



A shepherd in a glade

Prize winner
The Musical Times 1904 competition.

Cyril B. Rootham
(1875-1938)

Cyril Bradley Rootham (1875-1938) was born in Redland, Bristol, son of a well-known singing teacher and director of the Bristol Madrigal Society. He was trained at St. John's College, Cambridge and the Royal College of Music where he studied under Walter Parratt, Hubert Parry and Charles Villiers Stanford. He held organist appointments at Christ Church, Hampstead, and St. Asaph Cathedral in north Wales. In 1901, he was appointed organist at St John's College, Cambridge, a post he held until the end of his life. He became a Fellow of St. John's and taught Counterpoint and Harmony. He was also conductor of the Cambridge University Musical Society. He composed a number of works, including an opera, two symphonies, several smaller orchestral pieces, chamber music and various choral works. Rootham was most comfortable writing for chorus and voice. Stanford, his teacher at the RCM, reportedly once said to him: "You can write for voices, me boy."

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, 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 every warbling string,
'Fie, fie on love, it is a foolish thing.'
Restore, 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.'"

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

A Shepherd in the glade

Cyril B. Rootham

Allegro e leggiero ♩ = 72

S *mf* A shep - herd in a glade His plain - ing made Of love _____ and

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

T *mf* A shep - herd in a glade His plain - ing made _____ Of _____

B *mf* A shep - herd in a glade His plain - ing made _____ Of love _____ and

5

S lov - er's wrong _____ Un - to the fair - est lass That trod on grass, And

A lov - er's wrong Un - to the fair - est lass That trod on grass, And

T love _____ and lov - er's wrong Un - to the fair - est lass That trod on grass,

B lov - er's wrong Un - to the fair - est lass That trod on grass, And

10

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

A thus be - gan his song: "Since love and for - tune will,

T And thus be - gan his song: "Since love and for - tune

B thus be - gan his song: "Since love and for - tune

15

S hon - our still Your fair and love - ly eye: What

A I hon - our still Your fair and love - ly eye: What

T will, I hon - our still Your fair and love - ly eye: What

B will, I hon - our still Your fair and love - ly eye: What

20

S con - quest will it be, will it be, Sweet Nymph, for thee, If I for

A con - quest will it be, will it be, Sweet Nymph, for thee, If I for

T con - quest will it be, Sweet Nymph, for thee, If I for

B con - quest will it be, Sweet Nymph, for thee, If I for

A Shepherd in the glade

25 *rit.* *cresc. a tempo*

S sor - row die? Re - store, re - store my heart a -

A sor - row die? Re - store, re - store my heart a -

T sor - row die? Re - store, re - store my heart a -

B sor - row die? Re - store, re - store my heart a -

30

S gain, Which love by thy sweet looks hath slain,

A gain, Which love by thy sweet looks hath slain,

T gain, Which love by thy sweet looks hath slain,

B gain, Which love by thy sweet looks hath slain, Lest,

35 *dim.* *f*

S Lest, that en - forced by your dis - dain I sing, 'Fie,

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

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

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

40

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

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

T
love, fie, fie on love, _____ fie, fie on love, it is a fool - ish

B
_____ fie, fie on love, _____ fie, fie on love,

45

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

A
fie on love, _____ fie, fie on love, fie on love, it is a fool - ish

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

B
_____ fie, fie on love, on love, fie on love, it is a fool - ish

50

S
thing, a fool - ish thing." "My heart, where have you

A
thing, a fool - ish thing." "My heart, where have you

T
thing, a fool - ish thing." "My heart, _____ where

B
thing, a fool - ish thing." "My heart, _____ where

A Shepherd in the glade

54

cresc.

S laid? O cru - el maid! To kill where

A laid? O cru - el maid! To kill, to kill where

T have you laid? O cru - el maid! To kill where

B have you laid? O cru - el maid! To kill where

59

S you might save, Why have ye cast it forth As no - thing

A you might save, Why have ye cast it forth As no - thing

T you might save, Why have ye cast it forth As no - thing

B you might save, Why have ye cast it forth As no - thing

63

p *pp*

S worth, With - out a tomb or grave? O let it

A worth, With - out a tomb or grave? O let it

T worth, With - out a tomb or grave? O let it

B worth, With - out a tomb or grave? O let it

68

S be en - tombed and lie In your sweet mind and

A be en - tombed and lie In your sweet mind and

T be en - tombed and lie In your sweet mind and

B be en - tombed and lie In your sweet mind and

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

S mem - o - ry; Lest I re - sound on

A mem - o - ry; Lest I re - sound on

T mem - o - ry; Lest I re - sound on

B mem - o - ry; Lest I re - sound on

78

S ev - 'ry war - bling string, 'Fie, fie on love, it is a fool - ish

A ev - 'ry war - bling string, 'Fie, fie on love, it is a fool - ish

T ev - 'ry war - bling string, 'Fie, fie on love, it is a fool - ish

B ev - 'ry war - bling string, 'Fie, fie on love, it is a fool - ish

A Shepherd in the glade

82 *cresc. a tempo*

S thing. Re - store, re - store my heart a - gain Which

A thing. Re - store, re - store my heart a - gain Which

T thing. Re - store, re - store my heart a - gain Which

B thing. Re - store, re - store my heart a - gain Which

87

S love by thy sweet looks hath slain,

A love by thy sweet looks hath slain,

T love by thy sweet looks hath slain,

B — love by thy sweet looks hath slain, Lest,

91 *dim.* *f*

S Lest, that en - forced by your dis - dain I sing, 'Fie,

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

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

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

96

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

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

T
love, fie, fie on love, _____ fie, fie on love, it is a

B
_____ fie, fie on love, _____ fie, fie on

100

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

A
love, _____ fie, fie on love, _____ fie, fie on love, fie on

T
fool - ish thing, _____ fie on love, it

B
love, _____ fie, fie on love, on love,

104

S
love, it _____ is a fool - ish thing, *pp* a fool - ish thing'''

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

T
is a fool - ish thing, a fool - ish thing, *pp* a fool - ish thing'''

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

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.

please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:

www.shorchor.net

