



# A SHEPHERD IN A GLADE

PART SONG FOR MIXED VOICES - A CAPPELLA

Words from John Dowland's Second Book of Airs (1600)

SET TO MUSIC BY

Cyril B. Rootham

(1904)

VOCAL SCORE



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#### COVER IMAGE

“The Hireling Shepherd” by William Holman Hunt, 1851



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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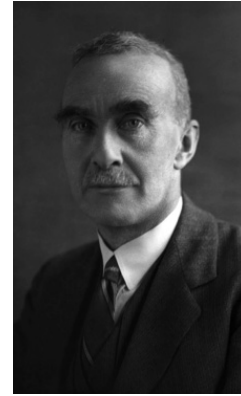
### Source Information

<i>Full Score Manuscript</i>	n.a.
<i>Vocal Score</i>	The Musical Times, No. 736 - June 1, 1904
<i>Manuscript Transcription &amp; Score Preparation</i>	David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Dorico Pro 4.3.30.1132 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Affinity Serif Publisher *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.

[https://en.wikipedia.org/wiki/Cyril\\_Rootham](https://en.wikipedia.org/wiki/Cyril_Rootham)

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**A shepherd in a glade his plaining made  
Of love and lover's wrong  
Unto the fairest lass that trod on grass,  
And thus began his song:**

**"Since love and fortune will, I honour still  
Your fair and lovely eye:  
What conquest will it be, sweet nymph, for thee,  
If I for sorrow die?**

**Restore, my heart again,  
Which love by thy sweet looks hath slain,  
Lest, that enforced by your disdain I sing,  
'Fie, fie, fie on love, it is a foolish thing.'"**

**"My heart where have you laid? O cruel maid!  
To kill where you might save,  
Why have ye cast it forth, as nothing worth,  
Without a tomb or grave?**

**O let it be entombed and lie  
In your sweet mind and memory;  
Lest I resound on ev'ry warbling string,  
'Fie, fie on love, it is a foolish thing.'"**

# A Shepherd in a Glade

John Dowland's Second Book of Songs or Aires (1600)

Cyril B. Rootham

*mf* Allegro e leggiro.

Soprano  
A shep - herd in a glade His plain - ing made Of love\_ and lov - er's

*mf*  
Alto  
A shep - herd in a glade His plain - ing made Of love and lov - er's

*mf*  
Tenor  
A shep - herd in a glade His plain - ing made\_\_\_\_\_ Of\_ love\_ and

*mf*  
Bass  
A shep - herd in a glade His plain - ing made Of love\_ and lov - er's

Allegro e leggiro. ♩ = 72

Keyboard  
(Practice Only)

