

3
OXFORD

JOHN RUTTER
**THE SPRIG
OF THYME**
A CYCLE OF FOLK-SONG SETTINGS
VOCAL SCORE



(3)

JOHN RUTTER

THE SPRIG
OF THYME

A CYCLE OF FOLK-SONG SETTINGS
FOR MIXED CHOIR WITH CHAMBER ENSEMBLE
(OR CHAMBER ORCHESTRA)

Property of
BYTOWN VOICES
Chorus

MUSIC DEPARTMENT

OXFORD
UNIVERSITY PRESS



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Instrumentation

Flute
Oboe
Clarinet in B flat and A
Bassoon
Harp
Violin 1
Violin 2
Viola
Cello
Bass

The string parts are intended for one player per part, but they can be doubled if the work is performed by chamber orchestra.

Instrumentation of the individual numbers is as follows:

Page

- | | |
|----|--|
| 1 | 1. The bold grenadier: fl, ob, cl, bsn, hp, 2 vln, vla, vc, cb |
| 5 | 2. The keel row: fl, ob, cl, bsn |
| 12 | 3. The willow tree: hp, 2 vln, vla, vc, cb |
| 16 | 4. The sprig of thyme: 2 vln, vla, vc |
| 19 | 5. Down by the sally gardens: cl, 2 vln, vla, vc, cb |
| 22 | 6. The cuckoo: hp |
| 29 | 7. I know where I'm going: ob, 2 vln, vla, vc |
| 32 | 8. Willow song: unaccompanied |
| 34 | 9. O can ye sew cushions?: fl, hp, 2 vln, vla, vc, cb |
| 37 | 10. The miller of Dee: ob, cl, bsn |
| 41 | 11. Afton water: fl, ob, hp, 2 vln, vla, vc, cb |

All performing material is available on hire from the publisher.

All eleven numbers from *The Sprig of Thyme* have been recorded by the Cambridge Singers and members of the City of London Sinfonia, directed by John Rutter, on the album *The Sprig of Thyme* (Collegium Records CD CSCD 517).

Duration: 35 minutes

Conductors may wish to select short groups of songs from *The Sprig of Thyme* for performance with specific instruments. For example, *The keel row* plus *The miller of Dee* requires only woodwind quartet; *The sprig of thyme* plus *I know where I'm going* requires oboe and string quartet; *The willow tree* plus *The cuckoo* requires harp and string quintet. *Willow song*, being unaccompanied, can be added to any selected group. (JR)

The sprig of thyme, *I know where I'm going*, and *O can ye sew cushions?* are also published together as *Three folk-songs for upper voices* (U167).

Down by the sally gardens and *The miller of Dee* are also published together as *Two folk-songs for male voices* (M23).

THE SPRIG OF THYME

arranged by
JOHN RUTTER

1. The bold grenadier

Allegretto ($\text{♩} = 104$)

English folk-song

The musical score consists of four systems of music. System 1 (measures 1-6) shows a piano reduction in 3/4 time with a key signature of three flats. System 2 (measures 7-12) shows soprano and alto parts with the instruction "SOPRANOS and ALTOS mp". The lyrics begin with "1. As I was a - walk - ing one morn - ing in". System 3 (measures 13-18) continues the piano reduction and soprano parts, with the lyrics "May, I — spied a young cou - ple a - mak - ing of hay... O—". System 4 (measures 19-24) shows piano reduction and soprano parts again, with the lyrics "one was a fair maid and her beau - ty shone clear, And the o - ther was a sol - dier, a". The score concludes with an asterisk (*) at the end of measure 24.

TENORS
and BASSES *mp*

A

poco cresc.

bold gren - a - dier.

2. 'Good morn-ing, good morn-ing, good

SOPRANOS
and ALTOS *mf*

32 *mf*

morn-ing,' said he: 'O_ where are you go - ing, my pret-ty la - dy?' 'I am go-ing a -

39 *mp*

walk - ing by the clear cry - stal stream, To see cool wa - ters glide and hear night-in - gales

p legato

B(S. and A.) *mf più animato*

45

sing.

