a - way. And she weep -

borne my make a - way. And she

borne my make a - way. By that bed's side there kneels a maid, And she

25

31

Lul - ly, lul - lay, lul - ly, lul - lay, - eth both night and day. By that bed's side there

weep - eth both night and day. By that bed's side there

weep - eth both night and day. By that bed's side there

31



**Tempo perduto.**

37 *pp*  
 Cor - pus Chris - ti writ - ten there-on. \_\_\_\_\_

stand-eth a stone, \_\_\_\_\_ Cor - pus Chris - ti writ - ten there-on. \_\_\_\_\_

stand-eth a stone, \_\_\_\_\_ Cor - pus Chris - ti writ - ten there-on. \_\_\_\_\_

stand-eth a stone, \_\_\_\_\_ Cor - pus Chris - ti writ - ten there-on. \_\_\_\_\_ Lul - ly, lul -

37

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in G major with a key signature of one flat (F major) and a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'Cor - pus Chris - ti writ - ten there-on. stand-eth a stone, Cor - pus Chris - ti writ - ten there-on. stand-eth a stone, Cor - pus Chris - ti writ - ten there-on. Lul - ly, lul -'. The system ends with a double bar line and a 3/4 time signature.

**Tempo primo.**

40 *mp*  
 Lul - ly, lul - lay, \_\_\_\_\_ The fal - con hath borne my make \_\_\_\_\_ a -

Lul - ly, lul - lay, The fal - con hath borne my make \_\_\_\_\_ a -

Lul - ly, lul - lay, The fal - con hath borne my make \_\_\_\_\_ a -

lay, \_\_\_\_\_ Lul - ly, lul - lay The fau - con hath borne my make \_\_\_\_\_ a -

40

Detailed description: This system contains four vocal staves and two piano staves. The tempo is marked 'Tempo primo' and the dynamic is 'mp'. The key signature remains one flat and the time signature is 3/4. The lyrics are: 'Lul - ly, lul - lay, The fal - con hath borne my make \_\_\_\_\_ a - lay, Lul - ly, lul - lay The fau - con hath borne my make \_\_\_\_\_ a -'. The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line and a 3/4 time signature.

46 *ppp*

way, Lul - ly, lul - lay, \_\_\_\_\_ lul - ly, lul - lay, \_\_\_\_\_ The

*ppp*

way, Lul - ly, lul - lay, \_\_\_\_\_ lul - ly, lul - lay, \_\_\_\_\_ The

8 *ppp*

way, Lul - ly, lul - lay, \_\_\_\_\_ lul - ly, lul - lay, \_\_\_\_\_ The

*ppp*

way, Lul - ly, lul - lay, \_\_\_\_\_ lul - ly, lul - lay, \_\_\_\_\_ The

46

46

51

fal - con hath borne \_\_\_\_\_ my make a - way.

fal - con hath borne my make \_\_\_\_\_ a - way.

8 fal - con hath borne my \_\_\_\_\_ make \_\_\_\_\_ a - way.

fau - con borne born my make a - way.

51

51





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