



GATHER YE ROSEBUDS

Words By
Robert Herrick

Set to Music for Unaccompanied Quartet or Chorus
by
Granville Bantock

COVER IMAGE

"In a Garden of Roses"

by

Richard Willes Maddox

(1813 - 1853)



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ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

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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n.a.

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Royal College of Music Library
Manuscript Transcription & Score Preparation

Ass't. Librarian - library@rcm.ac.uk
David Fielding - dhcfielding@charter.net

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Document Software: Affinity *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Gather Ye Rosebuds

Robert Herrick
(1591 - 1674)

William Lawes
(1582 - 1645)

Arranged from the original three parts as a
Part-Song for Quartet or Chorus of Mixed Voices
by Granville Bantock

I. Allegretto grazioso.

mf *espress.* *cresc.*

Soprano
Ga - ther ye rose - buds while ye may, Old Time is still a -

Alto
Ga - ther ye rose - buds while ye may, Old Time is

Tenor
Ga - ther ye rose - buds while ye may, Old Time, old Time is

Bass
Ga - ther ye rose - buds while ye may, Old Time is still a -

(For practice only)

Allegretto grazioso.

mf *espress.* *cresc.*

S.
- fly - ing, And the same flower that smiles to - day To

A.
still a - fly - ing, And the same flower that smiles to - day

T.
still a - fly - ing, And the same flower that smiles to day

B.
- fly - ing, And the same flower that smiles to - day To -

Pno
mp

II.

7

dim. *p* *f*

S. mor - row will be dy - ing. The glo - rious Lamp of

A. To - mor - row will be dy - ing. The glo - rious Lamp of

T. To - mor - row will be dy - ing. The glo - rious Lamp of

B. - mor - row will be dy - ing. The glo - rious Lamp of

Pno *dim.* *p* *f*

10

cresc.

S. Heaven, the Sun, The higher he is a - get - ting,

A. Heaven, the Sun, The higher he is a - get - ting,

T. Heaven, the Sun, The higher, the higher he is a - get - ting,

B. Heaven, the Sun, The higher he is a - get - ting,

Pno *cresc.*

13

mp *dim.*

S. The soon - er will his race be run, And near - er he's to

mp *espress.*

A. The soon - er will his race be run, And near - er

mp

T. The soon - er will his race be run And near - er

mp *dim.*

B. The soon - er will his race be - run, And near - er he's to

Pno *mp* *dim.*

III.

16

p *mf* *espress.* *cresc.*

S. set - ting. Then be not coy, but use your time, While

dim. *p* *mf* *espress.* *cresc.*

A. he's to set - ting. Then be not coy, but use your time,

dim. *p* *mf* *espress.* *cresc.*

T. he's to set - ting. Then be not coy, but use your time, While

p *mf* *espress.* *cresc.*

B. set - - ting. Then be not coy, but use your time, While

Pno *p* *mf* *espress.* *cresc.*

19

S. *mp*
you may still go mar - ry. For hav - ing once but

A. *mp*
While you may still go mar - ry, For hav - ing once but

T. *mp*
you, while you may still go mar - ry, For hav - ing

B. *mp*
you may still go mar - ry, For hav - ing once but

Pno *mp*

22

S. *dim.* *p*
lost your prime, You may for - ev - er tar - ry.

A. *dim.* *p*
lost your prime, You may for - ev - er tar - ry.

T. *dim.* *p*
once but lost your prime, You may for - ev - er tar - ry.

B. *dim.* *p*
lost your prime, You may for - ev - er tar - ry.

Pno *dim.* *p*



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