

NOVELLO'S ORIGINAL OCTAVO EDITION.

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DEDICATED TO MY WIFE.

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THE  
JACKDAW OF RHEIMS  
LEGEND

BY

RICHARD BARHAM

SET TO MUSIC FOR CHORUS AND SMALL ORCHESTRA

BY

WILLIAM H. SPEER.

(OP. 8.)

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PRICE TWO SHILLINGS.

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Music

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# THE JACKDAW OF RHEIMS.

THE Jackdaw sat on the Cardinal's chair !  
Bishop and abbot and prior were there ;  
Many a monk and many a friar,  
Many a knight, and many a squire,  
With a great many more of lesser degree,—  
In sooth a goodly company ;  
And they served the Lord Primate on bended  
knee.

Never, I ween, was a prouder seen,  
Read of in books, or dreamt of in dreams,  
Than the Cardinal Lord Archbishop of Rheims !

In and out, through the motley rout,  
That little Jackdaw kept hopping about ;  
Here and there, like a dog in a fair,  
Over comfits and cakes, and dishes and plates,  
Cowl and cope, and rochet and pall,  
Mitre and crosier ! he hopp'd upon all !

With a saucy air, he perch'd on the chair  
Where, in state, the great Lord Cardinal sat  
In the great Lord Cardinal's great red hat ;  
And he peer'd in the face of his Lordship's  
Grace,  
With a satisfied look, as if he would say,  
" We two are the greatest folks here to-day ! "  
And the priests, with awe, as such freaks they  
saw,  
Said, " The Devil must be in that little Jack-  
daw ! "

The feast was over, the board was clear'd,  
The flawns and the custards had all disappear'd,  
And six little singing-boys,—dear little souls !  
In nice clean faces, and nice white stoles,  
Came in order due, two by two,  
Marching that grand refectory through !

A nice little boy held a golden ewer,  
Emboss'd and fill'd with water, as pure  
As any that flows between Rheims and Namur,  
Which a nice little boy stood ready to catch  
In a fine golden hand-basin made to match.  
Two nice little boys, rather more grown,  
Carried lavender water, and eau de Cologne ;  
And a nice little boy, had a nice cake of soap,  
Worthy of washing the hands of the Pope.  
One little boy more, a napkin bore,  
Of the best white diaper, fringed with pink,  
And a Cardinal's hat mark'd in permanent ink.

The great Lord Cardinal turns at the sight  
Of these nice little boys dress'd all in white :  
From his finger he draws his costly turquoise ;  
And, not thinking at all about little Jackdaws,  
Deposits it straight by the side of his plate,  
While the nice little boys on his Eminence  
wait ;  
Till, when nobody's dreaming of any such  
thing,  
That little Jackdaw hops off with the ring.

There's a cry and a shout, and a deuce of a  
rout,  
And nobody seems to know what they're about,  
But the monks have their pockets all turn'd  
inside out ;  
The friars are kneeling, and hunting, and  
feeling,  
The carpet, the floor, and the walls, and the  
ceiling.

The Cardinal drew off each plum-colour'd shoe,  
And left his red stockings exposed to the view ;  
He peeps, and he feels,  
In the toes and the heels ;  
They turn up the dishes, they turn up the  
plates,  
They take up the poker and poke out the  
grates,

They turn up the rugs,  
They examine the mugs :—  
But no !—no such thing ;—  
They can't find the ring !  
And the Abbot declared that, " when nobody  
twigg'd it,  
Some rascal or other had popp'd in, and  
prigg'd it ! "

The Cardinal rose with a dignified look,  
He called for his candle, his bell, and his book !  
In holy anger, and pious grief,  
He solemnly curs'd that rascally thief !  
He curs'd him at board, he curs'd him in bed ;  
From the sole of his foot, to the crown of his  
head ;  
He curs'd him in sleeping, that every night  
He should dream of the devil, and wake in a  
fright ;  
He curs'd him in eating, he curs'd him in  
drinking,

He cursed him in coughing, in sneezing, in  
winking ;  
He cursed him in sitting, in standing, in lying ;  
He cursed him in walking, in riding, in flying,  
He cursed him in living, he cursed him in  
dying !—

Never was heard such a terrible curse !  
But what gave rise to no little surprise,  
Nobody seemed one penny the worse !

