

Rowany Festival Songbook

AS XL

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To quote Daffyd of the Glens: "This songbook is prepared in order to make available a standard repertoire songbook free to all singers in the Known World, to the greater glory and splendour of The Dream That Is." In no way do I wish to supplant the Lochac Songbook with this Rowany Festival Songbook AS XL, but after nearly ten years singing from the Lochac songbook, I felt it was time for a new collection.

First Edition, March 14, 2006. All pieces edited by Bethan of Brockwood (Sasha Curthoys); therefore all errors are my errors. I do have a variety of sources to thank for a number of the music files which I edited: Various editors who have provided their work free of charge and for free dissemination to the Choral Public Domain Library (www.cpdl.org); Mistress Constanzia for providing me with music from Hey Nonny Nonnymous; Finneamhain (Sara Manley); the Southron Gaard A&S website; Meghan FitzGerald.

I would also like to thank Dafydd of the Glens for the Lochac Songbook; the Oxford University Press for producing their series of books, "The Oxford Book of English Madrigals", "The Oxford Book of Italian Madrigals", and "The Oxford Book of French Chansons"; Tomas Luis de Victoria, for writing some really gorgeous music, which I am happy to be able to reproduce in small part herein; Llewlen the Unruly, whose singing group it was where I first started singing in the SCA; and the chaps who sing/have sung with me regularly in Rowany - as In Dulci, The Mighty-Singers of Rowany, Secret Boys Business, Tushquoth, and the Musical Romp-ers. It's no fun singing this stuff alone; I couldn't have done any of this without you.

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Adieu Sweete Amaryllis

Wilbye, John

Sop A - dieu, A - dieu, A - dieu, sweet A - ma - ryl - lis, A -
Alt A - dieu, A - dieu, A - dieu, sweet A - ma -
Ten A - dieu, sweet A - ma - ryl - lis, A - dieu, sweet A - ma -
Bas A - dieu, sweet A - ma - ryl - lis, A -

5
Sop - dieu, sweet A - ma - ryl - lis, A - dieu, A - dieu, A - dieu, sweet
Alt - ryl - lis, A - dieu, A - dieu, A - dieu, A - dieu, A - dieu, sweet
Ten⁸ - ryl - lis, A - dieu, sweet A - ma - ryl - lis, A - dieu, A - dieu, sweet A - ma -
Bas - dieu, sweet A - ma - ryl - lis, A - dieu, A - dieu, A - dieu, sweet A - ma -

10
Sop A - ma - ryl - lis, For since to part, to part
Alt A - ma - ryl - lis, For since to part, to part
Ten⁸ - ryl - lis, For since to part your will
Bas - ryl - lis, For since to part your

16 (2)

Sop
your will is, O hea - vy tid-

Alt
your will is, O hea - vy tid - ing,

Ten
8 is, O hea - vy tid-

Bas
will is, O hea - vy tid-

22

Sop
- ing, Here is for me no bid - ing. Yet once a - gain, yet once a - gain, a -

Alt
Here is for me, here is for me no bid - ing. Yet once a - gain, a - gain, ere

Ten
8 - ing, Here is for me no bid - ing. Yet once a - gain, yet once a - gain, a -

Bas
- ing, Here is for me no bid - ing. Yet once a - gain, a - gain, ere

28

Sop
- gain, ere that I part with you, Yet once a - gain, yet once a - gain, a -

Alt
that I part with you, Yet once a - gain, a - gain, ere

Ten
8 - gain, ere that I part with you, Yet once a - gain, yet once a - gain, a -

Bas
that I part with you, Yet once a - gain, a - gain, ere

33

Sop
- gain, ere that I part with you, A - ma - ryl - lis, A - ma - ryl - lis,

Alt
that I part with you, A - ma - ryl - lis, A - ma - ryl - lis,

Ten
8 - gain, ere that I part with you, A - ma - ryl - lis, A - ma - ryl - lis,

Bas
that I part with you, A - ma - ryl - lis, A - ma - ryl - lis,

38

Sop
sweet, A - dieu, A-dieu, A-dieu, A - dieu, sweet A - ma-ryl - lis,

Alt
sweet, A - dieu, A - dieu, A - dieu, A - dieu, sweet A - ma-ryl - lis,

Ten
8 sweet, A - dieu, A - dieu, A - dieu, A - dieu, A - dieu, sweet A - ma-ryl - lis,

Bas
sweet, A-dieu, A - dieu, A - dieu, A - dieu, A - dieu, sweet A - ma-ryl - lis,

43

Sop
A - ma-ryl - lis, sweet, A - dieu.

