



# Rhosymedre

(From *Three Preludes*)

RALPH VAUGHAN WILLIAMS

Arranged by DOUGLAS E. WAGNER (ASCAP)

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## INSTRUMENTATION

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- 1 Conductor
  - 8 1st Violin
  - 8 2nd Violin
  - 5 3rd Violin (Viola T.C.)
  - 5 Viola
  - 5 Cello
  - 5 String Bass
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## PROGRAM NOTES

Rarely does a work of such exceptional beauty leave such a lasting impression on the classical music world, as has been the case for close to nine decades with Vaughan Williams' *Rhosymedre*, No. 2 of his *Three Preludes* for organ. The title refers to a quaint village in NE Wales where John David Edwards (1805–1885), the writer of the original hymn tune, lived and worked for some time. After a brief introduction, the melody is presented twice; once by violas and cellos combined and followed closely by first violins. In chorale prelude form, the theme wends its way through enveloping eighth note figures and a delicately designed bass line. Although scored with younger players in mind, this arrangement preserves all of the harmonic nuances and breathless emotion of RVW's original.

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# Rhosymedre

(From *Three Preludes*)

CONDUCTOR SCORE

Duration - 5:10

Ralph Vaughan Williams (1872-1958)

Arranged by Douglas E. Wagner (ASCAP)

Andantino (♩ = 84)

**Violins**

**Viola (Violin III)**

**Cello**

**String Bass**

*mf* *legato*

*mf* *legato*

*mf* *legato*

*mf* *legato*

*mf* *legato*

1 2 3

**Vlns.**

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

4 5 6 7

8

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

8 9 10 11

This block contains the first system of musical notation, covering measures 8 through 11. It features five staves: Violins I, Violins II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). Measure 8 begins with a boxed number '8'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Dynamic markings include accents (V) above notes in measures 10 and 11. A large red watermark is overlaid diagonally across the page.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

12 13 14 15 16

This block contains the second system of musical notation, covering measures 12 through 16. It features the same five staves as the first system. The notation continues with various rhythmic patterns and rests. Dynamic markings include accents (V) and a forte (*f*) marking in measures 15 and 16. A large red watermark is overlaid diagonally across the page.

17

Vlns. I *mp*

Vlns. II *mp*

Vla. (Vln. III)

Cello

Str. Bass *mp*

17 18 19 20

Detailed description: This system of musical notation covers measures 17 through 20. It features five staves: Violins I, Violins II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). Measures 17 and 18 are marked with a piano dynamic of *mp*. Measure 19 includes a breath mark (V) above the staff. Measure 20 includes a breath mark (V) above the staff and a dynamic marking of *mp* below the staff.

Vlns. I

Vlns. II

Vla. (Vln. III) *mp* *f*

Cello

Str. Bass

21 22 23 24

Detailed description: This system of musical notation covers measures 21 through 24. It features five staves: Violins I, Violins II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). Measure 21 includes a breath mark (V) above the staff. Measure 22 includes a breath mark (V) above the staff. Measure 23 includes a breath mark (V) above the staff and a dynamic marking of *mp* below the staff. Measure 24 includes a breath mark (V) above the staff and a dynamic marking of *f* below the staff.

25

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

25 26 27 28 29

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

30 31 32 33 34

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

35 36 37 38 39

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

40 41 42 43 44

49

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*mf*

*mf*

*mp*

*mp*

*mp*

45 46 47 48 49

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

50 51 52 53 54

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

55 56 57 58 59

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

60 61 62 63 64

*mp*



65

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

65 66 67 68 69

75

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

70 71 72 73 74 75

79

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

76 77 78 79 80

85

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

81 82 83 84 85

89

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

86 87 88 89 90

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

91 92 93 94 95

96

V

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

96 97 98 99 100

103

rit.

V

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

101 102 103 104 105

*mp*

*mp*

*mp*

*mp*

*mp*