

IV Jane Scroop (Her Lament for Philip Sparrow)

ROMANZA

For Mezzo-Soprano (or Contralto) Solo
Chorus of Women's Voices and Orchestra

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Lento doloroso $\text{♩} = 56$

PIANOFORTE

p

Cello Solo

SOLO

1

Who is

ALTOS

pp

Pla - ce - bo!

1

pp

fp

there, _____ who?

pp

Di - lex - i!

2 Largamente

Dame Mar - ger - y? —

pp

2 Largamente

Fa, Re,

Tempo

Wherefore and why, why?

pp

Mi, Mi.

Tempo

For the

SOP.

ALTO

soul of Phil - ip Spar-row That was late slain at Car-row A-mong the

3 *pp*

For that sweet soul's sake, ——— And for all —

pp

Nuns Black. ———

— spar-rows' souls Set in our bead-rolls. ———

p

cantabile

Solo Strgs.

f dim.

SOLO

4

When I re-mem-ber a-gain — How my Phil-ip was slain,

pp

— Nev - er half the pain — Was be - tween you twain, — Py - ra - mus

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "— Nev - er half the pain — Was be - tween you twain, — Py - ra - mus". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

and This - be, As then be - fell to me: _____ I

SOP. *pp*

ALTO *pp*

The second system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics: "and This - be, As then be - fell to me: _____ I". Below the vocal line are two staves for Soprano (SOP.) and Alto (ALTO), both with rests and a *pp* dynamic marking. The piano accompaniment continues with a similar texture, including a triplet of eighth notes in the bass line.

5 wept and I wailed, The tears down - hailed, — But no -

wept _____ The tears _____ But no - thing it a - vailed —

5 *cresc.* *pp*

The third system begins with a boxed number '5' in the vocal line. The lyrics are: "wept and I wailed, The tears down - hailed, — But no -". The piano accompaniment features a *cresc.* (crescendo) marking. The system continues with another vocal line: "wept _____ The tears _____ But no - thing it a - vailed —". Below this are two staves for Soprano and Alto, both with rests and a *pp* dynamic marking. The piano accompaniment continues with a similar texture, including a triplet of eighth notes in the bass line.

thing it a - vailed To call Phil - ip a - gain, _____ Whom

To call Phil - ip a - gain, _____ Whom

To call Phil - ip a - gain, Whom

Gib, our cat, hath slain. _____

Gib, our cat, hath slain. _____

SOP.
Ven - geance I ask and cry, Byway of ex - cla - ma - tion On all the

ALTO

whole nation Of cat-tés wild and tame: God send them sor-row and shame!

7 CONTRALTO SOLO
pp parlando *p semplice*

That cat spec-ial-ly That slew so cru-el-ly My lit-tle

pret-ty spar-row That I brought up at Car-row!

pp My pret - ty spar-row
p My lit-tle pret-ty spar-row

That I brought up at Car-row. O cat of

pp *f*

8

SOLO *p semplice* *3*

So traitor-ous - ly my bird to

chur-lish kind, The fiend was in thy mind

f *pp*

kill That nev-er owed thee e - vil will!

pp *unis. pp.*

So my bird to kill That nev-er

p *3* *pp*

So trait-orous - ly my bird to kill That nev-er

owed thee e - vil will!

p cantabile *pp*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in a 3/4 time signature, with a key signature of one flat (B-flat). The lyrics "owed thee e - vil will!" are written below the first vocal staff. The bottom two staves are piano accompaniment. The piano part begins with a dynamic marking of *p cantabile* and later changes to *pp*. The music features a mix of eighth and sixteenth notes, with some rests in the vocal lines.

9 SOLO

p dolce

Detailed description: This system is a piano solo, indicated by a box containing the number "9" and the word "SOLO" above the first staff. The piano part is written in a 3/4 time signature with a key signature of one flat. It features a *p dolce* dynamic marking. The music consists of flowing sixteenth-note patterns in the right hand and a steady accompaniment in the left hand.

