


'Something entirely new yet absolutely familiar':
the context for Vaughan Williams's East Anglian collections.

Caroline Davison

2

(1) Song by Mr Pottsher - labourer (?) about 70. Dec 4th 1903
at Ingrave near Benbow Essex

~~Perhaps our Breves~~ (it is a song by a labourer of the Ingrave area
~~Ways of the Waggon Train~~ ~~Perhaps our Breves~~)





XXVIII.

The Cherry Tree Carol.



* This sheet will be required for voices 4, 5, 6, 7, 8, 9, 10.

'I remember clearly my reaction to the tune of "The Cherry-tree Carol", which was more than simple admiration for a fine tune though I did not then naturally realise the implications involved in that sense of intimacy.'

'Musical Autobiography' in Hubert Foss *Ralph Vaughan Williams*
London: George & Harrap 1950

'My Aunt had been much bitten by the William Morris movement. She frescoed sunflowers on her walls and put bottled glass in her windows. One of the by-products of this movement was the cult of the Christmas Carol.'

'Let Us Remember' *English Dance & Song* 6/3 1942



Emily Massingberd 1878 The National Trust



- Commons, Open Spaces & Footpaths Preservation Society [1865]
- National Trust [1895]
- Gypsy Law Society [1889]
- Royal Society for the Protection of Birds [1889]
- Folk-Song Society [1898].



They say.
What say they?
Let them say.



'...he was born with a quite unusually sensitive impetuous temperament (which in childhood naturally was remarkably apparent ...)

VWL CJS1/12/2/10/3 March 3 1909 Letter from Lucy Broadwood to Cecil Sharp

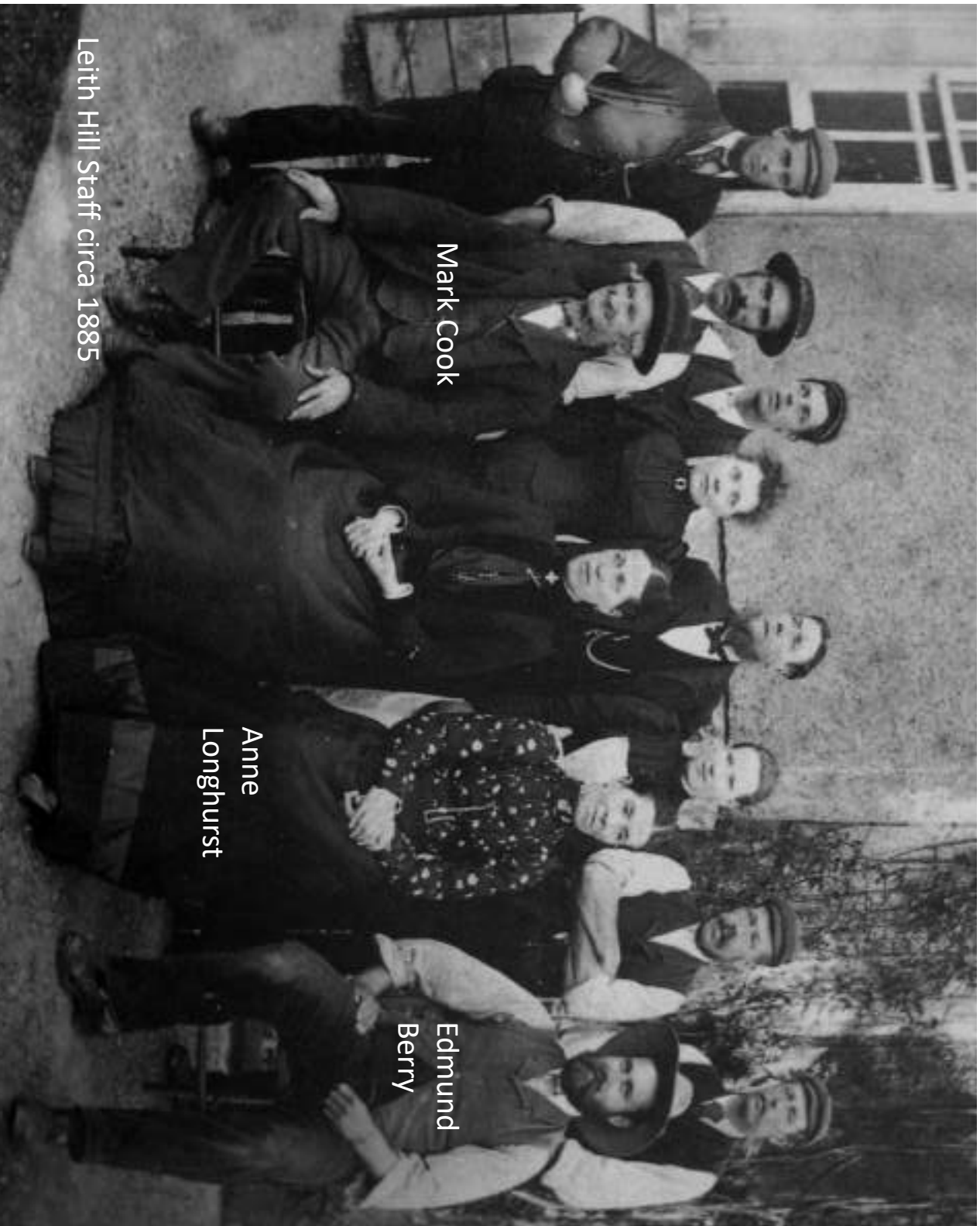
Dear Mr Brewster

I find myself quite a 'thankyou'
for years for I can't say
all I shd like to - But I remember
years ago at St Georges
Square I was v. raw how you
shewed me Purcell & Bach
& many things I did not know
& as to
Folksong - it was you who
introduced me to it.

