

for Laura Coppinger  
**PHILIP SPARROW**

John Skelton (c. 1463-1529)

David Palmer (b. 1997)

$\text{♩} = \text{c. } 50$  **Agitato**

*p cresc. poco a poco*

When I re-mem-ber a-gain how my Phil-ip was slain, nev-er half the pain was be-tween you twain

6 7:8 7:8

3 3 7:8 7:8

*pp fz pp fz pp fz*

*mf mf*

rit. - - - - -

*ff*

Py - ra - mus and This - be as then be - fell to me; I wept and I wailed

3 9

*mf pp fz mf pp fz f*

8...  
senza  
Ped.

**a tempo** ( $\text{♩} = \text{c. } 50$ )

*sub. pp cresc.*

the tears down hailed but noth-ing it a - vailed to call Phil - ip a - gain, whom Gib our cat hath

5 7 16 6 2/4

5 5 4:3

*ppp legato senza cresc.*

(8).....

2

*f* deliberate, steady

8

slain. O cat of carl-ish kind The fiend was in thy mind When thou my bird un-twined!

12

I would thou hadst been blind! The leo-pards sav-age, The li-ons in their rage Might

poco rit. - - - - - a tempo (♩ = c. 50) accel. - - - - -

16

catch thee in their paws, And gnaw thee in their jaws! The ser-pents of Lib-a - ny Might

(accel.)

3

20

sting thee ven-om-ous-ly! The drag-ons with their tongues Might poi-son thy liv-er and lungs! The

(accel.)

(♩ = c. 80)

23

man-ti-cores of the moun-tains Might feed them on thy brains!

From bar 30-88, the barlines have no metrical significance.

26

♩ = c. 72

The gold-finch the

30 *f*

wag-tail; The jang-ling jay to rail, The flecked pie to chat-ter

*sempre pp*

34 *p* *f*

Of this dol - or-ous matter; And rob-in red-breast,

sim. (hold legato notes until end of slur)

37 *f* *p sonoro*

He shall be the priest The req - ui - em mass to sing, \_

40 *p sonoro* 3 3 5 *p* 5

Soft - ly warb - ling With help

(8)

43 *f* 5 5 5 7 *p*

of the reed spar-row, And the chat - ter-ing swal-low, This

(8)

46 7:8 7:8 7:8

— hearse for to hal-low; The lark with his long toe;

(8)

6 *Rallentando poco a poco* - - - - -

50 *f* *p*

The spink, and the mar-ti - net al - so; The shov - el - ler with his broad beak; The dot-ter - el,

loco 8 7:8

*f* *pp* *fz* *fz* *fz*

*Red.*

(rall.) - - - - -

54 *f* *p*

that fool-ish peak, And al-so the mad coot, With bald face to toot; The

(8)

*fz*

(rall.) - - - - -

57 *pesante, cresc. poco a poco*

field-fare and the snite; The crow and the kite; The ra - ven, called Rolfe,

(8)

*p* *pp* *p* *pp* *fz*

(rall.) ----- 7

60 (cresc. poco a poco)

His plain - song to sol - fa; The par-tridge, the quail; The plov

(8) *mp* *pp* *mp* *pp* *mf* *pp* *mf*

loco

*fz*

3

3

3

Detailed description: This system contains measures 60 through 63. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "His plain - song to sol - fa; The par-tridge, the quail; The plov". The piano accompaniment is in treble and bass clefs. It features a complex texture with many sixteenth notes and triplets. Dynamic markings include *mp*, *pp*, *mf*, and *fz*. There are also performance instructions like "loco" and "3" (triplets). A dashed line above the piano part indicates a continuation from the previous page.

(rall.) -----

64 (cresc. poco a poco)

er with us to wail; The wood - hack, that sing-eth

*pp* *f* *pp* *f* *pp*

*ffz*

5

Detailed description: This system contains measures 64 through 66. The vocal line continues with the lyrics: "er with us to wail; The wood - hack, that sing-eth". The piano accompaniment continues with similar complexity. Dynamic markings include *pp*, *f*, and *ffz*. A "5" indicates a quintuplet. A dashed line above the piano part indicates a continuation from the previous page.

