

Full score

Sad-Sweet

music by Sheena Phillips

1. O Lilie Fair (lyrics by Elizabeth Melville)
solo soprano, theorbo
duration c. 2m45s
2. In Sweet Dream (lyrics by Mary Sidney Herbert)
soprano recorder, four sopranos
duratio c. 4m00s

commissioned by Philomel, dir. Janet Oates, for a concert in celebration of St Cecilia's Day, 2018

perusal score – not for rehearsal or performance

all rights reserved

copyright © Sheena Phillips 2018

Programme note

This pair of pieces, written for the London ensemble Philomel, explores the overlap between 'sweet' and 'sad' music. The mythical Philomela was turned into a nightingale, whose song is variously described as joyful and melancholy, and *Sad-Sweet* uses two bitter-sweet texts, both by women writing in the late 16th and early 17th centuries.

O Lillie Fair, for theorbo and solo soprano, is based on a single stanza by Elizabeth Melville (c. 1578 – c. 1640), part of a long poem in which she expresses passionate yearning for Christ at the same time as lamenting her distance from him, using imagery from the *Song of Songs*. Melville was a Scottish noblewoman, a devout Protestant and a prolific poet.

In Sweet Dream, for soprano recorder and four soprano voices, is based on a single stanza by Mary Sidney Herbert (1561 – 1621), part of a longer poem which mourns her beloved brother Philip Sidney while also seeking solace in imagining him in heaven, lulled by birdsong. Herbert was an English noblewoman and is known for her translation of many of the psalms.

Both pieces encode various words into notes. In the first, the theorbo bass line spells out 'O Lord of Love' (using the notes that this phrase would spell out on an imaginary keyboard extended beyond the usual A – G), while the singer's notes are drawn from a transcription of the poem itself. In the second, there are encodings of 'Philip Sidney', 'sweet dreams', 'angel', 'beauties', 'lull' and 'delight' – and the recorder also plays motifs based on recordings of nightingale song.

Sheena Phillips

1. O lillie fair

O lillie fair O rubie rose, O rose
That spreids so faire in Sharon feild
O flowre of flowres thow art my choise, my choise
Thy savour sweet doth comfort yeeld
O fertile tree whose fruit is fair
Whose branches bow most fresche and fair
Whose apples hings in store
Beneath one branch in shade so sweet
I long to rest my wearie spirit
The sun has scoarched me sore
O let me lay beneath that tree
The smell so sweet doth quicken me.

Elizabeth Melville

(from Loves Lament for Christs Absence, published in *Poems of Elizabeth Melville, Lady Culross*, ed. Jamie Reid Baxter, Solsequium, Edinburgh, 2010)

Used with permission from Jamie Reid Baxter

Pronunciation guide

Please perform this piece in a Scottish accent. The words as spelled in the late 17th century manuscript source of this early 17th century poem look much more English than they would have sounded.

IPA transcription:

o: lɪli fe:rr o: rʊbi rɔ:z o: rɔ:z
ðat spri:dz se fe:rr in she:rən fi:ld
o: flu:r əv flu:rɪz ðu: ɛrt mæi tʃo:s, mæi tʃo:s
ðæi se:vər swi:t dʌθ kʌmfɔrt yi:ld
o: fɛrtæil tri: hwez frø:t ɪz fe:rr
hwez brɑnchəz bu: mest frɛʃ and fe:rr
hwez epəlz hɑnz in stɔ:r
bmi:θ ʌ brɑntʃ in ʃe:d se swi:t
æi la:ŋ te re:st mæi wi:ri spri:t
ðə sʌn hɑz skɔrtʃd mi so:r
o: lɑt mi le: bmi:θ ðat tri:
ðə smel se swi:t dʌθ kwɪkən mi:

Transcribed into IPA from a voice recording by Jamie Reid Baxter

[Link](#) to a recording of the pronunciation

Alternatively, paste the following URL into your browser:

https://drive.google.com/file/d/1WXUpbtXXBNL61-UNpp2R7gUif03w2EX_/view?usp=sharing

