



LULLABY, OH, LULLABY!

PART SONG FOR UNACCOMPANIED QUARTET

POEM BY

Christina Georgina Rossetti

1893

SET TO MUSIC BY

Marion M. Scott

Vocal Score

COVER IMAGE

“Berceuse” by William-Adolphe Bouguereau, 1873



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

Manuscript

Royal College of Music Library, London MS 15462

Reference Material and Software

Notation Software: Dorico Pro 5.1.10.2081 *Audio Software:* NotePerformer 4 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

LULLABY, OH, LULLABY!¹

Lullaby, oh, lullaby!

Flowers are closed and lambs are sleeping;

Lullaby, oh, lullaby!

Stars are up, the moon is peeping;

Lullaby, oh, lullaby!

While the birds are silence keeping,

(Lullaby, oh, lullaby!)

Sleep, my baby, fall a—sleeping,

Lullaby, oh, lullaby!

Christina Georgina Rossetti

1893

Lullaby, Oh, Lullaby!

Christina Georgina Rossetti

Marion Scott

Moderato tranquillo
p

Soprano
Lull - a - by, Oh! Lull - a - by! _____ Flow'rs are closed, and

Alto
Lull - a - by _____ Oh! Lull - a - by! _____ Flow'rs are closed, and

Tenor
Lull - a - by, Oh! Lull - a - by, _____

Bass
Lull - a - by, _____ Oh! Lull - a - by, _____ Flow'rs are

Keyboard (Rehearsal Only)
p

6

S.
lams are sleep - ing; Oh! _____ Lull - a - by! Oh!

A.
lams are sleep - ing; Oh! _____ Lull - a - by, _____ Oh!

T.
Flow'rs are closed and lams are sleep - ing; Lull - a - by Lull - a -

B.
closed and lams are sleep - ing, _____ Lull - a - by Lull - a -

Kbd
mf *p*

Marion Scott - Lullaby, Oh, Lullaby!

11

S. lull - - a - by! Stars are up, the moon is peep - ing ; Oh!

A. lull - - a - by! Stars are up, the moon is peep - ing ; Oh!

T. - by, Oh! Lull - - a - by Stars are up, the moon is peep - ing ;

B. - by, Oh! Lull - - a - by! Stars are up the moon is peep - ing ;

Kbd

16

S. Lull - - a - by Oh! Lull - - a -

A. Lull - - a - by Oh! Lull - - a -

T. Oh! Lull - - a - by, Oh! Lull - - a - by

B. Oh! Lull - - a - by, Oh! Lull - - a - by

Kbd

21

f

S. - by _____ Now the birds are si - lence

A. - by _____ Now the birds are si - lence

T. While the birds are si - lence keep - ing, Now the birds are si - lence keep - ing,

B. While the birds are si - lence keep - ing, Now the birds are si - lence keep - ing,

Kbd

25

dim. *pp* *rit..*

S. keep - ing, si - lence si - lence. _____

A. keep - ing, si - lence si - lence. _____ Lull - a - by, _____

T. si - lence keep - ing, si - lence keep - ing, si - lence. _____ Lull - a by, _____

B. si - lence keep - ing, si - lence keep - ing, si - lence. _____ Lull - a by, _____

Kbd

dim. *pp* *rit..*

Marion Scott - Lullaby, Oh, Lullaby!

31 *a tempo*
p

S. Lull - a - by, Oh! Lull - a - by,

A. Lull - a - by, Lull - a - by, Oh! Lull - a - by,

T. Lull - a - by, Lull - a - by, Oh! Lull - a -

B. Lull - a - by, Lull - a - by, Oh! Lull - a -

Kbd

37 *mp* *mf*

S. Sleep, my ba - by fall a - sleep - ing, Sleep Oh!

A. Sleep, my ba - by fall a - sleep - ing, Sleep Sleep Lull - a

T. - by, Sleep my ba - by, Fall a - sleep - ing, Sleep Oh!

B. - by! Sleep my ba - by, fall a - sleep - ing, Oh! Lull a -

Kbd

42 *p*

S. Lull - - - - a - by, Lull - - a -

A. by, Lull - a - by. Lull - - a - by, Lull - - a -

T. *p* Lull - - - - a - by, Oh! Lull - - a -

B. *p* - by, Lull - - - - a - by, Oh! Lull - - a

Kbd *p*

47 *pp* *rit.* *ppp*

S. - by, Oh! Lull - - a - by, Lull - - a - by

A. *pp* - by, Oh! Lull - - a - by, Lull - - a - by

T. *pp* - by, Oh! Lull - - a - by, Lull - - a - by

B. *pp* by, Oh! Lull - - a - by, Lull a - by

Kbd *pp* *rit.* *ppp*



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

18.1/02