



# LULLAY, LULLAY, LULLAY

from "Bethlehem"

A Choral Drama adapted from the Coventry Nativity Play

by

Rutland Boughton

VOCAL SCORE



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Cover Image: "Adoration of the Child" by Antonio da Correggio, 1520



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**

Editor

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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*

Unknown

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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

**Rutland Boughton** (23 January 1878 – 25 January 1960) was an English composer who became well known in the early 20th century as a composer of opera and choral music. He was also an influential communist activist within the Communist Party of Great Britain (CPGB).

His oeuvre includes three symphonies, several concertos, part-songs, songs, chamber music and opera (which he called “music drama” after Wagner). His best known work was the opera *The Immortal Hour*. His *Bethlehem* (1915), based on the Coventry Nativity Play and notable for its choral arrangements of traditional Christmas carols, also became very popular with choral societies worldwide.

Boughton was the son of grocer William Boughton (1841–1905) whose shop was situated in Buckingham Street in the town of Aylesbury, Buckinghamshire. From an early age he showed signs of exceptional talent for music although formal training opportunities did not immediately become available to him. In 1892 after leaving school at the age of 14, he was apprenticed to a London concert agency and six years later he attracted the attention of several influential musicians including MP Ferdinand de Rothschild of the Rothschild family which enabled him to raise sufficient monies to study at the Royal College of Music in London.

As a committed socialist, Boughton’s early influences included William Morris, John Ruskin, George Bernard Shaw, and Edward Carpenter, the last with whom he developed a lifelong relationship.

While at RCM, Boughton studied under Charles Villiers Stanford and Walford Davies from 1898 to 1901. In 1903, he married former Aylesbury neighbour’s daughter, Florence Hobley. It was in 1905 (the year he completed his first symphony *Oliver Cromwell*) that he was approached by Sir Granville Bantock to become a member of staff at the Birmingham and Midland Institute of Music (now the Birmingham Conservatoire).

The most notable and most successful of Boughton’s works is the opera *The Immortal Hour*, an adaptation of the play by Fiona Macleod (the pseudonym of William Sharp) based on Celtic mythology. Having been successful in Glastonbury and well received in Birmingham, the director of the then new Birmingham Repertory Theatre, Barry Jackson, decided to take the Glastonbury Festival Players’ production to London where it achieved the record breaking run of over 600 performances. On its arrival at the Regent Theatre in 1922, it secured an initial run of over 200 consecutive performances and a further 160 in 1923, with a highly successful revival in 1932. People came to see the opera on more than one occasion (including members of the Royal family) and especially to see and hear the young Gwen Ffrangcon-Davies whose portrayal as Etain began her professional acting career.

In addition to *The Immortal Hour* and *Bethlehem*, his other operas *The Queen of Cornwall* (1924) based on Thomas Hardy’s play, and *Alkestis* (1922) based on Gilbert Murray’s translation of the Greek play *Alceste*, by Euripides (which was performed at Covent Garden by the British National Opera Company and was broadcast by the nascent British Broadcasting Company, both in 1924), were also very well received. These latter works have not been publicly heard since the mid-1960s when the original Boughton Trust, organised by Adolph Borsdorf, sponsored professional concert performances in London and Street in Somerset.

From 1927 until his death in 1960, Boughton lived at Kilcot, near Newent in Gloucestershire where he completed the last two operas of his Arthurian cycle (*Avalon* and *Galahad*, which to this day have not been performed) and produced some of his finest works, the quality of which has only been realised within the past twenty years. Boughton’s reputation was, however, affected by his political leanings towards Communism, and his music was subsequently neglected for the next forty years. In 1956 Boughton left the Communist Party of Great Britain, although he remained a committed socialist for the remainder of his life.

Boughton died at the home of his daughter, Joy, in Barnes, London, in 1960.



# Lullay, Lullay, Lullay

Traditional

“Bethlehem” - Act I, Scene 3: *The Stable at Bethlehem*

MARY

Lullay, lullay, lullay, so softly sleeping there.  
It aches my heart to see thee lie  
With covering thin and spare,  
To see thee there so poor and bare,  
A King upon the hay.  
But hush thy wail, I will not fail  
To sing lullay, lullay.

Now sweetest Lord and King,  
Who liest in a stall,  
Why didst thou not thy cradle bring  
To some great royal hall?  
Methinks the son of Heaven's King  
Should lie in good array,  
And there among it were no wrong  
To sing lullay, lullay.

*Joseph enters.*

MARY

Ah, Joseph, husband,  
My child that is born the King of Bliss!

JOSEPH

Now welcome to me, the maker of men  
With all the homage that I can.

MARY

Ah, Joseph, husband, my child waxeth cold  
And we have no fire to warm him with.

JOSEPH

Nay, he is warm, Mary –  
The breathing of the beasts hath warmed him I wis!

MARY

But let them not come to nigh!

MARY

Now, sweetest Lord, I pray,  
Since thou art most of might,  
I pray thee, grant a boon to me  
(If it be meet and right)  
That child and man who will or can  
Be merry on this day,  
To bliss them bring, and I shall sing  
Lullay, lullay, lullay.

# Lullay, Lullay, Lullay

Adapted from the  
Coventry Nativity Play

Rutland Boughton  
1920

Voice

Allegretto.

Organ *mp*

5 MARY *p*  
Lul -

Org. *p*

9 lay, lul - lay, lul - lay, So soft - ly sleep - ing there, It

Org.

13

aches my heart to see thee lie With cov - 'ring thin and spare, To

Org.

17

see thee there so poor and bare, A King up - on the hay. But

Org.

21

*rit.* hush thy wail I will not fail To sing lul - lay, lul - lay.

*a tempo*

Org.

*rit.* *a tempo*

26 *mp*

Now, sweet - est Lord and King, \_\_\_\_\_ Who li - est in a stall, \_\_\_\_\_ Why

Org. *mp*

31

didst thou not thy cra - dle bring To some\_ great roy - al hall? \_\_\_\_\_ Me -

Org.

35

thinks the Son of Hea - ven's King Should lie in good ar - ray, \_\_\_\_\_ And

Org.



39

there a - mong it were\_ no wrong To sing lul - lay, lul - lay.

Org.

43

43 **Slow.**

*dim.* *rit.* *pp*

Org.

47

**MARY**

Ah, Jo - seph, hus - band, My

Org.

## JOSEPH

51

child that is born the King of bliss! Now wel-come to me, the ma-ker of men, With all — the

Org.

*mf*

55

ho - mage that I can. Ah, Jo - seph, hus - band,

Org.

*pp* **Quicker.** *pp*

59

my child wax - eth cold, And we have no fire to warm him with.

Org.

*pp* *mf* *p* *mf* *dim.*

JOSEPH

63

Nay, he is warm, Ma - ry, the breath - ing of the beasts hath warmed him I wis!

Org. *pp*

MARY

66

*In time.*

But let them not come too nigh.

*rit.*

*a tempo*

*mp*

Now,

Org. *p* *In time.* *rit.* *a tempo* *mp*

71

sweet - est Lord, I pray,

Since thou art most of might,

I

Org.

75

pray thee grant a boon to me, If it be meet and right. That

Org.

79

child and man Who will or can Be mer-ry on this day. To bliss them bring And

Org.

84

I shall sing, Lul - lay, lul - lay, lul - lay, lul - lay, lul - lay.

Org.

*dim.*

*pp*





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