Yours truly
R. B. Williams

'If I only just say "thankyou" it means that I can't say all I shd like to - But I remember years ago at St Georges Square when I was v. raw how you shewed me Purcell & Bach & many things I did not know & as to Folksong - it was you who 1st introduced me to it.'

3 Apr 1923
2185/LEB/1/202 Surrey History Centre, Woking



Leith Hill Staff circa 1885

Mark Cook

Anne
Longhurst

Edmund
Berry

ENGLISH COUNTY SONGS

WORDS AND MUSIC

COLLECTED AND EDITED BY

LUCY E. BROADWOOD

AND

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M.A. F.S.A.

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Mairies. J.A.F.M.
Attentive. J.A.
It fell out up - on one day, Rich' th' war - in he made a heart! And he in - til' all the thirick, And gin - try of the pool, He came and had him down and down, Ev'n down at Dreeve se' (1921)
And it fell out up - on one day, Poor La - st'ra he was so
He came and had him down and down, Ev'n down at Dreeve se' (1921)

'...this was what we had all been waiting for – something which we knew already – something which had always been with us if we had only known it.'
'Let Us Remember' *English Dance & Song* 6/3 1942 p27



- **7 January 1905**
- ‘The Red Barn’ (or ‘Murder of Maria Marten’). Two variants from Mr Whitby Tilney All Saints, Norfolk
- **8 October 1904**
- ‘Maria Marten’, Mr & Mrs Verrall, Monk’s Gate, Sussex
- **23 December 1904**
- ‘Maria Marten’, Mr Booker, Kingsfold, Surrey

<https://www.vwml.org/record/RVW1/2/8>

I Heard the Voice of Jesus Say

Horatius Beecher, 1846

KINGSFOLD C.M.D.
Traditional English melody
Arr. by Ralph Vaughan Williams, 1906

1. I heard the voice of Je - sus say, "Come un - to me and rest,
2. I heard the voice of Je - sus say, "Be - hold I free - ly give Light,
3. I heard the voice of Je - sus say, "I am this dark world's Light.

Lay down, O wea - ry one, lay down your head up - on my breast,"
The liv - ing wa - ter, thirst - y one, stoop down and drink, and be - lieve,"
Look un - to Me, thy mom shall rise, and all your day be bright."

I came to Je - sus as I was, wea - ry and worn and sad,
I looked to Je - sus, and I drank of that life - giv - ing stream,
I looked to Je - sus, and I found in Him my Star, my Sun, my

I found in Him a rest - ing place, and He has made me glad,
My thirst was quenched, my soul re - vived, and now I live in Him,
And in that light of light I'll walk, till trav' - ling days are done.

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‘...a lot of narrow minded people
refuse to use the tune if they think
it has **Sexular** (i.e. secular!)
associations’.
VWL3386

25.—COME ALL YE FAITHFUL CHRISTIANS.
(CHRISTMAS CAROL.)

Tune noted by Annie Webb.

SONG BY MRS. WHEELER (AGED ABOUT 70), CHARWOMAN,
AT WOBLEY, HEREFORDSHIRE, 1904.

Come all ye faith - ful Christ - i - ans, That dwell with - in this land, That
pass your time in ri - ol - ing, Re - mem - ber you are but man. Be
watch - ful of your lat - ter end, Be read - y when you're called, There's
man - y a chang - es in this world, Some ri - ses, and some falls.

Remember Job, the patient man,
The wise man of the East;
He was brought down to poverty,
His sorrows did increase.
He bore them all most patiently,
And never did repine,
And always trusted in the Lord,
And soon got rich again.

Come all ye worthy Christians,
That are so very poor,
Remember how poor Lazarus
Stood at the rich man's door,
A-begging for the crumbs of bread
That from his table fell;
The Scriptures doth inform us
He now in Heaven do dwell.

'Maria Marten'

Come all you thoughtless
young men, a warning take
by me
And think of my unhappy
fate to be hanged upon a
tree
My name is William Corder
to you I do declare
I courted Maria Marten most
beautiful and fair.