The day was gone, the night came on,  
The Monks and the Friars they search'd till  
dawn :

When the Sacristan saw, on crumpled claw,  
Come limping a poor little lame Jackdaw ;  
No longer gay, as on yesterday ;  
His feathers all seem'd to be turn'd the wrong  
way ;—

His pinions droop'd, he could hardly stand,  
His head was as bald as the palm of your hand ;  
His eyes so dim, so wasted each limb,  
That, heedless of grammar, they all cried,  
“ That's him !—

That's the scamp that has done this scandalous  
thing !

That's the thief that has got my Lord Cardinal's  
Ring !”

The poor little Jackdaw, when the monks he  
saw,

Feebly gave vent to the ghost of a caw ;  
And turn'd his bald head, as much as to say,  
“ Pray, be so good as to walk this way !”  
Slower and slower, he limp'd on before,

[ Till they came to the back of the belfrey door,

Where the first thing they saw, 'midst the  
sticks and the straw,  
Was the ring in the nest of that little Jackdaw !

Then the great Lord Cardinal call'd for his  
book,

And off that terrible curse he took ;  
The mute expression served in lieu of  
confession,

And, being thus coupled with full restitution,  
The Jackdaw got plenary absolution !

When those words were heard, that poor little  
bird

Was so changed in a moment, 'twas really  
absurd.

He grew sleek, and fat ; in addition to that,  
A fresh crop of feathers came thick as a mat !

His tail wagged more even than before ;

But no longer it wagg'd with an impudent air,  
No longer he perch'd on the Cardinal's chair.

He hopp'd now about with a gait devout ;

At Matins, at Vespers, he never was out ;

And, so far from any more pilfering deeds,

He always seem'd telling the Confessor's beads.

If any one lied,—or if any one swore,—

Or slumber'd in prayer-time and happened to  
snore,

That good Jackdaw would give a great “ caw,”

As much as to say, “ Don't do so no more !”

[ While many remark'd as his manners they  
saw,

That they “ never had known such a pious  
Jackdaw !”

He long lived the pride of that country side,  
And at last in the odour of sanctity died ;

When as words were too faint, his merits to  
paint,

The Conclave determined to make him a Saint !

And on newly-made Saints and Popes, as you  
know,

It's the custom at Rome, new names to bestow,  
So they canonised him by the name of Jim

Crow !

*The lines in brackets have been omitted in the musical setting.*

# THE JACKDAW OF RHEIMS.

Richard Barham.

W. H. Speer.

*Allegro moderato.*

SOPRANO. *f* The Jack-daw sat on the

ALTO. *f* The Jack-daw sat on the

TENOR. *f* The Jack-daw sat on the

8va lower.

BASS. *f* The Jack-daw sat on the

*Allegro moderato. ♩ = 104.*

PIANO. *f*

Car-di-nal's chair!

Car-di-nal's chair!

Car-di-nal's chair!

Car-di-nal's chair!

Car-di-nal's chair!



Bish-op and abbot and prior were there;  
 Bish-op and abbot and prior were there;  
 Bish-op and abbot and prior were there;  
 Bish-op and abbot and prior were there;

Ma-ny a monk, and ma-ny a  
 Ma-ny a monk, and ma-ny a friar,  
 Ma-ny a monk, and ma-ny a friar,  
 Ma-ny a monk, and ma-ny a friar,

friar,  
 Ma-ny a knight, and ma-ny a squire,  
 Ma-ny a knight, and ma-ny a squire,  
 Ma-ny a knight, and ma-ny a squire,

With a great many more, — of les-ser de-gree, — In  
 With a great many more, — of les-ser de-gree, — In  
 a great ma-ny more, of les-ser de-gree,  
 squire, a great ma-ny more, of les-ser de-gree,

sooth a good - ly com - pa - ny; a good - ly  
 sooth a good - ly com - pa - ny; a good - ly  
 In sooth a good - ly com - pa - ny; a good - ly  
 In sooth a com - pa - ny; a good - ly

com-pa-ny; And they served the Lord  
 com-pa-ny; And they served the Lord  
 com-pa-ny; And they served the Lord  
 com-pa-ny; And they served the Lord