(rall.) -----

67

chur Hoarse - ly, as he had the mur The lust - y chant-ing

*f*

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

*ffz*

3

3

3

Detailed description: This system contains measures 67 through 69. The vocal line begins with the lyrics: "chur Hoarse - ly, as he had the mur The lust - y chant-ing". The piano accompaniment features a prominent triplet in the right hand. Dynamic markings include *f*, *pp*, *ff*, and *ffz*. A dashed line above the piano part indicates a continuation from the previous page.

8 ♩ = c. 36

Voice continues at the tempo of the piano in bar 72.  
Do not attempt to synchronise with the piano.

71 *ff* *ppp*

Night - - - in - - - gale, — The

15:16

8

15:16

*ff*

*Red.*

general dynamic remains *ppp*; hairpins *poco*

73

pop - in - jay to tell her tale, That toot - eth oft in a glass, Shall

(8)

14:16

*ppp sempre*

Remain rhythmically constant, despite the piano slowing.  
Breathe at inappropriate moments, like a child out of breath.

74

read the Gos - pel at mass; — The ma - vis with her whis - tle Shall

loco

8

9



75

read there the E - pis - tle. But with a large and a long To keep

(8)

76

just plain - song, Our chant - ers shall be the cuck - oo, The cul -

(8)

77

ver, the stock - doo. With pee - wit the lap - wing, The Ver - si - cles

loco 7:8

10

(remain independent from piano)

Notated pitches to be emphasised  
Headless notes ascend, freely connecting the tritones.

78

shall sing. The bit - tern with his bump,

Freely accelerate, independently from the piano.

79

The crane with his trump, The swan of Me - nan - der, The goose and the

loco

80

*cresc.*

gan - der, The duck and the drake, Shall watch at this wake; The pea - cock

81 *f*

so proud, Be-cause his voice is loud, And hath a glo-ri-ous tail, He shall sing the grail; The owl, that is so foul,

82 *p*

Must help us to howl; The her - on so gaunt, And the cor - mo - rant, With the pheas - ant,

83 *pp* *f*

And the gag gling gant, And the churl-ish chough; The knot and the ruff; The bar-na cle, the buz zard, With the wild mal lard;

12 Accelerate wildly.  
Arrows indicate transitions from song to speech.

84 *f* *pp*

The div - en - dop to sleep; The wa - ter - hen to weep; The puf - fin and the teal

85 *mp* *pp*

Mon - ey they shall deal to Poor folk at large, That shall be their charge;

86 *f* *mp*

The sea-mew and the tit-mouse; The wood-cock with the long nose The thrush with her warbling; The starling with her brabbling;

**Presto**

87 *pp sub. (sempre)* *stop as if in mid-sentence*

The rook, with the osprey That putteth fishes to a fray; And the dainty curlew, With the turtle most true.

♩ = c. 36

89 *ppp cresc. poco a poco al fine* *(pp)*

Lib - er - a me, In de, la, sol, re, Soft - ly B molle For my

*ppp cresc. poco a poco al fine (with voice)*

Red.

92 *(p)*

spar - row's soul. Plin - y show - eth all In his Sto - ry Nat - u - ral

Red.

95 *(mp)* *(mf)*

What he doth find Of the phoe - nix kind; Of

Red.

accel. poco a poco - - - - -

97

whose in - cin - er - a - tion      There ris - eth a new cre - a - tion      Of the

*f*

10

10

10

*Red.*

accel. - - - - -

99

same fash - ion      With - out al - ter - a - tion,

5

6

3

6

5

3

5

3

6

3

*Red.*

*ff*  
(accel.) - - - - -

101

Sav - ing that old age      Is turned in - to cour - age      Of

7:8

7:8

7:8

7:8

7:8

3

3

7:8

7:8

*Red.*

♩ = c. 72

103 *fff*

The musical score consists of two systems. The first system is a vocal line on a single treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature. The melody consists of four measures: the first measure contains a quarter note F#4 with the lyric 'fresh' below it; the second measure contains a quarter note G4 with the lyric 'youth' below it; the third measure contains a quarter note A4 with the lyric 'a' below it; and the fourth measure contains a quarter note B4 with the lyric 'gain!' below it. The notes are connected by a horizontal line, indicating a long note. The second system is a piano accompaniment on a grand staff (treble and bass clefs). It features a simple harmonic accompaniment with a bass line of quarter notes (F#2, G2, A2, B2) and a treble line of quarter notes (F#4, G4, A4, B4) in a parallel motion. The piano part concludes with a double bar line.