3. O sol-dier, O_ sol-dier, will you mar - ry

cresc. *mf* *poco agitato*

52

TENORS
and BASSES *mf*

me? _____ 'Oh, no, my sweet la - dy, that ne-ver can be: _____

58

mp

For I've got a wife at home in my own coun - try; Two -

64

wives and the ar - my's too ma - ny for me.' _____

71

S. and A.
unis. **C** *p quasi lontano*

As I was a - walk - ing one morn - ing_ in May, I_ spied a young cou - ple a -

T. and B.
unis.

p quasi lontano

pp *l.h.*

** Ped.*

78

mak-ing of hay. O one was a fair maid and her beau - ty shone clear,-
hay. One fair beau - ty clear, And the
hay.

85

Hum
o - ther was a sol - dier, a bold gren - a - dier.

Ped.

rit.

2. The keel row

Northumbrian folk-song

Allegretto ($\text{♩} = 120$)

Musical score for the first system of 'The keel row'. The key signature is A major (three sharps). The time signature is 2/4. The tempo is Allegretto ($\text{♩} = 120$). The piano accompaniment starts with a forte dynamic (mf). The vocal part begins at measure 7 with a piano dynamic (mp). The vocal line consists of sustained notes and eighth-note chords.

Musical score for the second system of 'The keel row'. The key signature changes to G major (one sharp). The time signature is 2/4. The vocal part begins with a piano dynamic ($unis. mp$). The vocal line consists of eighth-note chords and sustained notes. The piano accompaniment provides harmonic support.

1. As I came thro' Sand-gate, thro' Sand-gate, thro' Sand-gate, As I came thro'

Musical score for the third system of 'The keel row'. The key signature changes to F# major (two sharps). The time signature is 2/4. The vocal part begins with a piano dynamic ($unis. mf$). The vocal line consists of eighth-note chords and sustained notes. The piano accompaniment provides harmonic support.

As I came thro' Sand-gate, thro' Sand-gate, thro' Sand-gate, As
Sand-gate I heard a las-sie sing. mf

Musical score for the fourth system of 'The keel row'. The key signature changes to D major (one sharp). The time signature is 2/4. The piano accompaniment starts with a forte dynamic (mf). The vocal line consists of sustained notes and eighth-note chords. The piano accompaniment provides harmonic support.

21

I came thro' Sand-gate I heard a las-sie sing:

'O weel may the keel row, the keel row, the

B

28

keel—row, O weel may the keel row that my—

lad-die's in.

O weel may the

O weel—

mf

34

keel row, the

keel row, the keel—row, O weel— may the keel row that my—

lad - die's

may the

D

40

in.

2. O who's like my John - ny, sae

47

leish, sae blith, sae bon - ny, He's fore - most of the mo - ny keel lads o' coal - y Tyne. O

53

who's like my John - ny, sae leish, sae blith, sae bon - ny, He's fore - most of the mo - ny keel
Who Fore - - - most o' the

E

S.1 and S.2 *mf* *leggiero*

S.1

lads o' coal - y Tyne. He'll set and row so tight - ly, or in the dance so spright - ly, He'll

S.2
A.

lads o' coal - y Tyne. He'll set and row so tight - ly, or in the dance so spright-ly,

T.

lads o' Tyne.

B.

lads o' Tyne.

S.

cut and shuf- fle sight - ly, 'tis true, were he not mine. He'll set and row so tight - ly, or

A.

He'll cut and shuf- fle sight - ly, 'tis true, were he not mine. He'll set so tight - ly, or

T.

He'll set and row so tight -

B.