Pri - mate on bend - - ed knee. Never, I ween,  
 Pri - mate on bend - - ed knee. Never, I ween,  
 Pri - mate on bend - - ed knee. Never, I ween,  
 Pri - mate on bend - - ed knee. Never, I ween,

nev-er, I ween, Was a prouder seen, a proud - er  
 nev-er, I ween, Was a proud-er seen, a proud-er  
 nev-er, I ween, Was a proud-er seen, a proud - er  
 nev-er, I ween, Was a proud-er seen, a proud - er

seen, Read of in books, or  
 seen, Read of in  
 seen, nev-er I ween,  
 seen, nev-er, I ween, nev-er, I ween,



dreamt of in dreams, Than the Car-di-nal Lord Arch -  
 books or dreamt of in dreams, Than the  
 nev-er, I ween, Than the Car-di-nal Lord Arch -  
 Than the Car-di-nal Lord Arch -

*cresc.* - bish - op, Arch-bish - op of Rheims! *ff*  
 Car-di-nal Lord Arch-bish - op of Rheims! *ff*  
*cresc.* - bish - op, Arch-bish - op of Rheims! *ff*  
*cresc.* - bish - op, Arch-bish - op of Rheims! *ff*

*mp* In and out, thro' the  
*mp* In and out, thro' the  
*mp* In and out, thro' the  
*mp* In and out, thro' the  
*mp* In and out, thro' the mot-ley rout, That  
*decresc.*

mot - - ley rout, Here and there, Like a  
 mot - ley rout, that lit - tle Jack-daw kept hop-ping a - bout;  
 mot - - ley rout,  
 lit - tle Jack-daw kept hop-ping a - bout;  
 dog at a fair, O - ver com-fits and cakes, And dish - es and plates,  
 Here and there, Like a dog at a  
 Here and there, Like a dog at a fair, Over com-fits and cakes, And  
 That lit - tle Jack - - daw,  
 That lit - tle Jackdaw, that  
 fair, Over com-fits and cakes, That  
 dishes and plates, That  
 that lit - tle Jackdaw, that

lit-tle Jackdaw kept hopping a-bout.

lit-tle Jackdaw kept hopping a-bout.

lit-tle Jackdaw kept hopping a-bout.

lit-tle Jackdaw kept hopping a-bout.

*mp* Mi-tre and cro-zier!

Cowl and cope, and roch-et and pall, he hopp'd up-on

he hopp'd up - on

Cowl and cope, and roch-et and pall,

*poco più cresc.* he hopp'd up-on all! up-on all! all!

*poco più cresc.* all, he hopp'd up-on all! up-on all! all!

*poco più cresc.* all, he hopp'd up-on all! up-on all! all!

*poco più cresc.* all, he hopp'd up-on all! up-on all! all!

he hopp'd up-on all! up-on all! all! With a

*mf*



He perch'd on the chair

He perch'd on the chair

With a sau-cy air,

sau-cy air,

Where, in state, the great Lord Car-di-nal sat In the

Where, in state, the great Lord Car-di-nal sat In the

Where, in state, the great Lord Car-di-nal sat In the

Where, in state, the great Lord Car-di-nal sat In the

great Lord Car-di-nal's great red hat;

great Lord Car-di-nal's great red hat;

great Lord Car-di-nal's great red hat;

great Lord Car-di-nal's great red hat;

great Lord Car-di-nal's great red hat;

*f*



With a *mf*  
He peer'd in the face Of his Lord-ship's Grace, With a *mf*  
*p*

*poco rall.* - - -  
sat-is-fied look, as if he would say, *poco rall.*  
sat-is-fied look, as if he would say, *a tempo*  
*poco rall.* - - - *mf*

*mf cresc. poco a poco*  
"We two are the *mf cresc. poco a poco*  
"We two are the great - est, the *poco*  
"We two are the great - est, the great - - - est *mf cresc. poco a poco*  
"We two are the great - est folks here to - day! the *cresc. poco a poco*

great-est folks here to-day!"

great-est folks here to-day!"

folks here to-day!"

great - est — folks here to - day!"

*cresc.* *mp*

*mf* And the priests, with awe, As such

*mf* And the priests, with awe, As such

*mf* And the priests, with awe, As such

*mf* And the priests, with awe, As such

*cresc. poco a poco*

freaks they saw, Said, "The

freaks they saw, Said, "The

freaks they saw, Said, "The

freaks they saw, Said, "The

*ff*

Four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "dev-il must be in that lit-tle Jack-daw!"

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more complex pattern of eighth and sixteenth notes in the left hand, often with triplets.

Piano accompaniment section. The right hand features a melodic line with many slurs and accents, while the left hand provides a harmonic foundation with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

Piano accompaniment section. The right hand features a melodic line with many slurs and accents, while the left hand provides a harmonic foundation with chords and moving lines. Dynamics include *legato* and *dim.* (diminuendo).

