

Serenade to Music

Composed for and dedicated to Sir Henry J. Wood on the occasion of his Jubilee, in grateful recognition of his services to music, by R. Vaughan Williams.

This Serenade was performed for the first time on October 5, 1938, when the singers were: Isobel Baillie, Stiles Allen, Elsie Suddaby, Eva Turner, Margaret Balfour, Muriel Brunskill, Astra Desmond, Mary Jarred, Parry Jones, Heddle Nash, Frank Titterton, Walter Widdop, Norman Allin, Robert Easton, Roy Henderson, and Harold Williams.

For subsequent performances of this work, when the above singers (indicated by their initials in the score) may not be available, other singers will have to take their places. Four soloists will be sufficient, or all the solo parts may be sung in chorus. R.V.W.

The words from
SHAKESPEARE
(The Merchant of Venice
Act V, Scene I)

Music by
R. VAUGHAN WILLIAMS

Andantino $\text{♩} = 60$ Vn. Solo

pp sost.

Sample

A

A

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First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and arpeggiated figures, while the bass staff features a steady eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present in the middle of the system.

Second system of musical notation. The treble staff continues with arpeggiated figures, and the bass staff has a consistent eighth-note pattern. A tempo marking *Poco animato* is written above the treble staff towards the end of the system.

Third system of musical notation. The treble staff shows a melodic line with some grace notes, and the bass staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with a circled letter **B** above it. The bass staff has a steady eighth-note accompaniment. A dynamic marking of *pp* is written below the bass staff.

Fifth system of musical notation. The treble staff has a melodic line, and the bass staff continues with the eighth-note accompaniment. A tempo marking *rit. - in tempo* is written above the treble staff. A dynamic marking of *pp* is written below the bass staff.