3

71

in the dance so spright - ly, He'll cut and shuf - fle sight - ly, 'tis true, were he not
in the dance so spright - ly, He'll cut and shuf-fle sight - ly, 'tis true, were he not
-ly, or in the dance so spright - ly, He'll cut so sight - ly, 'tis true, were he not
He'll cut and shuf - fle sight - ly, 'tis true, were he not

F

76

mine.
mine.
mine.
mine.

82

SOPRANOS *mp grazioso*

3. He wears a blue bon - net, blue bon - net,blue bon - net, He

89

wears a blue bon - net, a dim - ple in his chin.
He wears a blue bon - net, blue

95

bon - net, blue bon - net, He wears— a blue bon - net, a dim - ple in his chin. And

101

weel may the keel row, the
weel may the keel row, the keel— row, O weel— may the keel row that

H

107

my_ lad - die's in. O weel_ may the keel row, the keel_ row, the keel_ row, O

dim.

f

I

113

weel_ may the keel_ row that_ my_

p

mf

p

121

lad - die's in.'

f

ff

p

ff

3. The willow tree

Andante ($\text{♩} = c. 76$)

English folk-song

VOICES

TENORS *mp*

1. O take me to your arms, love, for— keen doth the wind blow, O—

sim.

S.
A.

T.

TENORS
and BASSES
unis. mp

Hum

take me to your arms, love, for bit - ter is my deep woe. She hears me not, she

12

(*Hum*)

heeds me not, nor will she lis - ten - to me, While here I lie a - lone to

17

A

(Hum)

die be - neath the wil - low tree.

22

Ped.

29

B

2. My love hath wealth and beau - ty, rich - suit - ors at - tend her door, My love hath wealth and

unis.

mf

3

sim.

35

(mf) dolce

beau-ty, she slights me be-cause I'm poor. The rib-bon fair that bound her hair is

(mf) dolce

40

>mp

C

all that is left to me, While here I lie a lone to die be - neath the wil-low tree.

46

p

Hum

unis. p

3. I once had gold and sil - ver, I thought them with

mp

p

p.

p.

52

(Hum)

TENORS
only *mp*

- out_end, I ³ once had gold and sil-ver, I thought I had a true friend. My

D (TENORS)

57

wealth is lost, my friend is false, my love *hath he sto-len from me, While*

sim.

rall. al fine

61 *p*

here I lie a - lone_ to die be - neath the wil-low tree.

dim.

pp

Ped. *

pp

4. The sprig of thyme

(*sopranos only*)

Andante semplice ($\text{♩} = c. 56$)

Lincolnshire folk-song

VOICES

SOPRANOS

mp

3

1. Once I had a sprig— of— thyme. It pros - pered by

mp espress.

p

mf

night and by day——— Till a false young man came a - court - ing to me,

mf

mp

3

p

And he stole all this thyme a - way.

2. The gar-den-er was

p

3

mf

3

mp

2

22

stand-ing by: I bade him choose for me. He chose me the

29

lily and the vio-let and the pink But these I re-fused all three.

36

B

3. Thyme it is the pret-ti-est thing, And time it will grow on,

43

— And time it will bring all things to an end, And so does my

50

f [C]

time grow on. 4. It's ve - ry well_ drink - ing_ ale, And it's

mf

Poco meno mosso

56

mp

ve - ry well drink - ing wine: But it's far bet-ter sit-ting by a

mp

rit.

62

p

young man's side That ³ has won this heart of mine.

p

5. Down by the sally gardens

(tenors and basses)

Words by W. B. YEATS

Irish traditional melody

Andante espressivo ($\text{♩} = 72$)

VOICES

p dolce espress.

TENORS
and BASSES
unis.

p dolce e molto legato

1. Down by the sal - ly gar - dens My_ love and_ I did

10

meet. She passed the sal - ly gar - dens With lit - tle snow - white feet. She

15

bid me_ take love ea - sy, As the leaves grow on_ the_ tree. But I be-ing young and

20

fool - ish, With her did_ not a -gree.