It had a vel - vet cap, — And would

pp

Detailed description: This system contains the third system of the musical score. The top staff is a vocal line with the lyrics "It had a vel - vet cap, — And would". The piano accompaniment continues with a *pp* dynamic marking. The music maintains the 3/4 time signature and one-flat key signature.

sit up-on my lap, — And seek — af - ter small — worm - és, And some-times

Detailed description: This system contains the fourth system of the musical score. The top staff is a vocal line with the lyrics "sit up-on my lap, — And seek — af - ter small — worm - és, And some-times". The piano accompaniment continues with a *pp* dynamic marking. The music maintains the 3/4 time signature and one-flat key signature.

10

pp

white - bread crum - bès And ma - ny times — and oft, — Be - tween —

— my breast-és soft — It would lie — and rest; — It was

41

pro - per and prest! — *teneramente*

dim. *ppp*

Poco più mosso ♩ = 76

Muted Horn *fp*

Muted Trpt *fp*

Picc. 8

12

Sometimes he would gasp — When he saw a wasp; A fly, or a

The first system of measure 12 features a vocal line with lyrics and a piano accompaniment. The piano part includes a trill in the right hand and a steady bass line in the left hand.

gnat, He would fly at that; And pret-ti-ly he would

The second system of measure 12 continues the vocal line and piano accompaniment. The piano part features a trill in the right hand and a bass line with a trill in the left hand. Dynamics include *sp* and *p*.

pant — When he saw an ant!

The third system of measure 12 shows the vocal line and piano accompaniment. The piano part has a trill in the right hand and a bass line with a trill in the left hand.

13

Lord! how he would pry Af-ter a but-ter-fly! Lord! how he would

The first system of measure 13 features a vocal line with lyrics and a piano accompaniment. The piano part includes a trill in the right hand and a bass line with a trill in the left hand. Dynamics include *p grazioso* and *sim.*

hop Af-ter the grass-hop! And when I said, 'Phip,

Phip! Then he would leap and skip, And take me by the lip.

SOLO 14 Tempo I

SOP. A - las,

ALTO A - las,

— it will me slo That Phil - ip is gone — me —

A - las

15

frol

pp

For Phil - ip Spar - rows' soul, — Set in

pp

15

ppp

our bead - roll, — Let us now whisper A Pa - ter nos - ter.

ppp

ppp

SOLO

pp

16 Moderato alla marcia $\text{♩} = 92$ (senza misura)

SOLO

Lauda, a - ni - ma me - a, Do - mi - num!

Clar. *f marcato*

Muted Trpt. *f*

pp

f

To weep with me, look that ye come,— All

fp *tr* *f* *>* *p*

man-ner of bird-és in your kind;— See none be left be-

f *p* *tr*

-hind. —

f *p* *tr*

6 *6* *6* *3* *L.H.* *tr*

◆ NOTE When wind instruments are not available, it is suggested that a cut be made here to figure 16. In that case the accompaniment to the above bar will be omitted and a blank bar with a pause be inserted while the Solo sings 'behind'.

6 6 6

L.H. 3

tr

This system contains three staves. The top staff has three measures of sixteenth-note runs, each marked with a '6' and a slur. The middle staff is a piano part with dense sixteenth-note textures and slurs. The bottom staff is the left hand, featuring a triplet of eighth notes and a trill.

tr

3 3 3

Oboe

6

This system contains three staves. The top staff has a trill. The middle staff is a piano part with sixteenth-note runs and slurs. The bottom staff is for the oboe, featuring triplet eighth notes and a sixteenth-note run.

17

Fls.

p Clar.

This system contains two staves. The top staff is for the flute, marked with a box containing the number '17' and a 'Fls.' instruction. The bottom staff is for the clarinet, marked with a 'p Clar.' instruction. Both parts feature sixteenth-note textures.

8

tr

tr

This system contains two staves. The top staff is a piano part with sixteenth-note runs and slurs. The bottom staff is the left hand, featuring a trill and another trill.

pp Muted Tuba

3 3

This system contains two staves. The top staff is for the muted tuba, marked with 'pp Muted Tuba' and featuring triplet eighth notes. The bottom staff is a bass line with block chords.

Piano introduction featuring a treble clef staff with a series of triplets and a trill, and a bass clef staff with a steady accompaniment. The key signature has two flats.

First system of piano accompaniment, consisting of a treble clef staff with chords and a bass clef staff with a simple melodic line.

