

No. 4

WEDDING CHORUS

(See the Chariot at hand)

Words by
BEN JONSON

Music adapted from the Opera
'SIR JOHN IN LOVE'
by R. VAUGHAN WILLIAMS



4

Soprano (S.)
Alto (A.)
Tenor (T.)
Bass (B.)

The vocal parts begin with a piano dynamic (p). The lyrics are:

See the chariot at hand here of love where-in my la - dy

See the chariot at hand here of love where-in my la - dy

See_____ the chariot of love where-in my la - dy

See_____ where-in_____ my

The vocal parts consist of quarter notes and eighth notes, with some sustained notes. The piano part continues with eighth-note chords and sixteenth-note patterns.

s. ri - deth. Each that draws is a swan or a dove, and well the car Love

A. ri - deth. Each that draws is a swan or a dove, and well the car Love

T. ri - deth. Each is a swan or a dove, and well the car Love

B. la - dy ri - deth, and well the car Love

s. gui - deth; un - to her

A. gui - deth; As she goes all hearts do du - ty un -

T. gui - deth; un - to her

B. gui - deth; As she goes all hearts do du - ty un -

12

Soprano (S.) vocal line:

beau - ty; And en - a - moured do wish, so they might but en -

Alto (A.) vocal line:

to her beau - ty; And en - a - moured do wish, so they might but en -

Tenor (T.) vocal line:

beau - ty; And en - a - moured do wish, so they might but en -

Bass (B.) vocal line:

to her beau - ty; And en - a - moured do wish, so they might but en -

Piano accompaniment (bottom staff):

Harmonies in G minor, dynamic *f*.

15

Soprano (S.) vocal line:

-joy such a sight, That they still were to run by her side through

Alto (A.) vocal line:

-joy such a sight, That they still were to run through

Tenor (T.) vocal line:

-joy such a sight, That they still were to run through

Bass (B.) vocal line:

-joy such a sight, That they still were to run through

Piano accompaniment (bottom staff):

Harmonies in G major, dynamic *p*, then *cresc.*, then *p*.

S. *f*

swords, through seas whi - ther she would ride

A. *f*

swords, through seas whi - ther she would ride

T. *f*

swords, through seas whi - ther she would ride

B. *f*

swords, through seas whi - ther she would ride

f cantabile

S.

A. *p*

T.

B.

Do but look on her

dim.

p

24

S.

A. (8) eyes,— they do light — all that Love's world com-pri - - seth.

T. Do but look on her

B. Do but look on her

27

S. Do but look on her hair, it is bright as Love's star when it ri - - seth.

A.

T. eyes,— Do but look on her

B. eyes,— Do but look on her

30

Soprano (S.) vocal line:

Do but mark, — her fore-head's smoother than words —

Alto (A.) vocal line:

ppp
Do but mark her, do but

Tenor (T.) vocal line:

ppp
hair, Do but mark her, do but

Bass (B.) vocal line:

hair, Do but mark her, do but

Piano accompaniment (right hand):

Measures 1-3 show eighth-note chords in G minor. Measure 4 shows sixteenth-note chords in G minor.

33

Soprano (S.) vocal line:

— that soothe her; And from her arched brows such a grace sheds —

Alto (A.) vocal line:

mark her, —

Tenor (T.) vocal line:

mark her, —

Bass (B.) vocal line:

mark her, —

Piano accompaniment (right hand):

Measures 1-3 show eighth-note chords in G minor. Measures 4-5 show sixteenth-note chords in G minor.

Soprano (S.) vocal line with lyrics: "— it - self through the face, — as a - lone — there tri-umphs to the".

Alto (A.) vocal line with lyrics: "Do but mark her". Dynamic: ***ppp***.

Tenor (T.) vocal line with lyrics: "Do but mark her". Dynamic: ***ppp***.

Bass (B.) vocal line with lyrics: "Do but mark her". Dynamic: ***ppp***.

Piano accompaniment with eighth-note patterns.

Soprano (S.) vocal line with lyrics: "life, — All the gain, — all the".

Alto (A.) vocal line with lyrics: "All the gain, — all the good". Dynamic: ***p***.

Tenor (T.) vocal line with lyrics: "All the gain, — all the good". Dynamic: ***p***.

Bass (B.) vocal line with lyrics: "All the gain, — all the good". Dynamic: ***p***.

Piano accompaniment with eighth-note patterns.

43

43

cresc.

B

s. good _____ of the el - e- ments' strife. _____

A. of the el - - - e- ments' strife. _____

T. of the el - - - e- ments' strife. _____

B. of the el - - - e- ments' strife. _____

cresc.

cresc.

B

f p

47

S. Have you **C** *p*
A. Have you
T. Have you
B. Have you
Have you **C** *pp*

53

s. seen ____ but a bright li-ly grow be-fore rude hands have touched it? Have you

A. seen ____ but a bright li-ly grow be-fore rude hands have touched it? Have you

T. seen ____ but a bright li-ly grow be-fore rude hands have touched it? Have you

B. seen but a bright li - ly grow? Have you

56

s. marked ____ but the fall of the snow be-fore the soil hath smutched it?

A. marked ____ but the fall of the snow be-fore the soil hath smutched it? Have you

T. marked ____ but the fall of the snow be-fore the soil hath smutched it?

B. marked the snow be-fore the soil hath smutched it? Have you

59

Soprano (S.)

A. Alto (A.)

Tenor (T.)

Bass (B.)

Piano (P.)

Music score for "The Wolf and the Swan" featuring four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts sing in unison, while the piano provides harmonic support. The lyrics describe a scene where a swan's down is being used to make a beaver's coat.

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62

65

s. fire? Or have tast-ed the bag of the bee? O so

a. fire? Or have tast-ed the bag of the bee? O so

t. fire? Or have tast-ed the bag of the bee? O so

b. fire? Or have tast-ed the bag of the bee? O so

D

f

cresc. *3*

cresc. *3*

cresc. *3*

cresc. *3*

68

D

f

s. white, O so soft, O so sweet is

a. white, O so soft, O so sweet is

t. white, O so soft, O so sweet is

b. white, O so soft, O so sweet is

D

f cantabile

71

pp

s. she _____ O so white,

a. she _____ O so white,

t. she _____ O so white,

b. she _____ O so white,

p

pp

fz

75

pp

s. — O so soft, — O so

a. — O so soft, — O so

t. — O so soft, — O so

b. — O so soft, — O so

p

79

s. sweet is she! ***ppp***

A. sweet is she! ***ppp***

T. sweet is she! ***ppp***

B. sweet is she! ***ppp***

s. —

A. —

T. —

B. —