The image displays seven musical modes on a single treble clef staff, each represented by a sequence of notes. The modes are labeled as follows:

- C Ionian (Major scale)**: C, D, E, F, G, A, B, C
- D Dorian**: D, E, F, G, A, B, C, D
- E Phrygian**: E, F, G, A, B, C, D, E
- F Lydian**: F, G, A, B, C, D, E, F
- G Mixolydian**: G, A, B, C, D, E, F, G
- A Aeolian (Natural Minor scale)**: A, B, C, D, E, F, G, A
- B Locrian**: B, C, D, E, F, G, A, B

‘...berserk on the flat seventh and the sharp sixth and the mixolydian cadence.’

‘Let Us Remember’ *English Dance & Song* 6/3
1942

To Mrs Edward Fisher
Linden Lea*

Words by
W. BARNES



H. VAUGHAN WILLIAMS

Andante con moto

VOICE

PIANO

mp

mf

mf

With us the
Orpheus! Oh, in the
Ave de leur

wood - lands, flow' - y gl'a - del, By the oak tree's moss - y roots, The old - time
wood - lands, flow' - y gl'a - del, By the oak tree's moss - y roots, The old - time
que des fleurs par - je - ment, Au pied de cet - te meise - su, Les brins de -

grova beka, lin - ber sba - god, Now da qui - ve un - der foot! Aul beka du
grova beka, lin - ber sba - god, Now da qui - ve un - der foot! Aul beka du
- aul, da - ti - ave sba - god, Pre - sou - vent savassez pied au - La - beka, que -

‘I very much believe in the folk tune theory - by which I don't mean that modern composing is done by sandwiching an occasional national tune – not your own invention – between lumps of “2d the pound” stuff...’

VWL201 Letter to Ralph Wedgwood February 1898

‘If a composer can, by tapping the sources hidden in folk-song, make beautiful music, he will be disloyal to his art if he does not make full use of such an avenue of beauty.’

‘Musical Autobiography’ in Hubert Foss *Ralph Vaughan Williams*
London: George & Harrap 1950



MURDERER OR

MARIA MARTIN

BY

W. CORRIE R.

Come all you thoughtless young men, a warning take by me,
And think on my unhappy fate, to be hang'd upon a tree,
My name is William Corrie, to you I do declare,
I courted Maria Martin, most beautiful and fair.

I promised I would marry her upon a certain day,
Instead of that, I was renor'd, to take her life away,
I went thro' her father's house on the eighteenth day of May,
O come, my dear Maria, set) fix the wedding day.

If you'll meet me at the Red Barn, be sure as I have life,
I will take you to speech soon, and there make you my wife,
I straight went home and fetch'd my gun, my pikeaxe and spear,
I went into the Red Barn and there I dug her grave.

With heart so light, she brought no harm, to meet him she did go,
He murder'd her all in the barn, and laid her body low,
The horrid deed that he had don, she lay bleed'g in her gore,
Her bleed'g mangled body, he threw under the Red Barn door.

Now all things being silent they could not take no rest,
She appear'd in her mother's house, who would'd her at her breast,
For many a long month, or more, her mind being sorely oppress'd,
Neither night nor day she could not take no rest.

Her mother's mind being so disturb'd, she dream'd three nights or er,
Her daughter she lay murder'd, under the Red Barn door,
She sent her father to the barn, when up the ground he turn'd,
And there he saw his daughter mingled with the dust.

My trial is hard, I could not stand, most awful was the sight,
When her jaw bone was brought to proof, which plac'd my heart
His aged mother standing by, likewise his loving wife,
And with her gait her hair she tore, she waver'd could keep life.

After eating, my loving friends, my glass is almost run,
On Monday next, will be my trial, when I am to be hung,
All young men that do pass by, do pray look on me,
My sentence is pen, I dip at last, to the bar get open a 111111

'... I only believed in them vaguely, just as the layman believes in the facts of astronomy; my faith was not yet active.'

'English Folk Songs' *The Music Student* 4/6-11 (1912)

'... these great popular tunes were the property of all those who by nationality, friendship or analogous feeling found themselves in sympathy with them.'

Michael Holyoake, 'Towards a Folk Song Awakening: Vaughan Williams in Bourne-mouth 1902' *Ralph Vaughan Williams Society Journal* No. 46 October 2009

'For the student a folk tune may be worth preserving for its historical or archaeological interest - for the singer and dancer there is only one test - is it beautiful?'

English Dance and Song 5/6 (1941)



**‘...a psychical researcher who has actually seen
a ghost for I have been among the more primitive
people of England...’**

‘English Folk Songs’ The Music Student 4/6-11 (1912)

'Something entirely new yet absolutely familiar':
the context for Vaughan Williams's East Anglian collections.

Caroline Davison

(1) Song by Mr Pottsher - labourer (?) about 70. Dec 4th 1903
at Ingrave near Benbow Essex

Perhaps one of the ~~Wagnerian~~ *Wagnerian* songs
~~Wagner of the Wagnerian~~ *Wagnerian* songs
~~Wagner of the Wagnerian~~ *Wagnerian* songs

The image shows a handwritten musical score on a single staff. The notation is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The piece concludes with a final cadence consisting of a half note G4 and a quarter note A4. The handwriting is in ink and appears to be a working draft or a personal manuscript.