TUTTI

SOPRANO S.A. I.B. *pp*

ES. ET. How sweet the moon - light sleeps up -

ALTO M.Br. M.J. *pp*

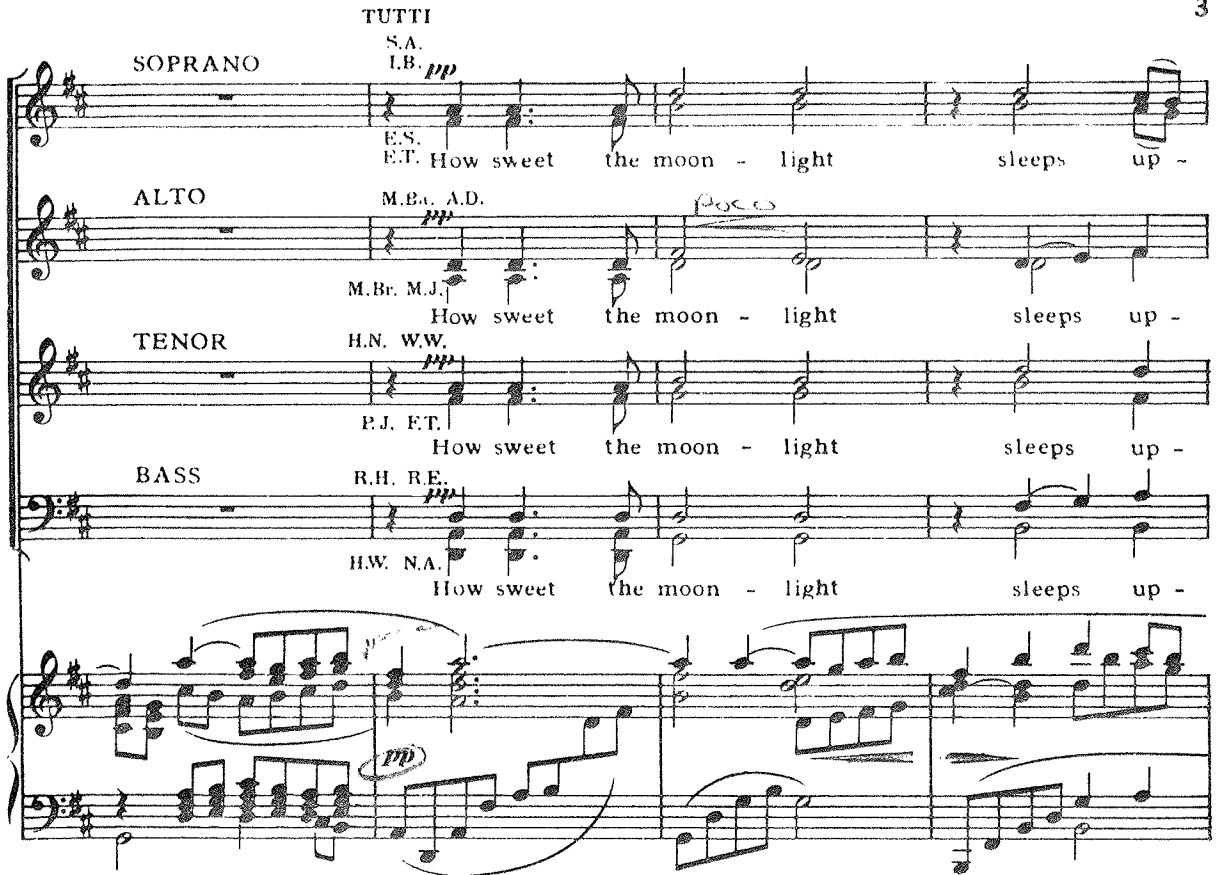
How sweet the moon - light sleeps up -

TENOR H.N. W.W. *pp*

P.J. ET. How sweet the moon - light sleeps up -

BASS R.H. RE. *pp*

H.W. N.A. How sweet the moon - light sleeps up -



(C)

-on this bank! Here will we sit and let the

-on this bank! Here will we sit and let the

-on this bank! Here will we sit and let the

-on this bank! Here will we sit and let the

(C)



Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sounds of mu - sic Creep in our ears:". The piano part features a continuous eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are: "Soft still - - - ness,". The piano part continues with the same eighth-note accompaniment. The score includes various performance markings such as *pp* (pianissimo) and *Soft*.

(D)

ppp and the night, _____

ppp and the night, _____

ppp - ness, and the night, _____

ppp - ness, and the night, _____

pp

Be - come the touch - es of sweet

M.Br. A.D.

Be - come the touch - es of M.Br. M.J. sweet

H.N. W.W.

Be - come the touch - es of P.J. F.T. sweet

R.E. R.H.

Be - come the touch - es of H.W. N.A. sweet

I.B. E.S. SOLO I.B.

SA. ET. har - mon - y. of sweet

har - mon - y.

har - mon - y.

har - mon - y.

V. Solo

(E)

har - mon - y.

L.H.

Poco animato

SOLO H.N.

Look how the floor of heaven Is thick in-

This system contains the first two measures of the SOLO H.N. section. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with octaves in the left hand. The key signature has one sharp (F#).

- laid with pa - tines of bright

This system contains the next two measures. The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with the same rhythmic pattern. A piano (pp) dynamic marking is present above the vocal line in the second measure. The key signature has one sharp (F#).

SOLO F.T.

(F)

gold: There's not the small - est

This system contains the first two measures of the SOLO F.T. section. The vocal line begins with a half note F#4, followed by a half note G4, and then a quarter note A4. The piano accompaniment continues with the same rhythmic pattern. The key signature changes to natural (F).

orb that thou be - holds't, But in his mo - tion like an

This system contains the next two measures. The vocal line continues with a half note B4, followed by a quarter note C5, and then a half note D5. The piano accompaniment continues with the same rhythmic pattern. The key signature has one sharp (F#).

SOLO W.W.

cresc.

an - gel sings, Still quir-ing — to the young-ey'd

the increase

cresc.

che - - - - ru - bins;

mf

TUTTI *half note*

S.A. ET. Such I.B. E.S. har - mon-y — is in im -

M.Ba. M.Br. Such A.D. M.J. har - mon-y — is in im -

H.N. W.W. Such P.J. F.T. har - mon-y — is in im -

R.H. R.E. Such H.W. N.A. har - mon-y — is in im -

G

G

mo - tal souls; —

mo - tal souls; —

mo - tal souls; —

mo - tal souls; —

The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having a long note followed by a rest. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

SOLO P.J. *p*

But whilst this mud - dy vest - ure

The second system begins with a solo voice part marked "SOLO P.J." and a piano accompaniment. The vocal part starts with a piano (*p*) dynamic and features a melodic line with some grace notes. The piano accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand.

of de - cay Doth gross - ly close it in —

The third system continues the solo voice part and piano accompaniment. The vocal part concludes with a long note. The piano accompaniment features a more complex rhythmic pattern in the left hand, including triplets, and continues with chords in the right hand.