Second system of piano accompaniment, continuing the chordal texture in the treble and the melodic line in the bass.

Vocal line for Soprano (SOP.) starting at measure 18. The staff is mostly empty, with a measure rest and a circled measure number 18 at the end.

Vocal line for Alto (ALTO) starting at measure 18. The staff is mostly empty, with a measure rest and a circled measure number 18 at the end. The instruction *p cantabile* is written above the staff.

Piano accompaniment for the vocal entry, starting at measure 18. It features a treble clef staff with chords and a bass clef staff with a melodic line. The instruction *p* is written below the bass staff.

Vocal line for Soprano (SOP.) starting at measure 19. The instruction *pp* is written above the staff. The lyrics "To mourn-ing look that ye fall" are written below the staff.

Vocal line for Alto (ALTO) starting at measure 19. The lyrics "fall With dol-or-ous songs fu-ner-" are written below the staff. The instruction *p cantabile* is written above the staff.

Piano accompaniment for the vocal entry, starting at measure 19. It features a treble clef staff with chords and a bass clef staff with a melodic line.

pp

With dol-or-ous songs fun-er-al, Some to sing and to say—

-al, Some to sing, and some to say, Some to

Some to weep and to pray— Ev - erybird in his

weep and some to— pray Ev - ery bird in his lay.

lay.

The gold-finch, the wag - tail;

19

p

sim.

The jangling jay to rail, The flecked pie to chatter Of this dol -

The jangling jay to rail, The flecked pie to chatter Of this dol -

- or-ous matter; *p*
 And Robin Red-breast He shall be the priest
 - or-ous matter; *p*

trium *trium*
pp

Detailed description: This system contains the first two systems of music. The top system has two vocal staves. The first vocal staff has lyrics: '- or-ous matter; And Robin Red-breast He shall be the priest'. The second vocal staff has lyrics: '- or-ous matter;'. The piano accompaniment consists of two staves. The right hand has a melodic line with trills marked 'trium' and a dynamic marking 'pp'. The left hand has a bass line with a triplet marked '3'.

The re - - - - - quiem mass to sing, Soft - ly
trium *trium*

Detailed description: This system contains the third system of music. The top system has two vocal staves. The first vocal staff has lyrics: 'The re - - - - - quiem mass to sing, Soft - ly'. The piano accompaniment consists of two staves. The right hand has a melodic line with trills marked 'trium'. The left hand has a bass line.

warb - - - - - ling, With help of the reed sparrow,
trium

Detailed description: This system contains the fourth system of music. The top system has two vocal staves. The first vocal staff has lyrics: 'warb - - - - - ling, With help of the reed sparrow,'. The piano accompaniment consists of two staves. The right hand has a melodic line with trills marked 'trium'. The left hand has a bass line.

And the chattering swallow, This hearse for to hal - low;

Detailed description: This system contains the fifth system of music. The top system has two vocal staves. The first vocal staff has lyrics: 'And the chattering swallow, This hearse for to hal - low;'. The piano accompaniment consists of two staves. The right hand has a melodic line. The left hand has a bass line.

20 *p* The lark with his long toe; *p* The field fare the
 The spinke, and the mar-ti-net al-so;

20 *p cantabile*

snite, The crow and the kite; The
 The ra-ven, called Rolf-é, His plainsong to sol-fa;

partridge, the quail, The plo-ver with us to wail; The

lust-y chant-ing night - - - in-gale; *p cresc.* 3
 The pop-in-jay to

◆ An optional cut may be made from here to figure 21, p. 93

Shall read the Gos-pel at mass;

tell her tale, That to - teth oft in a glass, Shall read the Gos-pel at mass;

p cresc.

Themav-is with her whis - tle, Shall read the the E - pis - - - - tle.

8

21 *p* Our chant-ers shall be the cuckoo, The cul-ver, the stock - doo, *pp* With 'pee-wit';

p subito *3* *L.H.*

the lap-wing, The Vers - i-cles shall sing.

pp

Poco animato

p

The goose and the

Poco animato

The swan of Mae - an - - der,

P leggiero

gan-der, The duck and the drake, Shall watch at this wake; -- The owl that is so

foul, Must help us to howl; The her-on so gaunt,

And the cor - mor -

With the pheasant,

The dainty curlew, --

-ant,

And the gagging ant,

The turtle most true.

