



The Black Monk

Welsh Folk Song

Rutland Boughton

(1878–1960)

Rutland Boughton (1878-1960) was the son of a grocer of Aylesbury, Buckinghamshire. He showed exceptional talent at an early age and studied briefly at the Royal College of Music. Finances caused him to abandon the RCM after only one year. Although he was substantially self-taught, he had opportunity to study with Charles Villiers Stanford and Walford Davies. He was good friends with Gustav Holst, Granville Bantock, Edward Elgar, Thomas Beecham and George Bernard Shaw. Boughton's output included three symphonies, several concertos, part-songs, songs, and chamber music but he is primarily known as a composer of opera and the principal English advocate of the theories of music drama expounded by Richard Wagner. Boughton set out to create a new form of opera he called "choral drama". He was enamored with Arthurian legends and created an "Arthurian Cycle" of operas. He had planned a fourteen-day cycle of dramas on the life of Christ in which the story would be enacted on a small stage in the middle of an orchestra while soloists and the chorus would comment on the action. However, it never developed. His *Bethlehem* (1915) is based on the Coventry Nativity Play and notable for its choral arrangements of traditional Christmas carols. That work became very popular with choral societies worldwide. Arthurian legends, narrative folk-tales or folk songs were often the basis for his part-songs. Some were titled "Choral Variations," especially those with texts in strophic form. As a result, some of them are a little longer than the norm for the genre.

The black monk

Y mynach du

Welsh by Ceiriog Hughes (1832-1887)

English translation by Rev. D. Adams

The background story of this Welsh poem is described in “Stories of Famous Songs” (1901) by S. J. Adair FitzGerald: “Griffith ap Cynan for a period of twelve years was kept in captivity in the City of Chester. In 1092 he was rescued by Kenvrig Heer, who deceived his keepers, though loaded with chains, over the Dee into Wales.”

[The Black Monks are monastics of the Order of Saint Benedict (Ordo Sancti Benedicti), named after the color of the habit.]

The sad black monk of Chester old,
When loud the bells of the city tolled
He walked on the walls with drooping head,
And with himself communing, said:
Oh, how long in fetters strong
Will be kept our sovereign dear,
In our prison old and drear,
Night and day their chimes to hear.
It peals, the bells of liberty,
That freedom long and strong may stand,
Through Wales, O God, command.

But now, how changed our land and times
Since the monk last heard these holy chimes,
On the banks of Dee still hear today,
And till the end will hear away,
These sacred bells will toll out their lay,
From the walls their peals you hail,
As joining with the wind they wail,
Night and day they ring away,
Now none for prisoned King bewails,
But glad as lark that sunrise hails,
For free today is Wales.

The Black Monk

arr. Rutland Boughton

Comodo ♩ = 116

S
Ding dong, ding dong ding dong, ding dong,

A
mf*
The

T
Ding dong, ding_ dong, ding_ dong, ding_ dong,

B
Ding † dong, ding dong, ding dong, ding dong,

Detailed description: This system contains the first four staves of the musical score. The Soprano (S) staff has a treble clef and a key signature of two flats (B-flat and E-flat). The Alto (A) staff has a treble clef and the same key signature. The Tenor (T) staff has a treble clef with an octave 8 below the staff and the same key signature. The Bass (B) staff has a bass clef and the same key signature. The music is in 4/4 time. The Soprano part begins with a rest for two measures, then sings 'Ding dong, ding dong ding dong, ding dong,' with dynamics *f* and *pp*. The Alto part has a rest for two measures, then a whole note 'The' with dynamics *mf* and an asterisk. The Tenor part begins with a rest for two measures, then sings 'Ding dong, ding_ dong, ding_ dong, ding_ dong,' with dynamics *f* and *pp*. The Bass part has a rest for two measures, then sings 'Ding † dong, ding dong, ding dong, ding dong,' with dynamics *f* and *pp*.

S
ding dong, ding dong, ding dong, ding, When loud the bells of the ci - ty toll'd

A
sad black monk of Ches - ter old, When loud the bells of the ci - ty toll'd

T
ding dong, ding dong, ding dong, ding, When loud the bells of the ci - ty toll'd

B
ding, When loud the bells of the ci - ty

Detailed description: This system contains the next four staves of the musical score. The Soprano (S) staff continues with 'ding dong, ding dong, ding dong, ding, When loud the bells of the ci - ty toll'd'. The Alto (A) staff continues with 'sad black monk of Ches - ter old, When loud the bells of the ci - ty toll'd'. The Tenor (T) staff continues with 'ding dong, ding dong, ding dong, ding, When loud the bells of the ci - ty toll'd'. The Bass (B) staff continues with 'ding, When loud the bells of the ci - ty'. The music continues in 4/4 time with the same key signature.

