



Robosoft Music

extended aria for mezzo-soprano  
and chamber orchestra  
by

Joe St.Johanser

Lamentation of Venus  
for the Fair Adonis  
- killed by a Boar



The Rose Red  
Chain

Full Score

'The Rose Red Chain'

an extended aria for  
Mezzo-soprano  
as 'Venus'

and

Chamber  
Orchestra

\*

Flute

Oboe

Bassoon

Harp

String Quartet

lyric adapted by Joe  
St.Johanser from 'Venus and  
Adonis' by Wm. Shakespeare

# The Rose Red Chain

## Lamentation of Venus for the Fair Adonis - killed by a Boar

**1** **Maestoso** ♩ = 100

Flute  
mp  
mf  
f

Oboe  
mf  
f

Bassoon  
mf  
f

Harp  
mf  
f

Violin 1

Violin 2

Viola

Violoncello

9

Fl.  
ff

Ob.  
ff

Bsn.  
ff

Hp.  
ff  
mp  
p

Vln. 1  
mp  
p

Vln. 2  
mp  
p

Vla.  
mf  
ff  
mp  
mp  
p

Vc.  
mf  
ff  
mp  
p

16

Fl. tr *p* tr *mf* tr *mf* tr *mf* tr

Ob. *mf*

Bsn. *mf* *ff*

Hp. *mf* *f* *ff* E $\sharp$

Vln. 1 *mf* *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

24

2

Fl. fluttertongue *mf* *p* Adagio = 66

Ob. *p* *pp*

Bsn. *p* *pp*

Hp. *p* *mp* *mf*

V. *mf*

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Fair A- don-is Fair A don is Fair A don-is a-

30 nat.

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Hp. *f*

V. *3*  
light thy steed if thou wilt deign this fa-vour a thou - sand hon - ey se - crets shalt thou know\_\_

Vln. 1 *mf* *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

36

Fl.

Ob.

Bsn.

Hp. *mp*

V. *3*  
Here come and sit where nev - er ser pent his - ses and be-ing set I'll

Vln. 1

Vln. 2

Vla.

Vc.

**3** Più mosso ♩ = 100

42

Fl. *mp*

Ob.

Bsn. *mp*

Hp. *f mp*

V. *f*  
smo - ther thee with kis - ses I'll smo - ther thee with kis - ses *f*

Vln. 1 *f mp*

Vln. 2 *f mp*

Vla. *f mp*

Vc. *f mp*

**4** Allegro ♩ = 120

47

Fl. *mf*

Ob. *mp mf p*

Bsn. *mf p*

Hp. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *p*

Vc. *f*

52

Fl. *f*

Ob. *f*

Bsn. *f*

Hp. *f*

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

**5** Moderato ♩ = 110

57

Fl. *mf*

Ob. *mp*

Bsn. *mf*

Hp. *mp*

V. *mp*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mf*

Vc. *mf*

I

62

Fl. *p*

Ob.

Bsn.

Hp. *mf*

V. have been woo-ed, as I en-treat thee now, Ev-en by the stern and dire-ful God of

Vln. 1

Vln. 2

Vla.

Vc.

67

Fl.

Ob.

Bsn. *p*

Hp.

V. war The dire-ful God of war

Vln. 1

Vln. 2

Vla.

Vc.



71

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

Whose sin e-wy neck in bat - tle ne'er did bow Who con - quers where he comes in eve - ry

75

Meno mosso ♩ = 90

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

jar Yet hath he been my cap - tive and my slave And begg'd and

A tempo ♩ = 110

6

10

80

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*p*

*f*

*p*

*p*

begg'd for that which thou un-ask'd shall have

85

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

*mp*

*mf*

*mp*

*mp*

*mp*

Ov-er my al-tars hath he hung his lance, His bat-ter'd shield, his un-con-tol-led

90

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

crest And for my sake hath learn'd to sport and dance To toy, to wan - ton,

94

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

poco rit. . . . .

dal - ly, smile and jest Scorn ing his churl - ish drum and en-sign red Making my

*p*

*p*

*p*

A tempo ♩ = 110

98

Fl. — — — — —

Ob. — — — — —

Bsn. — — — — —

Hp. *mp*

V. *mp*  
 arms his field, his tent my bed. Mak ing my arms his field, histent my bed

Vln.1 *mp*

Vln.2 *mp*

Vla. *mp*

Vc. — — — — —

Colla voce allargando rit.

