



A VIGNETTE

Poem by Robert Bridges

Song for Voice and Piano

by

Cyril B. Rootham

VOCAL SCORE



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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.

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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

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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 Bradly 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.

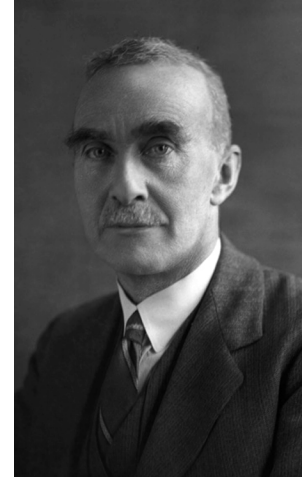
In 1912, Rootham became conductor of the Cambridge University Musical Society (CUMS). Under his enterprising leadership and programming, the CUMS exerted a significant influence on English musical life of the time. Rootham revived Handel oratorios, Mozart operas and other currently neglected works by 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.



A VIGNETTE

by

Robert Bridges

Published in 1901 in *Through Human Eyes*

Among the meadows
lightly going,
With worship and joy
my heart o'erflowing,

Far from town
and toil of living,
To a holy day
my spirit giving.

Thou tender flower,
I kneel beside thee
Wondering why God
so beautified thee. --

An answering thought
within me springeth,
A bloom of the mind
her vision bringeth.

Between the dim hill's
distant azure
And flowery foreground
of sparkling pleasure

I see the company
of figures sainted,
For whom the picture
of earth was painted.

Those robèd seërs
who made man's story
The crown of Nature,
Her cause his glory.

They walk in the city
which they have builded,
The city of God
from evil shielded :

To them for canopy
the vault of heaven,
The flowery earth
for carpet is given ;

Whereon I wander
not unknowing,
With worship and joy
my heart o'erflowing.

Robert Seymour Bridges OM (23 October 1844 – 21 April 1930) was an English poet who was Poet Laureate from 1913 to 1930. A doctor by training, he achieved literary fame only late in life. His poems reflect a deep Christian faith, and he is the author of many well-known hymns. It was through Bridges' efforts that Gerard Manley Hopkins achieved posthumous fame.

Bridges was born at Walmer, Kent, in England, the son of John Thomas Bridges (died 1853) and his wife Harriett Elizabeth, daughter of the Rev. Sir Robert Affleck, 4th Baronet. He was the fourth son and eighth child. After his father's death his mother married again, in 1854, to John Edward Nassau Molesworth, vicar of Rochdale, and the family moved there.

Bridges was educated at Eton College and Corpus Christi College, Oxford. He went on to study medicine in London at St Bartholomew's Hospital, intending to practise until the age of forty and then retire to write poetry. He practised as a casualty physician at his teaching hospital (where he made a series of highly critical remarks about the Victorian medical establishment) and subsequently as a full physician to the Great (later Royal) Northern Hospital. He was also a physician to the Hospital for Sick Children.

Lung disease forced Bridges to retire in 1882, and from that point on he devoted himself to writing and literary research. However, Bridges' literary work started long before his retirement, his first collection of poems having been published in 1873. In 1884 he married Mary Monica Waterhouse, daughter of the architect Alfred Waterhouse R.A., and spent the rest of his life in rural seclusion, first at Yattendon, then at Boars Hill, Berkshire (close to Oxford), where he died.

https://en.wikipedia.org/wiki/Robert_Bridges

A Vignette

Robert Bridges

Cyril B. Rootham
1914

Larghetto e grazioso. (♩ = 56) *p*

Voice

A - mong the mea - dows light - ly go - ing, With

Larghetto e grazioso. (♩ = 56) *p*

Piano

6

wor - ship and joy my heart o'er - flow - - - ing, Far from

6

12

town and toil of liv - ing, To a ho - ly day my spir - it

12

18 *p espress.*

giv - - - ing. Thou ten - der

24 *rit.*

flow - er, I kneel be - side thee Won - der-ing why God _____ so

30 *a tempo mf*

beau - ti - fied thee. An an - swer - ing thought with - in me

35 *rit.*

spring-eth, A bloom of the mind her vis - ion bring-eth.

35 *rit.*

40 *pp* *a tempo*

Be - tween the dim hill's dis - tant a - zure And flower - y fore - ground of

40 *pp* *a tempo*

45 *pp*

spark - - ling pleas - ure I see the com - pan - y of fig - ures

45 *sempre pp*

50

saint - ed, For whom the pic - ture of earth was paint - ed.

55 *p* *sempre cresc.* *f*

Those rob - èd se - ers who made man's sto - ry The crown_ of Na - ture, Her

55 *p* *sempre cresc.* *f*

61

cause his glo - - - ry.

(♩ = ♩) **Maestoso.**

61 *ff*

67 *f*

They walk in the ci - ty which they have build - ed, The ci - ty of

67 *f* accentuate the melody

70

God _____ from e - vil shield - ed: To them for can - o - py

70

73 *un poco rit.*

the vault of heaven, The flow - er - y earth for car - pet is giv - en;

73 *un poco rit.*

Tempo primo.*dolce*

76

Where - on I wan - der not un - know - ing; With wor - ship and

76

80

joy my heart o'er - flow - - - - ing.

80

84

84

p molto rit.



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