Sad-Sweet

1. O Lilie Fair

Soprano solo, theorbo

Elizabeth Melville

Sheena Phillips

Theorbo tuning (from top): a e b g d A G || F E D C B, A, G,

Lento rubato (c. ♩ = 60)

Soprano

Theorbo

mp dolce

5

S

O li-lie fair O ru-bie

Th.

mp ardente *mf* *mp*

8

S

rose, O rose That spreads so

Th.

mf *p*

11 *mf* *mf*

S
faire in Sha - ron feild O

Th.
mf *cantando*

14

S
flowre of flowres thow

Th.
brillante *dolce* *brillante* *dolce*
mf

16 *mp*

S
art my choise, my choise Thy

Th.
mp dolce

20 *f*

S
sa - vour sweet doth com - fort yeeld O

Th.

23 *appassionato*

S
fer - tile tree whose fruit is fair Whose branch - es

Th.
brillante *dolce* *sim.* *mf*

26

S
bow most fresche and fair

Th.
brill. *caldo* *mf*

28 *mp dolce*

S
Whose ap - ples hings in store

Th.
languido *mp*

31 *p*

S
Be - neath one branch in unmeasured delicate tremolo strum

Th.
dolce *pp* *p*

34

S
shade — so — sweet — I long — to

Th.
mp *mf*
espress.
6

37

S
rest — my wea - rie spi-rit — The sun — has

Th.
f
brill.

40

S
scoarched — me — sore

Th.
mp
6

42

S

Th.
p *mf* *mp*
6

44 *mf languido* *p* *mf*

S O let me lay _____ be - neath that tree _____ The smell so _____

Th. *mf dolce* *p* *caldo*

47 *p* *mf* *p*

S sweet _____ doth quick-en, doth quick-en me, _____ doth

Th. *dolce* *brill.* *caldo*

p *mf* *p*

50 *mf*

S quick-en, doth quick-en me. _____

Th. *brill.* *caldo* *brill.*

mf *p*

2. In sweet dream

There thousand birds all of celestial brood,
To him do sweetly carol day and night:
And with strange notes, of him well understood,
Lull him asleep in angel-like delight;
 Whilst in sweet dream to him presented be
 Immortal beauties, which no eye may see.

Mary Sidney Herbert (1561 – 1621)

from *The Doleful Lay of Clorinda*, written to commemorate Philip Sidney

Notation and performance instructions

The recorder plays at a different (quicker) tempo than the singers throughout, so its part does not line up accurately in the score except at points where the recorder is cued. The conductor should beat time for the singers (except in the *senza misura* / ‘free canon’ sections, where they each sing independently) and cue the recorder as marked.

For the first two pages of the full score, all four voices share one stave and perform the same material independently.

Free canon (bar 16 and letter A) – the voices enter in sequence (in pre-agreed order), no more than about 4 beats apart at the singer tempo of crotchet = 88

Rest in brackets – rest of indeterminate length

Tremolo articulation for singers (bar 46 etc.) – trill or roll the ‘r’.

Individual rubato (bar 52) – the conductor should beat the pattern indicated by the time signatures in steady tempo but the singers can take liberties locally.

Recorder trills – trill for the length of the note with the trill articulation above it.

Staging – I think this piece would work well with the performers surrounding the audience or at least separated as much as possible. Depending on the venue and sound balance, it might work for the recorder player to be either offstage, invisible, or at the back of the hall (somewhat less visible, but at least audible!).

Sad-Sweet

2. In Sweet Dream

Mary Sidney Herbert

Four soprano voices, soprano recorder

Sheena Phillips

Moderato rubato

recorder tempo c. ♩ = 100

(♩ = ♪) equal quavers throughout piece

Soprano Recorder

mf dolce, leggiero

Soprano 1

Soprano 2

Soprano 3

Soprano 4

S. Rec.

S. Rec.

p

mf

senza misura
sweet, eager

S. Rec.

singer tempo c. ♩ = 88

mf all voices in free canon (see notes)

voices

There thou - sand birds all of ce - les - tial brood

19

S. Rec. wait for cue

voices *mp* *p*

To him do sweet-ly ca-rol day and night: ooh, ru,

(cue recorder as the last voice reaches 'night', bar 21)

24 recorder sempre c. $\text{♩} = 100$ (independently)

S. Rec. *tr* *tr* *p* *mf*

voices *mp* go to A and wait for cue

cu,

A (cue voices when recorder finishes bar 29)

S. Rec. free canon *p*

voices *p*

And with strange notes, of him well un-der-stood, Lull him a -

33 *tr* wait for cue (cue recorder as the last voice reaches 'lull', bar 32)

S. Rec. *mf* *p* [singers: wait for recorder entry]

voices *p*

sleep in an-gel-like de-light; There, there,

37 *tr*

S. Rec. go to B

voices mm...