(H) TUTTI *pp*

we can-not hear it.

pp

we can-not hear it.

TUTTI *pp*

we can-not hear it.

pp

we can-not hear it.

(H)

pp

mp Cresc.

(K) SOLO S.A.

Come, ho! and wake Di-an-a with a hymn:

p

p

With sweet-est touch-es pierce —

crusc. *fp*

— your mis-tress' ear, And draw her home with

crusc. *f*

Tempo Imo

mus - ic, with mus - ic. —

TUTTI *E.T.* And draw her home with mus - ic. —

A.D. M. Ba And draw her home with mus - ic. —

M.Br. M.J. And draw her home with mus - ic. —

P. J. W. W. And draw her home with mus - ic. —

H.N.F.T. And draw her home with mus - ic. —

R.E. R.H.O. And draw her home with mus - ic. —

H.W.N.A. And draw her home with mus - ic. —

Tempo Imo

f

dim. *p*

Andante con moto ♩ = 80

p SOLO E.S.

I am nev - er

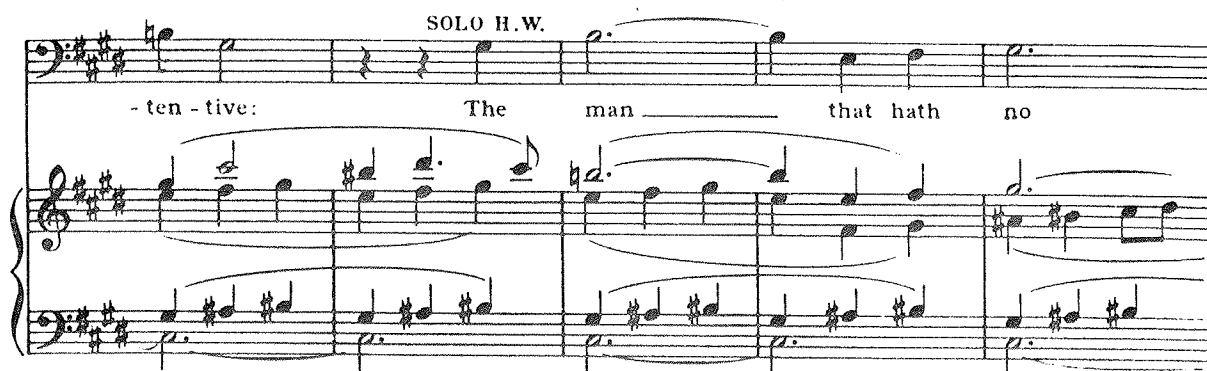
mer - ry when I hear ——— sweet mus -

SOLO R.E.

ic. The rea-son is, your spi-rits are at-

SOLO H.W.

- ten - tive: The man that hath no



①

mus - ic in him - self, Nor is not

SOLO R.H.



SOLO R.E.

mov'd with con cord of sweet sounds, Is



fit for trea-sons, stra-ta-gems and spoils;



(P)

SOLO N. A.

The mo-tions of his spi-rit are dull as night, —

And his af-fec-tions dark as E-re bus; —

TUTTI

Let no such man be trust-ed.

Let no such man be trust-ed.

Let no such man be trust-ed.

Let no such man be trust-ed.