Alt
A - ma-ryl - lis, sweet, A - dieu.

Ten
8 A - ma - ryl - lis, sweet, A - dieu, A - dieu.

Bas
A - ma-ryl - lis, sweet, A-dieu, A - dieu.

Eya Martyr Stephane

Anon

$\text{♩} = 80$

E - ya, mar - tyr Ste - pha - ne, pray for us we pray to

8 E - ya, mar - tyr Ste - pha - ne, pray for us we pray to

8

Fine

thee. Of this mar - tyr make we mend, qui tri - um-
Sto - ned he was with sto - nes great fer - vo - re
Thou pray - dest Christ for thine en - 'mies O mar - tyr

8

thee. Of this mar - tyr make we mend, qui tri - um - pha -
Sto - ned he was with sto - nes great fer - vo - re gen -
Thou pray - dest Christ for thine en - 'mies O mar - tyr in -

15

- pha - vit ho - di - e and to hea - ven bliss gan wend,
gen - tis im - pi - e; Then he saw Christ sit in seat,
in - vic - tiss - i - me; Thou pray for us that high Jus - tice

8

- vit ho - di - e and to hea - ven bliss gan wend,
- tis im - pi - e; Then he saw Christ sit in seat,
- vic - tiss - i - me; Thou pray for us that high Jus - tice

23

(3) *D.C. al Fine*

do - no ce - les - tis gra - ci - e.
In - nix - um Pa - tris dex - te - re.
Ut nos pur - get a cri - mi - ne.

8

do - no ce - les - tis gra - ci - e.
In - nix - um Pa - tris dex - te - re.
Ut nos pur - get a cri - mi - ne.

Fa Una Canzone

Orazio Vecchi

(2)

Sop

Fa u - na Can - zo - ne sen - za no - te ne - re Se mai bra - ma - sti la
 Per en - tro non vi spar - ge - re du - re - zze, Che le mie o - re - cchie non
 Ne vi far ci - fra o se - gno con - tra seg - no; So - pra o - gni co - sa ques -
 Con ques - to sti - le il for - tu - na - to Or - fe - o Pro - ser - pi - na la giu

Alt

Fa u - na Can - zo - ne sen - za no - te ne - re Se mai bra - ma - sti la
 Per en - tro non vi spar - ge - re du - re - zze, Che le mie o - re - cchie non
 Ne vi far ci - fra o se - gno con - tra seg - no; So - pra o - gni co - sa ques -
 Con ques - to sti - le il for - tu - na - to Or - fe - o Pro - ser - pi - na la giu

Ten

8 Fa u - na Can - zo - ne sen - za no - te ne - re Se mai bra - ma - sti la
 Per en - tro non vi spar - ge - re du - re - zze, Che le mie o - re - cchie non
 Ne vi far ci - fra o se - gno con - tra seg - no; So - pra o - gni co - sa ques -
 Con ques - to sti - le il for - tu - na - to Or - fe - o Pro - ser - pi - na la giu

Bas

Fa u - na Can - zo - ne sen - za no - te ne - re Se mai bra - ma - sti la
 Per en - tro non vi spar - ge - re du - re - zze, Che le mie o - re - cchie non
 Ne vi far ci - fra o se - gno con - tra seg - no; So - pra o - gni co - sa ques -
 Con ques - to sti - le il for - tu - na - to Or - fe - o Pro - ser - pi - na la giu

7

Sop

mia gra - tia ha ve - re. Dol - ce - men - te,
 vi so - no a - ve - zze. Dol - ce - men - te,
 - t'e'l mio di - se - gno. Dol - ce - men - te,
 pla - car po - te - o; Con dol - ce - zza,

Alt

mia gra - tia ha ve - re. Fal - la d'un tuo - no ch'in - vi - ta aldor - mi - re, Dol - ce - men - te,
 vi so - no a - ve - zze. Fal - la d'un tuo - no ch'in - vi - ta aldor - mi - re, Dol - ce - men - te,
 - t'e'l mio di - se - gno. Fal - la d'un tuo - no ch'in - vi - ta aldor - mi - re, Dol - ce - men - te,
 pla - car po - te - o; Ques - to e lo sti - le che que - tar gia fe - o Con dol - ce - zza,

