



DOWN IN YON SUMMER VALE

Words By
Thomas Moore

Part Song for unaccompanied Mixed Chorus
by
Charles Wood

COVER IMAGE

"The Vale of Ashburnham"

by

J.M.W. Turner

1816



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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.

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Source Information

Full Score Manuscript
Vocal Score

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

Reference Material and Software

Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

BEAUTY AND SONG

A Poem by Thomas Moore

Down in yon summer vale,
Where the rill flows.
Thus said a Nightingale
To his loved Rose:--
"Tho' rich the pleasures
Of song's sweet measures,
"Vain were its melody,
"Rose, without thee."

Then from the green recess
Of her night-bower,
Beaming with bashfulness,
Spoke the bright flower:--
"Tho' morn should lend her
"Its sunniest splendor,
"What would the Rose be,
"Unsung by thee?"

Thus still let Song attend
Woman's bright way;
Thus still let woman lend
Light to the lay.
Like stars thro' heaven's sea
Floating in harmony
Beauty should glide along
Circled by Song.

Down in Yon Summer Vale

Thomas Moore

Charles Wood

Allegro moderato
mf

Soprano
Down in yon sum - mer vale, Where the rill _____ flows, Thus said a Night - in - gale

Alto
Down in yon sum - mer vale, Where the rill _____ flows, Thus said a Night - in - gale

Tenor
Down in yon sum - mer vale, Where the rill _____ flows, Thus said a Night - in - gale

Bass
Down in yon sum - mer vale, Where the rill _____ flows, Thus said a Night - in - gale

(For Practice Only)

7

S.
To his loved _____ Rose: "Though rich the plea - sures Of Song's sweet mea - sures,

A.
To his loved _____ Rose: "Though rich the plea - sures Of Song's sweet mea - sures,

T.
To his loved _____ Rose: "Though rich the plea - sures Of Song's sweet mea - sures,

B.
To his loved _____ Rose: "Though rih the plea - sures Of Song's sweet mea - sures,

19

S. *p* with - out thee." Then from the green re - cess Of her night _____ bow'r,

A. *p* - out _____ thee." Then from the green re - cess Of her night _____ bow'r,

T. *p* with - out thee." Then from the green re - cess Of her night _____ bow'r,

B. *p* with - out thee." Then from the green re - cess Of her night _____ bow'r,

a tempo

25 *cresc.* *p*

S. Beam - ing with bash - ful - ness, Spake the bright _____ flow'r: "Though morn should lend her

A. *cresc.* *p* *cresc.*
Beam - ing with bash - ful - ness, Spake the bright _____ flow'r: "Though morn should lend her its

T. *cresc.* *p*
Beam - ing with bash - ful - ness, Spake the bright _____ flow'r: "Though morn should lend her

B. *cresc.* *p*
Beam - ing with bash - ful - ness, Spake the bright _____ flow'r: "Though morn should lend her



Piano accompaniment for measures 25-30, featuring chords and arpeggios in both hands, with dynamics *cresc.* and *p*.

31 *cresc.* *f*

S. its sun - niest splen - dour, What would the Rose___ be, what would the Rose___ be

A. *cresc.* *f*
sun - - niest splen - dour, What would the Rose___ be, what would the Rose___ be

T. *cresc.* *f*
its sun - niest splen - dour, What would the Rose be, what would the Rose be

B. *cresc.* *f*
its sun - niest splen - dour, What would the Rose___ be, what would the Rose___ be



Piano accompaniment for measures 31-36, featuring chords and arpeggios in both hands, with dynamics *cresc.* and *f*.

37

rall. *p* *f marcato* a tempo

S. Un - - sung by thee ? Thus still let Song at - tend

A. Un - sung by thee ? Thus still let Song at - tend

T. Un - - sung by thee ? Thus still let Song at - tend

B. Un - sung by thee ? Thus still let Song at - tend

8



43

rall. e dim. *p*

S. Wo - man's bright way ; Thus still let wo - man lend Light to the lay.

A. Wo - man's bright way ; Thus still let wo - man lend Light to the lay.

T. Wo - man's bright way ; thus still let wo - man lend Light to the lay. Like

B. Wo - man's bright way ; Thus still let wo - man lend Light to the lay.

8

rall. e dim. *p*

Più tranquillo
49 *p*

S. Like stars, through heaven's sea, Float - ing in har - mon - y, Beau - ty shall glide a - long,

A. Like stars, through heaven's sea, Float - ing in har - mon - y, Beau - ty shall glide a - long,

T. stars, through heaven's sea, Float - ing in har - mon - y, Beau - ty shall glide a - long,

B. *p* Like stars, through heaven's sea, Float - ing in har - mon - y, Beau - ty shall glide a - long,

Più tranquillo

55 *rall.* *cresc.* *f*

S. beau - ty shall glide a - long, Cir - - - cled by Song.

A. beau - ty shall glide a - long, Cir - - - cled by Song.

T. beau - ty shall glide a - long, Cir - - - cled by Song.

B. *mf cresc.* *f* beau - ty shall glide a - long, Cir - cled by Song.

rall. *cresc.* *f*



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