† Sustain the bell-notes on the final nasal: *ng*

* Tune in Alto part



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9

S *f* Ding dong, ding dong, ding dong, *pp* dong, *pp* dong,

A *f* Ding dong, ding, *mf* dong, ding, He walked on the walls with droop - ing head,

T *f* Ding dong, ding dong, ding - dong, *pp* ding, ding, ding,

B *f* toll'd, Ding dong, ding dong, *pp* ding dong, ding dong,

13

S — dong, On the walls with droop - ing head, *rit.*

A walked on the walls with droop - ing head, *rit.* And with him - self com -

T — ding, On the walls with droop - ing *rit.*

B ding dong, ding, On the walls he walked, *rit.*

16

S *mf* *a tempo* Ding, ding, ding, ding, ding, ding, ding, ding, *p* ding, ding, ding, ding, ding, ding, ding, *sostenuto* dong, Oh, how

A *a tempo* mu - ning, said: *p* Ding - dong, ding dong, *sostenuto*

T *a tempo* *mf* head, Dong, dong, *p* dong, dong, dong, dong, *sostenuto* Oh, how

B *a tempo* *mf* Dong, Dong, dong, *p* dong, dong, dong, dong, *sostenuto*

mf Dong,

The Black Monk

19

S long in fet - ters strong Will be kept our sov - 'reign dear, In our

A *sostenuto* Oh, how long Will be kept our sov - 'reign dear, In our

T long in fet - ters strong Will be kept our sov - 'reign dear, In our

B *sostenuto* Oh, how long Will be kept our sov'reign dear, In our

23

S pris - on cold and drear, Night and day

A pris - on old and drear, Night and day their chimes

T pris - on old and drear, Night and day their chimes

B pris - on old and drear, Night and day their

27

S their chimes to hear. Ding dong, ding dong, ding dong,

A to hear. Ding dong, ding dong, ding dong,

T to hear. Ding dong, ding dong, ding dong,

B *mf* chimes to hear. *pp* Ding dong, *f* ding dong, *p* ding, *mf* * It

* Tune in Bass part

The Black Monk

31

S The knell of lib - er - ty, That free - dom

A ding dong, That free - dom

T ding, It peals, the bells of lib - er - ty, That free -

B peals the knell of lib - er - ty, That free - dom long and

cresc.

34

S long may stand, O God, com - mand.

A long may stand, O God, com - mand.

T - dom may stand, O God, com - mand.

B strong may stand, Thro' Wales, O God, com - mand. Ding dong, ding dong,

ff

Comodo ♩ = 116

39

S Ding dong, ding dong, ding dong, ding dong, ding dong, ding dong,

A But now, how chang'd our

T Ding dong, ding dong, ding dong, ding dong, ding dong, ding dong,

B ding dong, ding dong, ding dong,

pp

mf

f

pp

The Black Monk

42

S ding dong, ding, Ring day by day those ho - ly chimes, —

A land and times Since the monk last heard these ho - ly chimes, —

T ding dong, ding, Ring day br day these ho - ly chimes, —

B ding dong, ding dong, ding dong, How

45

S Ding dong, ding dong, ding dong, ding, —

A Ding dong, ding dong, ding, The banks of Dee still

T Ding dong, ding dong, ding dong, ding —

B chang'd our land and times, Ding dong,

pp *mf* *pp* *pp*

48

S — ding, ding, On the banks of Dee al - way,

A hear to - day, And till the end will hear al - way, These sa - cred bells —

T — dong, dong, These sa - cred bells will

B ding dong, ding dong, ding dong, sa - cred chimes, —

rit. *rit.* *rit.* *rit.*

The Black Monk

52 *a tempo*
mf
 S ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding,
a tempo
 A toll out their lay, Ding —
a tempo *mf* >
 T toll, Dong, dong, dong, dong,
a tempo
 B Dong, Dong, dong, dong, dong, dong,
 Dong. dong.

54 *p*
 S ding, — From the walls their peals you hail, As — *dim.*
p *sostenuto*
 A dong, — ding — dong, walls their peals you hail, As *dim.*
p *sostenuto*
 T dong, From the walls their peals you hail, As — *dim.*
 dong, *p* *sostenuto*
 B Their peals you hail, As *dim.*

57 *pp*
 S join - - - ing with the wind they wail, —
pp
 A join - - - ing with the wind they wail, —
pp
 T join - - - ing with the wind they wail, —
pp
 B join - - - ing with the wind they wail, —

The Black Monk

61

S Night and day they ring a - way, Ding dong,

A Night and day they sing a - way. Ding dong,

T Night and day they ring a - way, Ding dong,

B Night and day they ring a - way. Ding dong,

65

S ding dong, ding dong, Now none for pris - on'd King be -

A ding dong, ding dong, ding dong,

T ding dong, ding, Now none for pris - on'd King be - wails, But

B ding dong, ding, Now none for pris - on'd King be - wails, But

68

S wails, For free to - day is Wales,

A But glad as lark and free to - day is Wales,

T glad as lark, For free is Wales,

B glad as lark that sun - rise hails, For free to - day is

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