Ten

8 mia gra - tia ha ve - re. Fal - la d'un tuo - no ch'in - vi - ta aldor - mi - re, Dol - ce - men - te,
 vi so - no a - ve - zze. Fal - la d'un tuo - no ch'in - vi - ta aldor - mi - re, Dol - ce - men - te,
 - t'e'l mio di - se - gno. Fal - la d'un tuo - no ch'in - vi - ta aldor - mi - re, Dol - ce - men - te,
 pla - car po - te - o; Ques - to e lo sti - le che que - tar gia fe - o Con dol - ce - zza,

Bas

mia gra - tia ha ve - re. Fal - la d'un tuo - no ch'in - vi - ta aldor - mi - re,
 vi so - no a - ve - zze. Fal - la d'un tuo - no ch'in - vi - ta aldor - mi - re,
 - t'e'l mio di - se - gno. Fal - la d'un tuo - no ch'in - vi - ta aldor - mi - re,
 pla - car po - te - o; Ques - to e lo sti - le che que - tar gia fe - o

15 (2)

Sop
 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Con dol - ce - zza a Saul lo spir - to re - o.

Alt
 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Con dol - ce - zza a Saul lo spir - to re - o.

Ten
 8 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Con dol - ce - zza a Saul lo spir - to re - o.

Bas
 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Dol - ce - men - te fa - cen - do - la fi - ni - re.
 Con dol - ce - zza a Saul lo spir - to re - o.

I Gave Her Cakes

Purcell, Henry



I gave her cakes and I gave her ale and I gave her sack and
 I gave her bead and brace - lets fine, And I gave her gold down
 Mer - ry my hearts, mer - ry my cocks, mer - ry my sprights, mer - ry mer - ry mer - ry mer - ry mer - ry my hey down
 sherry, I kist her once and I kist her twice, And we were wondrous mer - ry.
 der - ry, I thought she was a - feared till she stroked my beard, And we were wond - 'drous mer - ry.
 der - ry, I kist her once and I kist her twice, And we were wond - rous mer - ry.

Fine Knacks for Ladies

John Dowland (1562 - 1626)

Sop
Fine knacks for la-dies, cheap, choice, brave and new, good pe-nny - worths, but

Alt
Fine knacks for la-dies, cheap, choice, brave and new, good pe-nny - worths, but

Ten
8 Fine knacks for la-dies, cheap, choice, brave and new, good pe-nny - worths, but

Bas
Fine knacks for la-dies, cheap, choice, brave and new, good pe-nny - worths, but

7
Sop
mo - ney can - not move, I keep a fair, but for the fair to view

Alt
mo - ney can - not move, I keep a fair, but for the fair to view

Ten
8 mo - ney can - not move, I keep a fair, but for the fair to view

Bas
mo - ney can - not move, I keep a fair, but for the fair to view

13
Sop
a beg - gar may be li - be - ral of love, Though all my wares be

Alt
a beg - gar may be li - be - ral of love, Though all my wares be

Ten
8 a beg - gar may be li - be - ral of love, Though all my wares be

Bas
a beg - gar may be li - be - ral of love, Though all my wares be

20

Sop
trash, the heart is true, the heart is true, the heart

Alt
trash, the heart is true, the heart is true, the heart is

Ten
8 trash, the heart, the heart is true, the heart, the heart is true, the heart, the heart is

Bas
trash, the heart is true, is true, the heart is true, the heart is true, the

26

Sop
is true. (2)

Alt
true, is true.

Ten
8 true, the heart is true.

Bas
heart is true.

2. Great gifts are guiles and look for gifts again.
My treasures come as treasures from my mind.
It is a precious jewel, to be plain.
Sometimes in shells the Orient pearls we find.
Of others take a sheaf,
of me a grain, of me a grain, of me a grain.

3. Within this pack pins, points, laces and gloves,
and divers toys fitting a country fair.
But in this heart, which duty serves and loves,
turtles and twins courts broods a heav'nly pair.
Happy the man who thinks
of no remove, of no remove, of no remove.

Musing, musing mine own selfe all alone

Thomas Ravenscroft

1. 

