for Laura Coppinger

PHILIP SPARROW

John Skelton (c. 1463-1529)

David Palmer (b. 1997)

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

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

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

Lyrics (vocal line, measures 8–11): slain. O cat of carl-ish kind The fiend was in thy mind When thou my bird un-twined!

Lyrics (measures 12–15): I would thou hadst been blind! The leo-pards sav-age, The li-ons in their rage Might

Lyrics (measures 16–19): catch thee in their paws, And gnaw thee in their jaws! The ser-pents of Lib-a-ny Might

(accel.) -

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

(accel.) - - - - - - - - - - - - - - - - - - (♩ = c. 80)

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

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

♩ = c. 72

The gold - finch   the

senza Ped.

wag-tail;

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

Of this dol - or-ous matter;

And rob-in red-breast,

sim. (hold legato notes
until end of slur)

He shall be the priest

The req - ui - em mass to_ sing,___

Soft - ly warb - ling

With help

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

This

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

Rallentando poco a poco -

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

loco

(rall.) -

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

(rall.) -

pesante, cresc. poco a poco

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

(rall.) -

60 *(cresc. poco a poco)*

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

(rall.) -

64 *(cresc. poco a poco)*

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

(rall.) -

67

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

$\quad$ ♩ = c. 36

ff $\quad$ *ppp*

71

Night - - in - - gale,___ The

Ped.

*general dynamic remains **ppp**; hairpins poco*

73

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

***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

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

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

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

(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

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

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

83

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.

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

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

The sea-mew and the tit-mouse; The wood-cock with the long nose The thros-tle with her war-bling; The star-ling with her brab-bling;

Presto

The rook, with the os-prey That put-teth fish-es to a fray; And the dain-ty cur-lew, With the tur-tle most true.

♩ = c. 36

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

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

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

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

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

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

♩ = c. 72

103 *fff*

fresh youth a - - - gain!