25

2. In a field_ by the_ ri - - ver My_ love and_ I did

29

stand._ And on my_ lean - ing_ shoul - der She_ placed her_ snow - white

33

hand. She bid me take life ea - sy, As the grass grows on the

37

weirs. But I was young and fool - ish, And now am full of

poco rit.

a tempo

rall.

41

pp

tears.

6. The cuckoo

English folk-song

Moderato ($\text{♩} = \text{c. } 104$)

1st SOPRANOS
or SOLO *mp*

VOICES

1. O the cuc - koo she's a

6

pretty bird, she sing - eth as she flies; She bring - eth good ti - dings, she tell - eth no -

12

lies. She suck - eth white flow - ers, for to keep her voice clear; And the more she sing - eth

24

A musical score for four voices. The top voice (Soprano) has lyrics: "I was a - walk - ing and a - talk - ing one_ day, I met my own true love, as_". The other three voices provide harmonic support. The music consists of four staves of music with various notes and rests.

30

cresc. **B**

mf

he came that way. O to meet him was a plea - sure, tho' the court - ing was a

mp Aw

Aw

mp Aw

B

35

woe, For I found him false - heart - ed, he would kiss me and go.

Tempo rubato

rit.

a tempo

C

40

SOPRANOS 1 and 2 *p legato*

ALTOS

3. I wish I were a
3. I were a

p legato

Tempo rubato

rit.

a tempo

C

f

dim.

p

46

scho-lar *p* and could han-dle the pen, I would write to my lov-er and to all rov-ing scho-lar

mp

52

I would tell them of the grief and woe that at-tend on their
men. *mf* I would tell, that at-tend on their men.
cresc.

I would tell of grief and of all their-
men. *mf* I would tell of grief and of all their-

cresc.

56

f — *mf*

lies, — I would wish them have pi - ty on the flow - er when it

f — *mf*

dim.

60

mp *dim.*

pp

D

dies.

dies, — when it dies.

mp *dim.*

pp

D

dies.

D

p

pp

64

1st SOPRANOS
or SOLO

p *lontano*

O the cuc - - koo she's a pret - ty bird, she —

p

67

sing - eth as she flies; She

70

bring - eth good ti - dings, she tell - eth no

73

1st and 2nd SOPRANOS *p*

lies. *Mm*

p *dim.*

Ah

p *dim.*

Ah

76

dim.

pp

Mm

rall.

78

pp

dim. a niente

rall.

dim. a niente

7. I know where I'm going

(sopranos only)

Irish folk-song

Andante espressivo ($\text{♩} = c. 56$)

VOICES

A SOPRANOS

9 *mp*

1. I know where I'm go-ing,— And I know who's going with me, I know who I

B

mp più animato

love But the dear knows who I'll mar-ry!

2. I have stock-ings of silk,

21

Shoes of fine green lea-ther, Combs to buck-le my hair, And a ring for ev - 'ry fin - ger.

27

C

3. Some say he's black,

36

mp

But I say he's bon-ny, The fair-est of them all My hand-some,win-some

43

D

pp

John-ny.

4. Fea - ther beds are

50

soft, And paint-ed rooms are bon-ny, But I would leave them all— To go with my love

56

John-ny. I know where I'm go-ing,— And

Meno mosso

I know who's going with me, I know who I love— But the dear knows who I'll mar-ry.

8. Willow song

(A poor soul sat sighing)

16th-century melody and words

Andante con moto ($\text{♩} = c. 92$)

SOPRANOS

SOPRANO ALTO

1. A poor soul sat sigh - ing by a sy - ca-more tree, Sing wil - low, wil - low,

TENOR BASS

SOPRANOS
and ALTOS

SOPRANOS

wil-low! With his hand in his bo-som and his head up-on his knee. Wil - - -

O wil-low, wil-low, wil-low,

12

- low, O wil - - - low my gar - land shall be. Sing all a green
wil - low, O wil - low, wil - low, wil - low my gar - land shall be.