8 Mu - sing, mu - sing, mu - sing mine owne selfe all a-

2. 

8 -lone, I heard a maid, I heard a maid, I heard a maid ma-king great

3. 

8 mone with sobs and sighes, & ma - ny a grei - vous

4. 

8 moane, for that for that for that her mai - den-head was gone, Mu-sing

al Segno

Flora Gave Me Fairest Flowers

John Wilbye

Sop1
Flo - ra gave me fairest flow - ers, Flo - ra gave me fairest flow-ers, none so fair,

Sop2
Flo-ra gave me fairest flow-ers, Flo - ra gave me fairest flow-ers, none so

Alt
Flo - ra gave me fairest flow - ers, Flo - ra gave me fair - est flow - ers, none so

Ten
8 Flo-ra gave me fair-est flow - ers, Flo - ra gave me fair - est flow-ers, none so fair,

Bas
Flo - ra gave me fairest flow-ers, none so fair,

8
Sop1
none so fair, none so fair in Flo-ra's trea - sure, none so fair, none so

Sop2
fair, none so fair, none so fair in Flo-ra's trea-sure, none so fair, none so fair,

Alt
fair, none so fair in Flo-ra's trea - sure, none so fair, none so

Ten
8 none so fair, none so fair in Flo-ra's trea - sure, none so fair,

Bas
none so fair, none so fair in Flo-ra's trea - sure, none so fair, none so fair,

14

Sop 1 fair, none so fair in Flo-ra's trea-sure. These I placed on Phyl - lis' bow - ers,

Sop 2 none so fair in Flo-ra's trea - sure. These I placed on Phyl-lis' bow - ers,

Alt fair in Flo-ra's trea - sure. These

Ten ⁸ none so fair in Flo-ra's trea - sure. These I placed on Phyl - lis' bow-ers, these

Bas none so fair in Flo-ra's trea - sure. These

20

Sop 1 She was pleased, she was pleased, she was pleased, and she my plea

Sop 2 She was pleased, she was pleased, she was pleased, and she my plea

Alt I placed on Phyl-lis' bow - ers, She was pleased, and she my plea

Ten ⁸ I placed on Phyl-lis' bow - ers,

Bas I placed on Phyl-lis' bow - ers,

25

Sop 1 - sure, she was pleased, she was pleased, she was pleased, and she my plea-sure.

Sop 2 - sure, she was pleased, she was pleased, she was pleased, and she my plea - sure.

Alt - sure, she was pleased, she was pleased, and she my plea - sure.

Ten ⁸ She was pleased, she was pleased, she was pleased, and she my plea - sure.

Bas She was pleased, she was pleased, and she my plea - sure.

31

Sop1
Smi-ling mea-dows seem to say: Come ye wan-tons, here to play,

Sop2
Smi-ling mea-dows seem to say: Come ye wan-tons, here to

Alt
Smi - ling mea-dows seem to say: Come ye

Ten
8
Smi - ling mea-dows seem to say:

Bas
Smi - ling

35

Sop1
smi - ling mea-dows seem to say: come ye wan-tons,

Sop2
play, smi - ling mea - dows seem to say:

Alt
wan-tons, here to play, smi - ling mea-dows seem to say:

Ten
8
Come ye wan-tons, here to play, come ye wan-tons, here to

Bas
mea-dows seem to say: Come ye wan-tons, here to play,

39

Sop1
here to play, come here to play, come ye wan - tons, here to

Sop2
come ye wan - tons, here to play, come ye

Alt
come ye wan - tons, here to play, come ye wan - tons,

Ten
8
play, come here to play,

Bas
come ye wan - tons, here to play, come ye wan - tons,

42

Sop 1
play, to play, come ye wan - tons, here to play, come ye wan - tons,

Sop 2
wan - tons, here to play, to play, come ye wan - tons, here to

Alt
here to play, to play, come ye wan - tons, here to play, come

Ten
8
come ye wan - tons, here to play, to play, come ye wan - tons,

Bas
here to play, come ye wan - tons, here to play, come

45

Sop 1
here to play, come ye wan-tons, here to play, to play, come ye wan-tons, here to

Sop 2
play, to play, come ye wan-tons, here to play, to play, come ye

Alt
here to play, come ye wan-tons, here to play, to play, come ye wan-tons,

Ten
8
here to play, come ye wan-tons, here to play, to

Bas
here to play, come ye wan-tons, here to play, come ye wan-tons,

49

Sop 1
play, to play, come, come ye wan - tons, here to play.

