



Op. 5, No. 1

## 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."

#### Requiescat

Strew on her roses, roses, And never a spray of yew! In quiet she reposes; Ah! would that I did too!

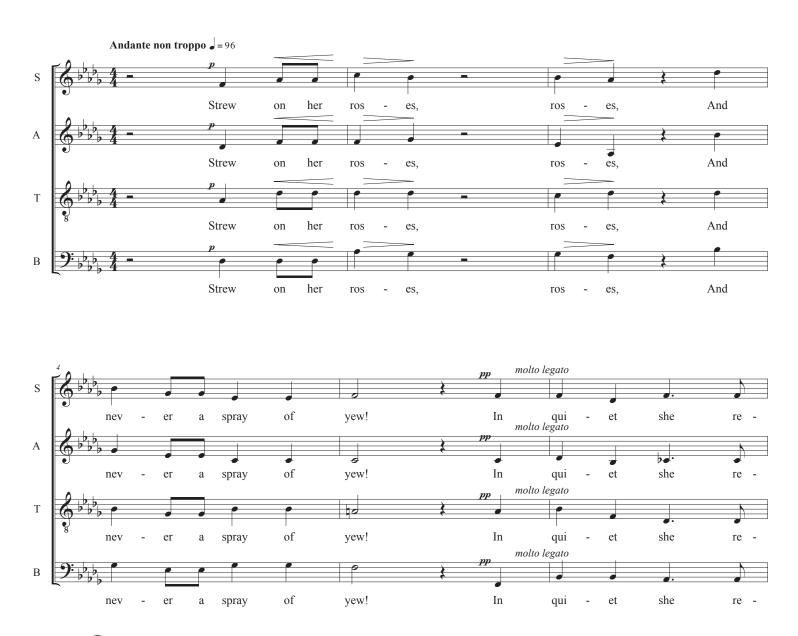
Her mirth the world required; She bathed it in smiles of glee, But her heart was tired, tired, And now they let her be.

Her life was turning, turning, In mazes of heat and sound; But for peace her soul was yearning, And now peace laps her round.

Her cabin'd, ample spirit, It flutter'd and fail'd for breath. To-night it doth inherit The vasty hall of death.

Matthew Arnold (1822–1888)

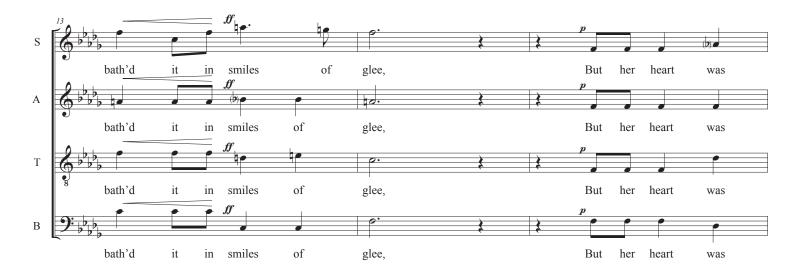
Cyril B. Rootham



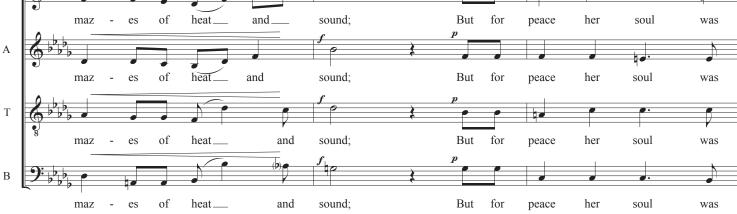


Edition and "engraving" © 2023 SHORCHOR<sup>TM</sup>. May be freely distributed, duplicated, performed and recorded under the TERMS OF USE described elsewhere in this publication. This edition is not a source for a secondary edition.

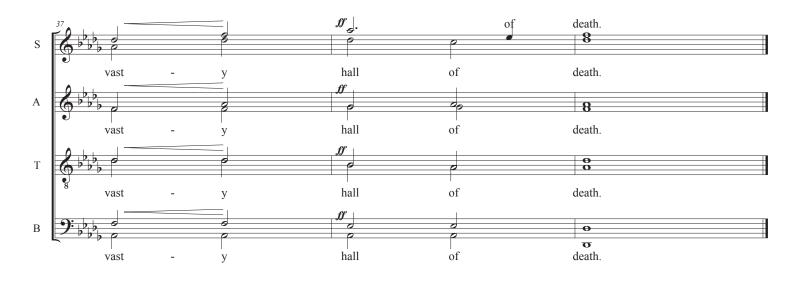












Boosey & Co. (1899)

#### **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 do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit: www.shorchor.net