18

wil - low, wil - low, wil - low wil - low, Ah me! the green wil - low my gar - land must be.

25

p

(p)

wil - low! —

Mm

Sing wil - low, wil-low, wil-low!

—

2. He sighed in his sing-ing and made a great moan,

I am

mp

p

Mm

wil - low!

p

wil - low!

Mm _____ O wil-low, wil-low, wil-low, wil-low, O
Mm _____ O wil - - - low, wil-low, O
dead to all pleasure, my true love is gone! O wil-low, wil-low, wil-low, wil-low, O
Mm _____ dim. mp. p. O wil - - - - low, O

A musical score for two voices, soprano and basso continuo, in common time and G major. The soprano part begins with a melodic line featuring eighth-note patterns and rests. The lyrics 'wil - low, wil-low, wil-low,' are followed by 'Ah me! the green wil - low my gar - land must be.' The basso continuo part provides harmonic support with sustained notes and rhythmic patterns. The score includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and various slurs and grace notes.

9. O can ye sew cushions?

(sopranos and altos)

Scottish folk-song

Gently ($\text{♩} = \text{c. } 92$)

VOICES

8

SOPRANOS and ALTOS **p** dolce

1. O can ye sew cu - shions, Or can ye sew

Ped. *

16

A

sheets, Or can ye— sing ba - la - loo— When the bairn greets? And hee and baw bird - ie, and

23

hee and baw lamb, And hee and baw bird-ie, my bon-ny wee lamb.

31 **B**

2. I placed- my cra-dle On yon hol-ly top, And ay as the-

38 **p**

wind blew My cra - dle did rock. And hush - a-baw bird-ie, and ba - li-lee

44

loo, And hee and baw bird-ie, my bon-ny wee doo.

52

C

espress.

Ped. *

60

pp molto dolce

And hee and baw bird - ie, and hee and baw lamb, And hee and baw

67

rit.

bird - ie, my bon - ny—— wee lamb.

Ped. *

10. The miller of Dee

(tenors and basses)

English traditional song

Allegretto giocoso ($\text{♩} = c. 72$)

TENORS
and BASSES
unis.

mf poco marcato

VOICES

1. There was a jol - ly mill - er once, Lived

on the Riv - er Dee. He danced and sang from morn till night, No lark more blithe than

17

A

care for no-bo-dy, no, not I, If no-bo-dy cares for me.

f

mf

22

mf

2. I

mp

mf

mp

26

love my mill, she is to me Both pa-rent, child and wife.

I

30

would not change my sta-tion for An-o-ther one in life.

Then

B

34

push, push, push the bowl, my boys, And pass it round to me; The

C

38

lon - ger we sit here and drink, The mer - ri - er we shall be.'

TENORS

43

3. Then like the mill - er bold and free Let

BASSES

3. Then like the mill - er bold and free Let

sf — *mf*

48

us re - joice and sing. The days of youth were made for glee, And

us re - joice and sing. The days of youth were made for glee, And time is on the

53

D unis.

time is on the wing. This song shall pass A-round this jo - vial
wing. This song shall pass from me to thee A-round this jo - vial

Largamente

rall.

58

cresc.

ring: Let heart and voice_and all a-gree To sing 'Long live the King!'

cresc.

ff

ring: Let heart and voice_and all a-gree To sing 'Long live the King!'

cresc.

ff

11. Afton water

Scottish folk-song

Andante con moto ($\text{♩} = 84$)

S. A. Treble clef, 3/4 time, key signature 5 flats. Measures 1-2: Soprano A: rest, rest, dynamic **p**, *legato*, melodic line with grace notes; Tenor B: eighth-note chords, dynamic **p**, *Ah*, eighth-note chords, dynamic **mp**, *Ah*.

