



# NOËL

Text by Théophile Gautier

Song for Voice and Keyboard  
by

Cyril Bradley Rootham

VOCAL SCORE



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Cover Image: "The Adoration of the Shepherd, Guido Reni, about 1640





The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**

Editor

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### Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Royal Academy of Music Library*

*Manuscript Transcription & Score Preparation*

Unknown

Stainer & Bell, Ltd. S&B 1951 © 1918

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### Reference Material and Software

*Notation Software:* Finale v. 26    *Audio Software:* Garritan Personal Orchestra 5    *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5    *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Cyril Bradley Rootham (5 October 1875 - 18 March 1938) was born in Redland, Bristol, to Daniel Wilberforce Rootham and Mary Rootham (née Gimblett Evans). His father was a well-known singing teacher whose students included Clara Butt, Eva Turner and Elsie Griffin, and he was also a director of the Bristol Madrigal Society.

After attending Bristol Grammar School, Rootham initially entered St John's College, Cambridge, as a sizar in 1894 to study classics. Graduation in 1897 was followed by a second bachelor's degree, this time in music, which he completed in 1900. Rootham continued his musical education at the Royal College of Music where he studied under Marmaduke Barton, Walter Parratt, Hubert Parry and Charles Villiers Stanford, among others.

Rootham's first professional appointment was as organist of Christ Church, Hampstead, where in 1898 he succeeded the composer Walford Davies. This was followed by a brief period as organist at St. Asaph Cathedral in north Wales in 1901. In the same year, Rootham was appointed organist at St John's College, Cambridge, a post he held until the end of his life.

In 1909, Rootham married Rosamond Margaret Lucas who supplied him with support and encouragement. Their son Jasper St John Rootham was born in 1910.

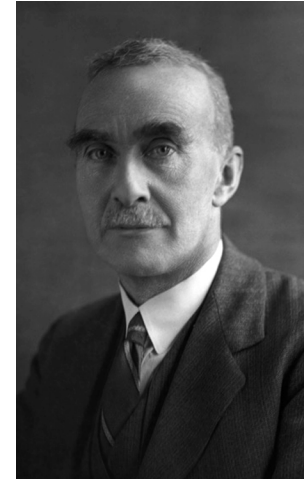
In 1912, Rootham became conductor of the Cambridge University Musical Society (CUMS). Under his enterprising leadership and programming, the CUMS exerted a significant influence on English musical life of the time. Rootham revived Handel oratorios, Mozart operas and other currently neglected works by Purcell and others. E. J. Dent and others are usually credited with the textual preparation, but Rootham was responsible for their musical success. The CUMS concerts also promoted modern music such as Zoltán Kodály's *Psalmus Hungaricus*, Arthur Honegger's *Le roi David* and Ildebrando Pizzetti's Mass and Piano concerto, all led by Rootham. In 1930 Rootham invited several contemporary composers to the concert; Manuel de Falla, Kodály and Honegger attended, as did Kathleen Long. Rootham's genial manner and enviable physique (as a student he had excelled in athletics) made him highly popular amongst students. This popularity helped the success of the CUMS concerts, all of which were largely extracurricular.

In 1914 Rootham had become a Fellow of St John's after taking over the post of University Lecturer in Form and Analysis of Music. In 1924 he was made Senior Lecturer in Counterpoint and Harmony. Rootham was also a much appreciated teacher of orchestration. His many students included Arthur Bliss, Arnold Cooke, Christian Darnton, Armstrong Gibbs, Patrick Hadley, Walter Leigh, Basil Maine, Robin Orr, Bernard Stevens and Percy Young.

As much as he promoted the works of other composers, Rootham did relatively little to push his own compositions into the repertoire. He conducted the first performance of his opera *The Two Sisters* in 1922 and three years earlier his own setting of Laurence Binyon's *For the Fallen* (which sparked a controversy as Elgar's setting of the same poem was published shortly after Rootham's, though neither composer was individually responsible for starting the dispute). Rootham's continued involvement with the CUMS included a performance of Handel's *Semele* and the revival of the tradition of triennial performances of Greek plays with newly composed music, a tradition which continued even after his death.

Later in his life Rootham was plagued by illness. On developing progressive muscular atrophy following a stroke his active involvement in the CUMS was left to Boris Ord (from 1936). He completed a few works including *City in the West* and his three movement Second Symphony, the orchestration for which was completed by his close friend Patrick Hadley.

Rootham died in 1938, aged sixty-two, while still at the height of his creative powers.



# Noël

Théophile Gautier

The sky is black, the earth is white.

Ring, bells, ring,

And ring again for joy!

Jesus is born.

The Mother beams

With eyes of love upon Her Boy.

No curtain, warm and weatherproof

His cradle crowns, the winter fending;

Only the cobwebs from the roof,

In dusty flimsy folds depending.

His little limbs lie cold and bare

Upon the straw beneath them spread;

The patient ox and ass are there

To breathe on them and warm His bed.

The snowdrift's heavy fringe attires

The thatch, above, the sky is clear,

Where all in white the Angel quires

With Nowell greet the shepherd ear.

Nowell ! Nowell ! Nowell !

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Pierre Jules Théophile Gautier (30 August 1811 – 23 October 1872) was a French poet, dramatist, novelist, journalist, and art and literary critic.

While an ardent defender of Romanticism, Gautier's work is difficult to classify and remains a point of reference for many subsequent literary traditions such as Parnassianism, Symbolism, Decadence and Modernism. He was widely esteemed by writers as disparate as Balzac, Baudelaire, the Goncourt brothers, Flaubert, Pound, Eliot, James, Proust and Wilde.

[https://en.wikipedia.org/wiki/Théophile\\_Gautier](https://en.wikipedia.org/wiki/Théophile_Gautier)

## Noël

Théophile Gautier

Cyril Bradley Rootham  
1918

Allegretto e leggiero.

Voice

Organ

*p*

The sky is

*pp*

6

black, the earth is white. Ring, bells,

*f*

6

11

ring, and ring a - gain for joy! Je - sus is born;

11

16 *p*

Je - sus is born; The Mo - ther beams With eyes of

8<sup>va</sup>

20

love up - on Her Boy.

8<sup>va</sup> loco

25 *p*

No cur - tain, warm and wea - ther - proof His cra - dle

29

crowns, the win - ter fend - ing; On - ly the cob - webs

33

from the roof In dus - ty flim - sy folds de - pend - ing.

37

*pp*  
His lit - tle limbs lie cold and bare Up - on the straw be -

*pp*



41

neath them spread; The pa - tient ox and ass are there To breathe on them and warm

45

His bed. The snow-drift's hea - vy fringe at - tires The

50

thatch, A - bove, the sky is clear, Where all in white

55 *pp*

the An - gel quires with No - well greet the shep - herd's ear:

55 *8va*

*pp*

59 *ff* *dim.*

No - well! No - well! No - well!

59 *8va*

*ff* *dim.*

64

64 *8va*

*p* *pp* *ppp*





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