7 Adagio ♩ = 80

103

Fl. — — — — —

Ob. — — — — —

Bsn. — — — — —

Hp. — — — — —

V. *f* Colla voce allargando *mf*  
 Thus he that ov er rul'd I ov-er-sway-ed I ov-er sway-ed, Lead ing him pri-son-er in a

Vln.1 Colla voce allargando

Vln.2 Colla voce allargando

Vla. — — — — —

Vc. — — — — —

109

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*mp*

*p*

*mp*

rose - red chain in a rose - red chain

116 **Presto** ♩ = 160

Fl.

Ob.

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*f*

*ff*

*f*

*mf*

*f*

122

Fl. *tr*

Ob. *ff* *tr*

Bsn. *ff*

Hp.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Detailed description: This block contains the musical score for measures 122 through 127. The score is for a full orchestra. The woodwinds (Flute, Oboe, Bassoon) play a melodic line with triplets and trills. The strings (Violins 1 & 2, Viola, and Cello) provide a rhythmic accompaniment with triplets and a strong *ff* dynamic. The harp plays a steady accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

128

Fl. *tr*

Ob. *tr*

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This block contains the musical score for measures 128 through 133. The woodwinds continue their melodic line with trills and triplets. The strings play a rhythmic accompaniment with triplets. The harp continues its accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 3/4.

132

Fl.  
Ob.  
Bsn.  
Hp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.

Meno mosso ♩ = 120

Molto meno mosso ♩ = 60

138

Fl.  
Ob.  
Bsn.  
Hp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.

144

Fl.

Ob.

Bsn.

G♯  
B♭

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

151

Fl.

Ob.

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

< mf

mp



159

Fl.

Ob.

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

*mf* *p*

*mf* *p*

*mf* *p*

166

Fl. fluttertongue nat. *mf*

Ob.

Bsn.

Hp.

V. *mp* *mf*

Were beau-ty un der twen -ty locks kept\_ fast Yet Love breaks through

Vln. 1

Vln. 2

Vla. pizz. *mf*

Vc. *mf*

173

Fl. *p*

Ob.

Bsn.

Hp.

V. *mf* *p*  
 Lovebreaks through and picks them all\_ at last and picks them all\_ at last

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc. *mf*

arco

10

accel.

Presto ♩ = 160

180

Fl. *mp*

Ob.

Bsn.

Hp.

V. *mf* *f*  
 What tells't thou me! Whattells't thou me! Thou would'st pizz.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

pizz.

pizz.

188

Fl.

Ob.

Bsn.

Hp.

V.

hunt the boar! The boar! Oh be ad-vis'd Thou know'st not what it is with javelin's point a

Vln. 1

Vln. 2

Vla.

Vc.

195

Fl.

Ob.

Bsn.

Hp.

V.

churlish swine to gore

Vln. 1

Vln. 2

Vla.

Vc.

arco

p

arco

p

arco

p

arco

p

201

Meno mosso ♩ = 120

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*p*

*p*

*p*

*p*

Whosetush-es nev - er sheath'd he whet - teth still Like to a mor - tal butch - er bent to kill

11 Piu Mosso ♩ = 180

207

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

abutch - er bent to kill

213

Fl.

Ob.

Bsn.

Hp.

V.

a butch - er bent to kill

Vln. 1

Vln. 2

Vla.

Vc.

12 **Molto meno mosso** ♩=100

218

Fl.

Ob.

Bsn.

Hp.

V.

8<sup>vb</sup>

sul pont. a butch - er bent to kill

Vln. 1

Vln. 2

Vla.

Vc.

224 fluttertongue.

Fl. *mf*

Ob. *ff*

Bsn. *p*

Hp. *mf*

V. *p*

Vln. 1 *mp* nat. If

Vln. 2 *p* nat.

Vla. *p* nat.

Vc. *p*

233

Fl.

Ob.

Bsn.

Hp.

V. *p*  
he\_ be dead If he\_ be dead\_

Vln. 1

Vln. 2

Vla.

Vc.

240

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*mp*

*mf*

O no, it can not be! O no, it can not be! it can not be!

247

Fl.

Ob.

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

*mp*

*mp*

*mp*

*p*

nat.

254

Fl. 

Ob.

Bsn.

Hp. 

V. 

Like as the nail      Whose ten-der horns be-ing hurt      Whose ten-der horns

Vln. 1

Vln. 2

Vla.

Vc.

259

Fl. 

Ob.

Bsn.

Hp. 

V. 

be -ing hurt      Shrinks      backwards in his      shel -ly\_ cave with pain

Vln. 1 

Vln. 2

Vla.

Vc.



265

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

So at his bloody view mine eyes are fled in-to the deep dark caverns of my head

*p*

271

Fl.

Ob.