22 Poco più animato *f*

The pea-cock so proud, — Be-cause his voice is

f brillante

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a rest followed by the lyrics 'The pea-cock so proud, — Be-cause his voice is'. The bottom staff is the piano accompaniment, featuring a 'f brillante' dynamic and a series of chords with a four-measure arpeggiated figure in the right hand.

loud, And hath a glo-ri-ous tail — He shall sing the

ff

Detailed description: This system contains the next two staves. The vocal line continues with 'loud, And hath a glo-ri-ous tail — He shall sing the'. The piano accompaniment features a four-measure arpeggiated figure in the right hand and a more active bass line. Dynamics include *ff* and *ff*.

Grail

Detailed description: This system contains the third and fourth staves. The vocal line has a rest followed by the word 'Grail'. The piano accompaniment features a complex texture with triplets in the right hand and a steady bass line. Dynamics include *ff*.

He shall sing the Grail. —

He shall sing the Grail.

ff

Detailed description: This system contains the final two staves. The vocal line repeats 'He shall sing the Grail. —' and 'He shall sing the Grail.'. The piano accompaniment features a series of chords in the right hand and a bass line with some rests. Dynamics include *ff*.

Ancora animato

mf

The bird of A - ra - by, That po - tential - ly May never

mf

Ancora animato

ff *p* *mf*

23

die, A Phoen - ix it is This hearse that must bless With a - ro - mat - ic

that must bless With

23

s

gums That cost great sums, The way of thur-if - ic -

a - ro - mat - ic gums That cost great sums, The

- a - tion To make a fu - mi - ga - tion, Sweet of re -
 way of thur-if - ic - a - tion To make a fu - mi - ga - tion,

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note bass line. Dynamics include a piano (*p*) marking.

- flare, And re - do - lent of air, This
 Sweet of re - flare, And re - do - lent of

The second system continues the vocal and piano parts. The vocal lines show a crescendo (*cresc.*) and a piano (*p*) dynamic. The piano accompaniment maintains its rhythmic texture with a *cresc.* marking in the right hand.

corse for to 'cense With great — rev - e -
 air, This corse for to 'cense With great —

The third system concludes the vocal and piano parts. The vocal lines feature a forte (*f*) dynamic and a fermata over the word 'great'. The piano accompaniment continues with its characteristic rhythmic patterns.

-rence, As pa - tri - arch or pope In a black

rev - e - rence, As pa - tri - arch or pope

The first system of the musical score consists of four staves. The top two staves are vocal lines. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "-rence, As pa - tri - arch or pope In a black". The second staff continues the vocal line with the lyrics "rev - e - rence, As pa - tri - arch or pope". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs). The piano part features a complex, rhythmic pattern of sixteenth notes in the right hand and a simpler bass line in the left hand. Dynamics include a forte (*f*) marking at the beginning.

cope. Whiles he 'cen - seth the hearse, He shall

In a black cope. Whiles he 'cen - seth the

The second system of the musical score consists of four staves. The top two staves are vocal lines. The first staff begins with a treble clef and a key signature of two flats. The lyrics are "cope. Whiles he 'cen - seth the hearse, He shall". The second staff continues the vocal line with the lyrics "In a black cope. Whiles he 'cen - seth the". The piano accompaniment is shown in the bottom two staves, with a grand staff. The piano part continues the rhythmic pattern from the first system. Dynamics include piano (*p*) and crescendo (*cresc.*) markings.

sing the verse,

hearse, He shall sing the verse,

The third system of the musical score consists of four staves. The top two staves are vocal lines. The first staff begins with a treble clef and a key signature of two flats. The lyrics are "sing the verse,". The second staff continues the vocal line with the lyrics "hearse, He shall sing the verse,". The piano accompaniment is shown in the bottom two staves, with a grand staff. The piano part continues the rhythmic pattern. Dynamics include forte (*f*) and molto markings.