Piano accompaniment section. The right hand features a melodic line with many slurs and accents, while the left hand provides a harmonic foundation with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).



*mp* The feast was o-ver, the  
*mp* The feast was o-ver, the  
*mp* The feast was o-ver, the  
*mp* The feast was o-ver, the  
*mp* The feast was o-ver, the

*ff*  
*p*

board was clear'd The flawsns and the cus-tards had all dis-ap-  
 board was clear'd The flawsns and the cus-tards had all dis-ap-  
 board was clear'd The flawsns and the cus-tards had all dis-ap-  
 board was clear'd The flawsns and the cus-tards had all dis-ap-

- pear'd, And six lit-tle Sing-ing-boys, (dear lit-tle souls!) In  
 - pear'd, (dear lit-tle souls!) In  
 - pear'd, (dear lit-tle souls!) In  
 - pear'd, (dear lit-tle souls!) In

*p*



nice clean fa-ces and nice white stoles, Came in or-der due,

nice clean fa-ces and nice white stoles, Came in or-der due,

nice clean fa-ces and nice white stoles, Came in or-der due,

nice clean fa-ces and nice white stoles, Came in or-der due,

Two by two, March-ing that grand re - fec-to-ry through!

Two by two, March-ing that grand re - fec-to-ry through!

Two by two, March-ing that grand re - fec-to-ry through!

Two by two, March-ing that grand re - fec-to-ry through!

The great Lord Car-di-nal

The great Lord Car-di-nal

Of these nice lit-tle boys dress'd all in white from his

Of these nice lit-tle boys dress'd all in white from his

turns at the sight from his

turns at the sight from his

*p* *f*

fin-ger he draws His cost-ly turquoise;

fin-ger he draws His cost-ly turquoise; and, not

fin-ger he draws His cost-ly turquoise; and, not

fin-ger he draws His cost-ly turquoise; and, not think-ing at all, not

*sf*

a - bout lit-tle Jack-daws,

think-ing at all,

think-ing at all, a - bout lit-tle Jack-daws,

think-ing at all, a - bout lit-tle

*sf* *p* *sf*

De - po-sits it straight By the side of his plate, While the  
 De - po-sits it straight By the side of his plate, While the  
 De - po-sits it straight By the side of his plate, While the  
 Jack-daws, De - po-sits it straight By the side of his plate, While the

nice lit-tle boys, on his E-mi-nence wait,  
 nice lit-tle boys, on his E-mi-nence wait,  
 nice lit-tle boys, on his E-mi-nence wait,  
 nice lit-tle boys, on his E-mi-nence wait, *un poco più animato.*

Till, till, *rit.* when no-bo-dy's dreaming of a - ny such  
 Till, till, *rit.* when no-bo-dy's dreaming of a - ny such  
 Till, till, *rit.* when no-bo-dy's dreaming of a - ny such  
 Till, till, when



thing, That lit-tle Jack - daw

no - bo-dy's dreaming of a - ny such thing, That lit-tle Jack-daw

thing, That lit-tle Jack - daw

no - bo-dy's dreaming of a - ny such thing, That lit-tle Jack-daw

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "thing, That lit-tle Jack - daw", "no - bo-dy's dreaming of a - ny such thing, That lit-tle Jack-daw", "thing, That lit-tle Jack - daw", and "no - bo-dy's dreaming of a - ny such thing, That lit-tle Jack-daw". The piano accompaniment features a simple harmonic pattern in the right hand and a more active bass line in the left hand.

*Andante.* ♩ = 78.

hops off with the ring.

hops off with the ring.

hops off with the ring.

hops off with the ring.

The second system begins with the tempo marking "Andante." and a quarter note equal to 78 beats per minute. It contains four vocal staves and a piano accompaniment. The lyrics for all vocal parts are "hops off with the ring." The piano accompaniment is more melodic and flowing than in the first system.

*Andante.* ♩ = 78.

*mp* *sf*

The third system continues the piano accompaniment from the second system. It features a dynamic marking of *mp* (mezzo-piano) followed by *sf* (sforzando) on a chord. The tempo remains "Andante." at 78 beats per minute.

*Allegretto.* ♩ = 100.

*mf*

The fourth system begins with the tempo marking "Allegretto." and a quarter note equal to 100 beats per minute. It contains a piano accompaniment with a dynamic marking of *mf* (mezzo-forte). The tempo is noticeably faster than the previous sections.