



BROOKLAND ROAD

Poem by Rudyard Kipling

Song for Solo Voice & Piano
by

H. Walford Davies

VOCAL SCORE



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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.

Matthew W. Mehaffey

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Source Information

Autograph Manuscript:

Royal College of Music, London MS 6340

Vocal Score:

n/a

Royal College of Music Library

Ass't. Librarian - library@rcm.ac.uk

Oxford University, Bodleian Music Section, Weston Library

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

Royal Academy of Music Library

lib.ram.ac.uk

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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.

Brookland Road

I was very well pleased with what I knowed,
I reckoned myself no fool –
Till I met with a maid on the Brookland Road,
That turned me back to school.

Low down-low down!
Where the liddle green lanterns shine –
O maids, I've done with 'ee all but one,
And she can never be mine!

'Twas right in the midst of a hot June night,
With thunder duntin' round,
And I see her face by the fairy-light
That beats from off the ground.

She only smiled and she never spoke,
She smiled and went away;
But when she'd gone my heart was broke
And my wits was clean astray.

O, stop your ringing and let me be –
Let be, O Brookland bells!
You'll ring Old Goodman out of the sea,
Before I wed one else!

Old Goodman's Farm is rank sea-sand,
And was this thousand year;
But it shall turn to rich plough-land
Before I change my dear.

O, Fairfield Church is water-bound
From autumn to the spring;
But it shall turn to high hill-ground
Before my bells do ring.

O, leave me walk on Brookland Road,
In the thunder and warm rain –
O, leave me look where my love goed,
And p'raps I'll see her again!

Low down – low down!
Where the liddle green lanterns shine –
O maids, I've done with 'ee all but one,
And she can never be mine!

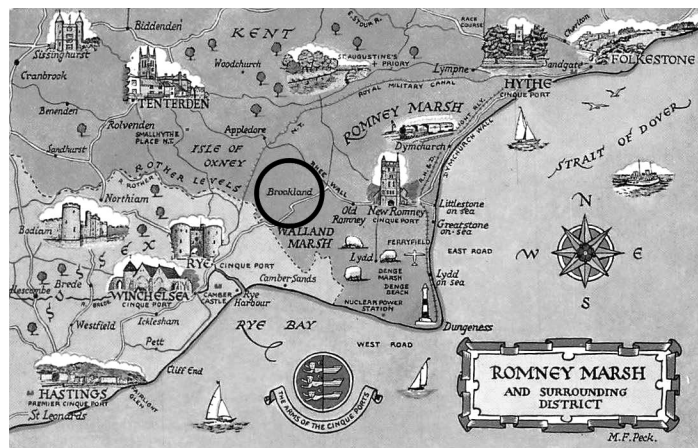


Rudyard Kipling

Published with
"Marklake Witches" in
Rewards and Fairies (1910).

Notes on the Text

Brookland is a village in Kent in the middle of Romney Marsh. The singer has once seen a fairy maid and fallen in love with her and cannot think of anyone else although he knows he can never marry her.



"Where the liddle green lanterns shine" - In the Puck stories, liddle (little) green lights are a sign of the fairies
"duntin'" - Knock with a dull sound

"Old Goodman" - Kipling asks in a footnote whether this is Earl Godwin of the Goodwin Sands. The Sands, a dangerous line of shoals off the Kentish coasts are traditionally the remnants of an island property of Godwin, the eleventh-century Earl of Wessex, and one of the most powerful men in the realm.

Brookland Road

Song for Solo Voice & Piano

Rudyard Kipling
1910

H. Walford Davies
1914

Allegro teneramente.

mp

Voice

Piano

I was

Voice

ve - ry well pleased with what I knowed, I rec-koned my - self no fool, Till I

Voice

met with a maid on the Brook - land Road, That turned me back to school. _____

12

Voice

Low down, low down! Where the lid - dle green lan - terns shine, O

(R.H.)

16

Voice

maids, I've done with 'ee all but one, And she can nev - er be mine, — nev - er be

p

20

Voice

mine. — T'was

24

Voice

right in the mid - dest of a hot June night, With thun - der dun - tin' round, And I

24

28 *poco rit.*

Voice

see her face by the fair - y light That beats from off the ground. _____

28

p

pp

32 *p*

Voice

Low down, low down! Where the lid - dle green lan - terns shine, O

32

p

36

Voice

maids, I've done with 'ee all but one, And she can nev - er be mine, — nev - er be

36

40

Voice

mine. — O, — *f*

40

44

Voice

stop your ring - ing and let me be, Let be, O Brook - land bells! You'll

44

mf

48

Voice

ring Old Good - man out of the sea, 'Fore I wed an y one else! _____

48

52

Voice

Low down, low down! where the lid - dle green lan - terns shine, O

52

56

Voice

maids I've done with 'ee all but one, And she can nev - er be mine, — nev - er be

56

60 *pp*

Voice

mine. _____ O, leave me walk on the

64 *p* *dim.*

Voice

Brook - land Road, In the thun - der warm and the rain, O, leave me look where

68 *pp*

Voice

my love goed, And p'raps I'll see her a - gain! _____

71 *ppp*

Voice

Low down, low down! Where the lid - dle green lan - terns shine, O

75

Voice

maids, I've done with 'ee all but one, And she can nev - er be mine, — nev - er be

79

Voice

mine!

Alternate Ending with Choral Accompaniment

ppp

Voice

Low down, low down! Where the lid - dle green lan - terns shine, O

ppp

S
A

Low down, low down! Where the lid - dle green lan - terns shine, O,

ppp

T
B

75

Voice

maids, I've done with 'ee all but one, _____ all but

75

S
A

maids, I've done with 'ee all but one, And she can nev - er be mine, — nev - er - be

T
B

79

Voice

one. _____

79

S
A

mine, _____ nev - er be mine, nev - er be mine. _____

T
B



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PUBLISHING

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