(cue when recorder finishes bar 41)

B tempo misura, sereno

(♩ = c. 88)

S. Rec.

S 1

S 2 *p*
cu ru, cu, cu ru, (roll the 'r')

S 3 *p*
cu ru, cu, ru,

S 4 *p*
cu ru, ru, ru,

48

S. Rec. cue recorder
recorder sempre c. ♩ = 100

S 1 *mf*
Whilst in sweet dream, in sweet dream,

S 2
cu,

S 3
cu ru, cu,

S 4
cu, cu ru, cu ru,

individual rubato

52

S. Rec. wait for cue (—) cue recorder with S1 wait for cue (—) cue recorder with S1

S 1 sweet dream, ru, *p* (roll the 'r')

S 2 *mf* sweet dream,

S 3 *mf* ru, sweet dream,

S 4 *mf* ru, cu ru, in sweet dream, dream,

57

S. Rec. wait for cue (—) cue recorder with S1 (roll the 'r') wait for cue (—)

S 1 cu, ru, in sweet *mf*

S 2 *p* ru, ru, cu cu ru cu,

S 3 *p* cu, ru, cu cu-

S 4 *p* cu cu ru cu, li-u cu ru cu, *mf* sweet

61 cue recorder with S1

S. Rec. wait for cue

S 1 dream, ru, to

S 2 dream, tu tu tu tu tu,

S 3 ru, cu cu ru, cu cu ru cu, cu cu ru cu,

S 4 dream, cu, tu,

p *p* *mf*

cue letter C

C in tempo pressing forwards
(singer tempo c. ♩ = 88)

S. Rec. wait for cue

S 1 him, to him, to him pre - sent - ed be Im -

S 2 ru, to him, to him pre -

S 3 tu to him,

S 4 ru, li - u cu cu, li - u cu cu, to

with the beat *p* *mf* *mp* *mf*

relaxing again

S. Rec. cue recorder

69

S 1 *f* mor - tal beau - ties, Im - mor - tal beau - ties.

S 2 *f* sent-ed be Im - mor - tal beau - ties, Im - mor - tal beau -

S 3 *mf* to him pre-sent-ed be Im - mor - tal beau - ties, Im -

S 4 *f* him, to him pre-sent-ed be Im - mor - tal beau - ties,

cue recorder

tempo primo
(singer tempo c. ♩ = 88)

S. Rec. cue recorder let recorder pitch destabilise as volume drops

73

S 1 *mf* Beau - ties which no eye may see. *p*

S 2 *p* ties.

S 3 *p* mor - tal beau - ties.

S 4 *p* Im - mor - tal beau - ties.

wait for cue

D cue recorder (recorder sempre c. ♩ = 100)

S. Rec.

S 1

S 2

S 3

S 4

E

82

S. Rec.

S 1

S 2

S 3

S 4

pp ru,

mf thou-sand birds

mp ru,

mf cu,

p cu,

mp birds,

pp ru,

mp There,

p ru,

88

S. Rec. wait for cue *tr* wait for cue

S 1 *p* there, cu cu - ru cu - ru,

S 2 *mp* *p* ru, ru,

S 3 *mf* all of ce - les - tial brood To him,

S 4 *p* *mf* there, To him do sweet - ly ca - rol,

92

S. Rec. cue recorder *tr* cue recorder wait for cue *tr*

S 1 *mp* *p* there, there, ru,

S 2 *mf leggiero* *p* ca - rol day and night..

S 3 *mp* *p* to him, ru.

S 4 *p* li - u cu ru cu,