

# Pageant of the Shearmen and Tailors – The Massacre of the Innocents

(The Coventry carol)

Words noted by Robart Croo 1534

Melody of 1591 arr. Brian Collins

**Slow** (♩ = 68)

**one voice**

Voice 1: *p* Lul - ly, lul - la, thow lit - tel ty-ne child, By by, lul - ly, lul - la, thow lit - tel ty-ne child, By by, lul - ly, lul - lay. *mf* (all voices) O sis - ters

Voice 2: *p* Lul - ly, lul - la, thow lit - tel ty-ne child, By by, lul - ly, lul - la, thow lit - tel ty-ne child, By by, lul - ly, lul - lay. *mf* (all voices) O sis - ters

Voice 3: *p* Lul - ly, lul - la, thow lit - tel ty-ne child, By by, lul - ly, lul - la, thow lit - tel ty-ne child, By by, lul - ly, lul - lay. *mf* (all voices) O sis - ters

Woodwind 1: *mf*

Woodwind 2: *mf*

Woodwind 3: *mf*

Drum: *mf* *tr*

Brass 1: *mf*

Brass 2: *mf*

Brass 3: *mf*

5 10

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15 20

V1 too, how may we do, For to pre-serve this day This pore yong - ling for whom we do sing By by, lul - ly, lul - lay.

V2 too, how may we\_ do, For to pre-serve\_ this day This pore yong - ling for whom we do\_ sing By by, lul - ly, lul - lay.

V3 too, how may we do, For to\_ pre-serve this day This pore yong - ling for whom we do\_ sing By by, lul - ly, lul - lay.

W1

W2

W3

Dr

B1

B2

B3

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25 30

V1 *f* Her - od the king, in his rag - - - ing, Charg-id he hath this day His men of might, in his owne sight,

V2 *f* Her - od the king, in his rag - - - ing, Charg-id he hath this day His men of might, in his owne sight,

V3 *f* Her - od the king, in his rag - - - ing, Charg-id he hath this day His men of might, in his owne sight,

W1 *f*

W2 *f*

W3 *f*

Dr *f*

B1 *f*

B2 *f*

B3 *f*

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(semichorus)

35 40 45

V1 *ff* All yonge chil - dren to slay. *p* That wo is me, pore child for thee! And ev - er morne and say, For thi part - ing ne - ther

V2 *ff* All yonge chil - dren to slay. *p* That wo is me, pore child for thee! And ev - er morne and say, For thi part - ing ne - ther

V3 *ff* All yonge chil - dren to slay. *p* That wo is me, pore child for thee! And ev - er morne and say, For thi part - ing ne - ther

W1 *ff*

W2 *ff*

W3 *ff*

Dr *ff*

B1 *ff*

B2 *ff*

B3 *ff*

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(full bands)

50

55

V1  
say nor singe, By by, lul - ly, lul - lay.

V2  
say nor\_ singe, By by, lul - ly, lul - lay.

V3  
say nor singe, By by, lul - ly, lul - lay.

W1  
*mf* *ff*

W2  
*ff*

W3  
*ff*

Dr  
*p* *ff*

B1  
*ff*

B2  
*ff*

B3  
*ff*

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60 65

V1  
V2  
V3  
W1  
W2  
W3  
Dr  
B1  
B2  
B3

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The musical score is arranged in a system with ten staves. The top three staves (V1, V2, V3) are vocal parts. The next three staves (W1, W2, W3) are woodwind parts. The drum part (Dr) is on the sixth staff. The brass parts (B1, B2, B3) are on the seventh, eighth, and ninth staves. The score features a variety of time signatures, including 3/4, 3/2, and 3/4, and includes dynamic markings such as *poco rit.* and *6:4*.

Even though original spellings of the song-text have been employed, this is not at all a pseudo-reconstruction of a mediaeval song! It is very much an arrangement and, a few antique configurations apart, some harmonic, motivic and other procedures are clearly more modern. And one liberty has been taken with the tune: the F# at the end of the first phrase (bar 4 and similar places) has been changed to an F.

The choice of instruments has been kept as flexible as possible but it must not swamp the vocal resources or each other. Do, however, keep a few things in reserve for after the voices drop out. These, then, are only suggestions:

- W1/2: crumhorn/shawm/oboe/cor anglais/clarinet; ?saxophones later in full-bands section.
  - W3: rackets/bassoon; ?saxophones later as above.
  - B1: cornett/cornet/trumpet. B2: horn (F/E<sub>1</sub>)/flugel. B3: sackbut/trombone/euphonium/baritone; ?tuba later.
- The drum should be robust – a tenor or bass tom-tom, perhaps, or a deep, military side-drum (snare off).

G clefs in the vocal parts do not imply exclusively women's or boys' voices and, even though the piece is not a reconstruction, use renaissance/early baroque instruments if you've got them.

The deployment of the performers will be dictated by the space available. However, it could be worth considering, should conditions allow, having the different timbral groupings (voices, wood, brass, drum) separated from one another. The final verse could be sung by a small choir specially detached from the main body; this might also be the section that sings the first verse.

The key word in the text is "raging" and this should regulate the interpretation, both the depiction of Herod's mood and action, and our angry response to it.

Approximate duration: 3'45"