



BLUE DAYS OF JUNE

Words by Fred E. Weatherly

Song for Voice and Piano
by

Montague Ring
(Amanda Aldridge)

VOCAL SCORE



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Cover Image: "Reverie" by Henry Ryland (1856-1924)



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

Professor of Music

University of Minnesota - School of Music

Minneapolis, Minnesota USA

Source Information

Autograph Manuscript:

Unknown

Vocal Score:

Chappell & Co., Ltd. no. 26020 © 1915

Northwestern University Libraries

Aldridge Collection, Box 3

McCormick Library of Special Collections

Manuscript Transcription & Score Preparation

David Fielding - dhcfielding@charter.net

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

Amanda Christina Elizabeth Aldridge, also known as Amanda Ira Aldridge was a British opera singer, teacher and composer, under the pseudonym of Montague Ring. She was the daughter of African-American Shakespearian actor Ira Aldridge.

Amanda Aldridge was born on 10 March 1866 in Upper Norwood, London, the third child of African-American Shakespearian actor Ira Frederick Aldridge and his second wife, the Swedish Amanda Brandt. Aldridge studied voice under Jenny Lind and Sir George Henschel at the Royal College of Music in London, and harmony and counterpoint with Frederick Bridge and Francis Edward Gladstone.

After completing her studies, Aldridge worked as a concert singer, piano accompanist, and voice teacher. A throat condition ended her concert appearances, and she turned to teaching and published about thirty songs between the years 1907 and 1925 in a romantic parlour style, as well as instrumental music in other styles. Her notable students included Roland Hayes, Lawrence Benjamin Brown, Marian Anderson and Paul Robeson. In 1930, when Robeson played Othello in the West End, Aldridge was in attendance, and gave Robeson the gold earrings that her father Ira Aldridge had worn as Othello. Aldridge also took the singer Ida Shepley under her wing and converted her from a singer to a stage actor.



She cared for her sister, the opera singer Luranah Aldridge, when she became ill, turning down an invitation in 1921 from W. E. B. Du Bois to attend the second Pan-African Congress, with a note explaining: “As you know, my sister is very helpless. . . . I cannot leave for more than a few minutes at a time.”

Aldridge ended her singing career to compose and teach music, when laryngitis had damaged her throat. Amanda Aldridge mainly composed Romantic parlour music, a type of popular music performed primarily in parlours of the middle-class homes, frequently by amateur singers and pianists. All of her published music was known under the name of Montague Ring. Under this pseudonym, she gained recognition for her many voice and piano pieces. She composed love songs, suites, sambas and light orchestral pieces, working in a popular style that was infused with multiple genres.

At the age of 88, Aldridge made her first television appearance in the British show *Music For You*, where Muriel Smith sang Montague Ring’s “Little Southern Love Song”. After a short illness, she died in London on 9 March 1956.

https://en.wikipedia.org/wiki/Amanda_Aldridge

Blue Days of June

by

Frederick E. Weatherly

Blue days of June, dear,
Blue days of June,
Birds in the branches
Singing their tune!

All the fields calling,
All the waves croon,
June’s in the world today!
Blue days of June.

Blue nights of June, dear,
Blue nights of June,
Stars and grey waters
Under the moon!

All the sweet silence
Singing one tune,
June in our hearts tonight!
Blue nights of June!

Autumn will come, dear,
Winter fall soon,
Snow in the valley
Under the moon!

What does it matter?
My heart’s a-tune,
You’re always with me, dear,
You are my June.

Blue Days of June

Fred E. Weatherly

Montague Ring
(Amanda Aldridge)
1915

Andante con espressione.

Voice

Piano

mf

Red. *

Red. *

Blue days of

June, dear, Blue days of June, Birds in the branches

Red. *

Red. *

Red. *

Sing-ing their tune! All the fields call-ing, All the waves croon,

Red. *

con Red.

17 *dim. e rall.*

June's in the world to-day! Blue days of June.

17 *cresc.*

L.H. *dim. e rall.*

ped. * *ped.* * *ped.* * *ped.* *

21

21 *f a tempo*

ped. * *ped.* * *ped.* *

25 *p*

Blue nights of June, dear, Blue nights of June,

25 *p*

ten.

29 *cresc.*

Stars and grey wa - ters Un - der the moon!

29

Red. * *Red.* *

33 *p*

All the sweet si - lence Sing - ing one tune,

33 *p*

Red. * *Red.* *

37 *cresc.* *rit.*

June's in our hearts to - night! Blue nights of June!

37 *cresc.* *L.H. rit.*

Red. *

42 *mf a tempo*

Au - tumn will come, dear, Win - ter fall soon, Snow _____ in the val - ley _____

42 *mf a tempo*

48 *cresc.* *poco a poco*

Un-der the moon! What does it mat - ter? My heart's a - tune,

48 *cresc.* *poco a poco*

54 *f allarg. ten.* *a tempo* *rall.*

You're al - ways with me, dear, You _____ are my June. _____

54 *f allarg. ten.* *a tempo* *rall colla voce*

ten.

*ped. * ped. * ped. **



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PUBLISHING

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