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*p*

14 Andantino ♩ = 90

278

Fl.

Ob.

Bsn. *mp*

Hp.

V.

Vln. 1 *pizz.* *mf* A-las poor world what trea - sure had's't thoulost! What

Vln. 2 *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

286

Fl. *mp*

Ob.

Bsn.

Hp.

V.

Vln. 1 face re mains a -live that's worth the view-ing? Whose tongue is mus - ic now?\_ The

Vln. 2

Vla.

Vc.

295

Fl.

Ob.

Bsn.

Hp.

V.

flow-ers are sweet\_ Their col-ours fresh and trim But true beau-ty liv'd and died with him\_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vc.

304

Andante ♩ = 90

Fl.

Ob.

Bsn.

Hp.

V.

liv'd and died\_ with him\_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vc.

312

Fl. *p*

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

With this I fall I fall in the place I stand And stain my face with his con-geal-ed blood. —

322

15 Andantino ♩ = 90

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

with his con-geal-ed blood. —

*arco*  
*mf*  
*arco*  
*mf*  
*arco*  
*mf*  
*arco*  
*mf*

F# G#  
C# D#

332

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*mf*

By this the boy that by my side lay kill'd is mel - ted like a

337

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

vap - our from my sight, mel - ted like a vap - our from my sight

341

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

And in his blood that on the ground lay spill'd A

*p*

346

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

pur - ple flowr sprang up A pur - ple flowr sprang up check 'red

*p*

*mp*

*mp*

*mp*

*mp*

*mp*

353

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

*p*

with white

357

Fl.

Ob.

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

*mf* *f* *ff*

*mf* *f* *ff*

*mf* *f* *ff*

*mf* *f* *ff*

*mf* *f* *ff*

*mf* *f* *ff*

*mf* *f* *ff*

*mf* *f* *ff*

*mp*

16

A4

363

Fl.

Ob.

Bsn.

Hp.

*mf* *mp* colla voce

V.

*espress. con amore poco rit.*

There shall not be one min - ute in an hour where-in I will not kiss my sweet love's

Vln. 1

*pp*

Vln. 2

*pp* colla voce

Vla.

*mp* pizz.

Vc.

*p*

369

Fl.

Ob.

Bsn.

Hp.

V.

*f*

flower There shall not be one min - ute in an hour where-in I will not kiss

Vln. 1

Vln. 2

Vla.

Vc.



17

375

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

allargando colla voce allargando espressivo

*mf* *f* *mf* *f* *p*

*mf* molto allargando

my sweet love's flower

allargando colla voce

arco

arco

380

Fl.

Ob.

Bsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

*mp* *f*

*p* *mp*

*E♯* *E♭* *E♯*

386

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

Come my sil-ver doves Come my sil-ver doves by whose swift aid

19

18 *Meno mosso* ♩=80

♩=90 *A tempo - Andantino*

392

Fl.

Ob.

Bsn.

Hp.

V.

Vln. 1

Vln. 2

Vla.

Vc.

*allargando a piacere - colla voce*

*p*

your Mis-tress swift-ly is con vey'd to Pa phos where I mean to im-mure my - self and not be seen

398

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Bsn. *f* *cresc.*

Hp. *f* *cresc.* *gliss.*

V. *f*

Vln.1 *f* *cresc.*

Vln.2 *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

Detailed description: This block contains the musical score for measures 398 through 402. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Harp (Hp.), Violin (V.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), and Violoncello (Vc.). The music begins at measure 398 with a forte (*f*) dynamic. The Flute, Oboe, Bassoon, Violin 1, Viola, and Violoncello parts all show a crescendo (*cresc.*) leading into measure 400. The Harp part includes glissando (*gliss.*) markings in measures 400 and 401. The Violin 2 part also shows a crescendo. The music concludes at measure 402.

403

Fl. *ff* *tr*

Ob. *ff*

Bsn. *ff*

Hp. *ff*

Vln.1 *ff*

Vln.2 *ff*

Vla. *ff*

Vc. *ff*

*molto rit.*

*approx. 17 minutes*

Detailed description: This block contains the musical score for measures 403 through 407. It features the same ten instruments as the previous block. The music begins at measure 403 with a fortissimo (*ff*) dynamic. The Flute part includes a trill (*tr*) in measure 405. The Oboe, Bassoon, Harp, Violin 1, Violin 2, Viola, and Violoncello parts all play fortissimo (*ff*). The tempo marking *molto rit.* (very slow) is indicated above the Flute staff in measure 404. The music concludes at measure 407. A box at the bottom right of the page indicates the performance time as *approx. 17 minutes*.