24 Largamente

SOLO *ff*

senza misura

p a tempo

Li - be - ra me, Do - mi - ne! — In Do, La, Sol, Re,

pp
Li - be - ra me,

24 Largamente

ff

pp

pp

Red.

Tranquillo

pp

Soft-ly be-mol, For my spar-row's soul.

— Do - mi - ne —

Ah
ppp

Tranquillo

pp (pizz.)

Ah

mp Flute

25 Lento $\text{♩} = 60$
SOPRANO I

pp

SOPRANO II

pp

ALTO I

pp

ALTO II

pp

And now the dark cloud - y night Chas - eth a -

25 Lento $\text{♩} = 60$

pp

Voices

Hn.
pp

-way Phoe - bus bright, Tak - ing his course toward the west, God send my

-way Phoe - bus bright, Tak - ing his course toward the west, God send my

-way Phoe - bus bright, Tak - ing his course toward the west, God send my

-way Phoe - bus bright, Tak - ing his course toward the west, God send my

Ob.
Hn.
Clar.
Hn.

ppp (*parlando*)

Re-qui-em ae-ter-nam do-na e-is, Do-mi-ne!

ppp *pp*

spar-row's soul good rest! I pray God

spar-row's soul good rest! I pray God

spar-row's soul good rest! I pray God

spar-row's soul good rest! I pray God

ppp

Do-mi-ne, ex-au-di o-ra-ti-o-nem me-am!

ppp *pp*

Phil-ip to Heaven may fly! To Heaven he

Phil-ip to Heaven may fly! To Heaven he

Phil-ip to Heaven may fly! To Heaven he

Phil-ip to Heaven may fly! To Heaven he

Horn

ob.

pp

ppp
Dom-i-nus vo-bis-cum!

shall, from Heaven he came! Of all good prayers

shall, from Heaven he came! Of all good prayers

shall, from Heaven he came! Of all good prayers

shall, from Heaven he came! Of all good prayers

Hn.

ppp
Or-e-mus, De-us, cui propri-um est mi-se-re-ri et

God send him some! On Phi-lip's soul have_

God send him some! On Phi-lip's soul have_

God send him some! On Phi-lip's soul have_

God send him some! On Phi-lip's soul have_

26

par-ce-re,

p pi - tyl For he was a pret-ty cock And came of a gen-tle

p leggiero

p pi - tyl For he was a pret-ty cock. And came of a gen-tle

p leggiero

p pi - tyl For he was a pret-ty cock And came of a gen-tle

p leggiero

p pi - tyl For he was a pret-ty cock And came of a gen-tle

Harp *p*

Ob. **26**

Fl.

Clar.

SOP. I & II

stock And wrapt in a maid-en's smock And cher-ished full dain-ti - ly Till

ALTO I & II

cru - el fate made him to die, — A - las, — for dole - ful

Strgs.

SOLO

27

A - las, a - las for dole-ful

pp

ppp

A

ppp

des - ti - ny

las

27

ppp

Poco più lento ♩ = 50

SOLO

des - ti - ny.

Fare - well Phil - ip a -

pp teneramente

SOLO

- dieul Fare - well with - out re -

SOP. I pp

A - dieu, a - dieu Fare - well with - out re -

SOP. II pp

A - dieu, a - dieu Fare - well fare -

ALTO I pp

Our Lord thy soul res - cue Fare - well with - out re -

ALTO II pp

Our Lord thy soul res - cue Fare - well fare -

Strgs

Hn.

- store, Fare - well, _____ fare - well for ev - er - more, fare - well _____ for

- store, Fare - well, _____ fare - well, fare - well, _____ for ev - er - more, fare -

- well, _____ fare - well, _____ fare - well _____ fare - well, _____ for

- store, Fare - well, for ev - er, ev - er - more, ev - er - more, for

- well, for _____ ev - er - more, ev - er - more,

Vla.
Cello

Vla.

28 *pp*
ev - er - more, fare - well, Fare - well for ev - er - more. _____

pp
- well, _____ Fare - well for ev - er - more. _____

pp
ev - er - more. _____ Fare - well for ev - er - more. _____

pp
ev - er - more. _____ Fare - well for ev - er - more. _____

pp
ev - er - more. _____ Fare - well for ev - er - more. _____

29 *ppp*