Q *Tempo Imo (ma poco animato)*

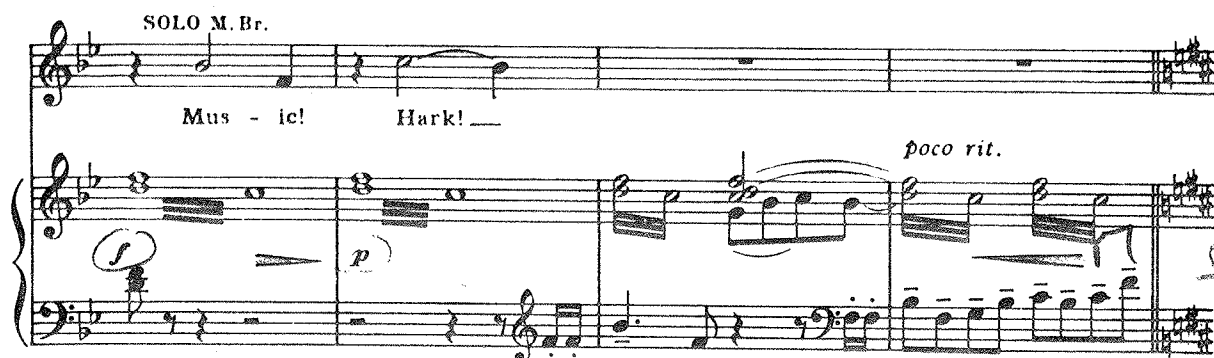


pp cresc.

SOLO M. Br.

Mus - ic! Hark! —

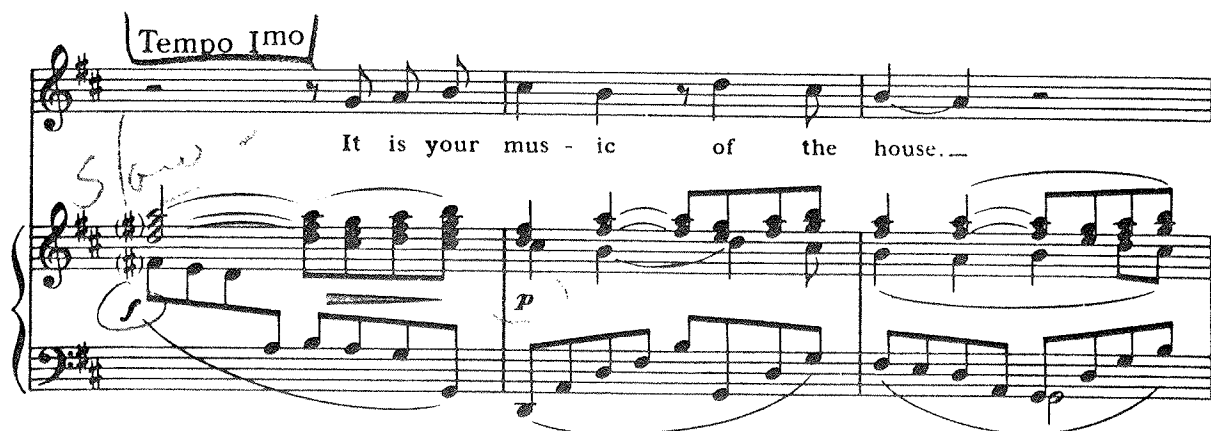
poco rit.



p

Tempo Imo

It is your mus - ic of the house. —



p

SOLO A.D.

Me - thinks it sounds much sweet - er than by



p

®
SOLO M.J.

day — Si — lence be —

- stows — that vir - tue — on it,

Poco animato SOLO E.T.
How ma - ny things by

sea son sea soned are

s To their right — praise and

true per - fec - tion!

(S) *p* SOLO M.Ba.
Peace, ho!

pp The moon sleeps —

with En - dy - mi - on And would not be a -

colla voce

- wak'd!

Vln. Solo

poco rit.

tempo

poco rit. cresc.

Tempo I

Andante

TUTTI **T** **I.B. SA.** **ppp**

E.S. E.T. **pp** Soft still -

Soft still -

Soft still -

ppp R.E. R.H.

Soft H.W. N.A. still -

Tempo I

pp

hold back

First system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: "- ness_ and the night_". The piano part consists of a right-hand melody and a left-hand accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system concludes with a double bar line.

Second system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: "Be - come the touch - es of sweet". The piano part continues with a right-hand melody and a left-hand accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The system concludes with a double bar line.