6

S.  
wrong\_\_\_\_\_ Un - to the fair - est lass That trod on grass, And thus

A.  
wrong Un - to the fair - est lass That trod on grass, And thus be -

T.  
lov - er's wrong Un - to the fair - est lass That trod on grass, And

B.  
wrong Un - to the fair - est lass That trod on grass, And thus be -

kbd

11

S. be - gan his song: "Since love and for - tune will, I hon - - our

A. - gan his song: "Since love and for - tune will, I

T. thus be - gan his song: "Since love and for - tune will, I hon - our

B. - gan his song: "Since love and for - tune will, I hon - our

kbd

16

S. still Your fair and love - ly eye: What con - quest will it be, will it

A. hon - our still Your fair and love - ly eye: What con - quest will it be, will it

T. still Your fair and love - - ly eye: What con - quest will it be, Sweet

B. still Your fair and love - ly eye: What con - quest will it be, Sweet

kbd

22

*rit.*..... *a tempo cresc.*

S. be, Sweet Nymph, for thee, If I for sor - row die? Re - store, re -

A. be, Sweet Nymph, for thee, If I for sor - row die? Re - store, re -

T. Nymph, for thee, If I for sor - row die? Re - store, re -

B. Nymph, for thee, If I for sor - row die? Re - store, re -

kbd *dim.* *cresc.*

29

S. -store my heart a - gain, Which love by thy sweet looks hath slain,

A. -store my heart a - gain, Which love by thy sweet looks hath slain,

T. -store my heart a - gain, Which love by thy sweet looks hath slain,

B. -store my heart a - gain, Which love by thy sweet looks hath slain, Lest,

kbd

35 *dim.* *f*

S. Lest, that en - forced by your dis - dain I sing, 'Fie, *f* fie, fie on

A. Lest, that en - forced by your dis - dain I sing, 'Fie, fie on

T. Lest, that en - forced by your dis - dain I sing, 'Fie, *f* fie, fie on love, fie fie on

B. — that en - forced by your dis - dain I sing, 'Fie, *f* fie

kbd *dim.* *f*

41

S. love, it is a fool - ish thing, fie, fie on love, it is a fool - ish thing,

A. love, it is a fool - ish thing, fie, fie on love, fie, fie on love, fie, fie on

T. love, fie, fie on love, it is a fool - ish thing, fie on

B. fie, fie on love, fie, fie on love, fie, fie on love, on

kbd



47

S. *pp*  
fie, fie on love, it is a fool - ish thing, a fool - ish thing.”

A. *pp*  
love, fie on love, it is a fool - ish thing, a fool - ish thing.”

T. *pp*  
love, it is a fool - ish thing, a fool - ish thing, a fool - ish thing.”

B. *pp*  
love, fie on love, it is a fool - ish thing, a fool - ish thing.”

kbd *pp*

53

S. *p* *cresc.*  
“My heart where have you laid? O cru - el maid! To kill where

A. *p* *cresc.*  
“My heart where have you laid? O cru - el maid! To kill, to kill where

T. *p* *cresc.*  
“My heart where have you laid? O cru - el maid! To kill where

B. *p* *cresc.*  
“My heart where have you laid? O cru - el maid! To kill where

kbd *p* *cresc.*

7

60 *p*

S. you\_ might save, Why have ye cast it forth As no - thing worth, With - out a

A. you\_ might save, Why have ye cast it forth As no - thing worth, With - out a

T. you\_ might\_ save, Why have ye cast it forth As no - thing worth, With - out a

B. you\_ might save, Why have ye cast it forth As no - thing worth, With - out a

kbd

66 *pp*

S. tomb or grave? O let it be\_\_ en - tombed and lie In your sweet mind and

A. tomb or grave? O let it be\_\_ en - tombed and lie In your sweet mind and

T. tomb or grave? O let it be en - tombed and\_ lie In your sweet mind and

B. tomb or ggrave? O let it be en - tombed and lie In your sweet mind and

kbd

74 **rit.**..... **a tempo**  
*cresc.*

S. mem - o - ry; Lest I re - sound on ev - 'ry war - bling string, 'Fie,  
*cresc.*

A. mem - o - ry; Lest I re - sound on ev - 'ry war - bling string, 'Fie,  
*cresc.*

T. mem - o - ry; Lest I re - sound on ev - 'ry war - bling string, 'Fie,  
*cresc.*

B. mem - o - ry; Lest I re - sound on ev - 'ry war - bling string, 'Fie,  
*cresc.*

kbd *cresc.*

81 **a tempo**  
*cresc.*

S. fie on love, it is a fool - ish thing.' Re - store, re - store my heart a - gain, Which  
*cresc.*

A. fie on love, it is a fool - ish thing.' Re - store, re - store my heart a - gain, Which  
*cresc.*

T. fie on love, it is a fool - ish thing.' Re - store, re - store my heart a - gain, Which  
*cresc.*

B. fie on love, it is a fool - ish thing.' Re - store, re - store my heart a - gain, Which  
*cresc.*

kbd *dim.* *cresc.*

88 *dim.*

S. love by thy sweet looks hath slain, Lest, that en - forced by *dim.*

A. love by thy sweet looks hath slain, Lest, that en - forced by *dim.*

T. love by thy sweet looks hath slain, Lest, that en - forced by *dim.*

B. love by thy sweet looks hath slain, Lest, that en - forced by *dim.*

kbd *dim.*

94 *f*

S. your dis - dain I sing, 'Fie, fie, fie on love, it is a fool - ish

A. your dis - dain I sing, 'Fie, fie on love, it is a fool - ish thing,

T. your dis - dain I sing, 'Fie, fie, fie on love, fie, fie on love, fie, fie on

B. your dis - dain I sing, 'Fie, fie, fie, fie on love,

kbd *f*

100

S. thing,\_\_\_ fie, fie on love, it is a fool - ish thing, fie, fie on

A. fie, fie on love,\_\_\_ fie, fie on love,\_\_\_ fie, fie on love, fie on

T. love, it is a fool - ish thing,\_\_\_ fie on love, it

B. fie, fie on love, fie, fie on love, on love,

kbd

105

S. love, it\_\_\_ is a fool - ish thing, a fool - ish thing." *pp*

A. love, it is a fool - ish thing, a fool - ish thing." *pp*

T. is a fool - ish thing, a fool - ish thing, a fool - ish thing." *pp*

B. fie on love, it is a fool - ish thing, a fool - ish thing." *pp*

kbd



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12.5/02