Andante con moto ($\text{♩} = 84$)

Soprano: sixteenth-note chords, dynamic **p**, *legato sempre*. Tenor: eighth-note chords, dynamic **p**, *con Ped.*

Soprano: eighth-note chords, dynamic **mp**, *Ah*, dynamic **dim.**, dynamic **p**. Tenor: eighth-note chords, dynamic **dim.**, dynamic **p**, *Ah*. SOPRANOS: eighth-note chords. Text: "1. Flow gen - tly, sweet".

A musical score page featuring a treble clef staff with a key signature of five flats. The music consists of a single melodic line with various note heads and stems. The page number '13' is located in the top left corner. Below the staff, lyrics are written in a cursive font: 'Af - ton, a - mong thy green braes,- Flow gen - tly, I'll_ sing thee a__ song in_ thy_'. The lyrics continue on the next page.

25 (8) Af - ton, dis - turb not_ her__ dream.

A

A

30 *p*

TENORS and BASSES unis. *mp*

Aw — *Aw* —

2. How loft - y, sweet Af - ton, thy- neigh-bour-ing_ hills,_ Far marked with the.

dim. *p*

sim.

36 *mp*

There dai - ly_ I_ wan - der as dawn ri - ses_

cours-es of_ clear wind-ing_ rills.

42 *p*

high,- My flocks and my_ Ma - ry's sweet cot in_ my_ eye._____

p

mp

B*p dolce e legato*

3. How_ plea - sant thy_ banks and_ green val - leys be - low,___ Where

*p dolce e legato***B***pp*

wild_ in_ the_ wood - lands the_ prim - ro - ses_ blow!_ There oft as_ mild

eve-ning creeps o - ver_ the_ lea,_ The_ sweet scent- ed_ birk shades my_ Ma - ry_ and_

59

65

me.

pp *p dolce*

con Ped.

71 *unis. pp* C

4. Flow gen - tly, sweet Af - ton, a - mong thy green braes,— Flow

unis.

pp C

Ped. *

76 gen - tly, sweet- ri - ver, the_ theme of_ my_ lays.— My_ Ma - ry's_ a -

rit.

81

- sleep by thy mur - mur - ing stream, Flow gen - tly, sweet Af - ton, dis - turb not her -

pp

rit.

82

(pp)

a tempo

rall.

87

dream.

Mm _____

p

pp

a tempo

rall.

Ped.

*

The Sprig of Thyme is a charming cycle of English, Scottish, and Irish folk-songs arranged for mixed choir. The collection includes songs in a variety of styles and genres, from the well-known ballads ‘Down by the sally gardens’ and ‘The willow tree’ to the lively ‘The keel row’ and ‘The miller of Dee’. The songs can be performed in short groups rather than as a whole cycle, and some are scored for male or female voices only. Accompaniment is available for either chamber orchestra or chamber ensemble.



John Rutter was born in London in 1945 and studied music at Clare College, Cambridge. His compositions embrace choral, orchestral, and instrumental music, and he has edited or co-edited various choral anthologies including four *Carols for Choirs* volumes with Sir David Willcocks and the *Oxford Choral Classics* series. From 1975 to 1979 he was Director of Music at Clare College, and in 1981 he formed his own choir, the Cambridge Singers. He now divides his time between composition and conducting and is sought after as a guest conductor for the world’s leading choirs and orchestras. John Rutter’s music has been widely recorded and is available on many record labels including Universal, Naxos, and Hyperion. The Cambridge Singers have recorded many of his works on the Collegium Records label. John Rutter was awarded a CBE in the 2007 New Year’s Honours List, in recognition of his outstanding services to music.

‘The most successful and well-known composer of choral music in recent British history’
BBC Music Magazine

OTHER CHORAL WORKS BY JOHN RUTTER AVAILABLE FROM OXFORD UNIVERSITY PRESS:

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Requiem
When Icicles Hang
Winchester Te Deum

For more details about John Rutter and his music, please contact Oxford University Press, Music Department.

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