Sop 2
wan-tons, here, come, come ye wan - tons, here to play.

Alt
here to play, come, come ye wan - tons, here to play.

Ten
8
play, come ye wan - tons, come ye wan-tons, here to play.

Bas
here to play, come, come ye wan - tons, here to play.

Il bianco e dolce cigno

Jacques Arcadelt (1504? - 1568)

s Il bian - co e dol-ce ci - gno can - tan - do mo - re, et io pian - gen - do giun-

a Il bian - co e dol-ce ci - gno can - tan - do mo - re, et io pian - gen - do giun-

t Il bian - co e dol-ce ci - gno can - tan - do mo - re, et io pian - gen - do giun-

b Et io pian - gen - do giun-

The first system of the musical score consists of four staves. The top three staves are for voices: Soprano (s), Alto (a), and Tenor (t). The bottom staff is for Bass (b). The music is in a minor key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: 'Il bianco e dolce cigno cantando more, et io piangendo giun-' for the first three staves, and 'Et io piangendo giun-' for the bass staff.

8 s - g'al-fin del vi - ver mi - o, et io pian - gen - do giun - g'al-fin del vi-ver mi - o. Stran'

a - g'al-fin del vi - ver mi - o, et io pian - gen - do giun - g'al-fin del vi - ver mi - o. Stran'

t - g'al-fin del vi-ver mi - o, et io pian - gen - do giun - g'al-fin del vi - ver mi - o. Stran'

b - g'al-fin del vi - ver mi - o, et io pian - gen - do giun - g'al-fin del vi - ver mi - o.

The second system of the musical score continues from the first. It consists of four staves for voices: Soprano (s), Alto (a), Tenor (t), and Bass (b). The lyrics are: '- g'al-fin del vi - ver mi - o, et io piangendo giun - g'al-fin del vi-ver mi - o. Stran'' for the first three staves, and '- g'al-fin del vi - ver mi - o, et io pian - gen - do giun - g'al-fin del vi - ver mi - o.' for the bass staff.

16 s e di - ver-sa sor - te, ch'ei mo-re scon-so - la - to, et io mo-ro be - a-

a e di-ver-sa sor - te, ch'ei mo - re scon-so-la-to, et io mo - ro be - a-

t e di-ver-sa sor-te, ch'ei mo-re scon-so-la-to, et io mo - ro ed

b Stran' e di-ver-sa sor-te, et io mo-

The third system of the musical score continues from the second. It consists of four staves for voices: Soprano (s), Alto (a), Tenor (t), and Bass (b). The lyrics are: 'e di - ver-sa sor - te, ch'ei mo-re scon-so - la - to, et io mo-ro be - a-' for the first three staves, and 'Stran' e di-ver-sa sor-te, et io mo-' for the bass staff.

22

s
to. Mor - te che nel mo - ri-re, m'em-pie di gio-ia tut-te

a
to. Mor - te che nel mo - ri-re, m'em-pie di gio-ia tut-te

t
8 io mo-ro be - a - to. Mor - te che nel mo - ri-re, m'em-pie di gio-ia tut-te

b
ro be-a - to. Mor - te che nel mo - ri-re, m'em-pie di gio-ia tut-te

29

s
di de - si - re. Se nel mo-rir al-tro do - lor non sen - to,

a
di de - si - re. Se nel mo-rir al-tro do - lor non sen - to, di mil - le mor-teil di, di

t
8 di de-si - re. Se nel mo-rir al-tro do - lor non sen - to, di mil - le mor-teil

b
di de - si - re. Se nel mo-rir al-tro do - lor non sen - to, di mil - le

36

s
di mil - le mor-teil di sa - rei con-ten - to, di mil - le

a
mil - le mor-teil di, di mil - le mor - teil di, di mil - le

t
8 di, di mil - le mor - teil di sa - rei con-ten-to, di mil - le mor - teil di, di mil - le

b
mor - teil di sa - rei con-ten - to, di mil - le mor - teil di

41

s mor-teil di sa - rei con-ten - to.

a mor-teil di, di mil - le mor - teil di sa - rei con-ten - to.

t mor - teil di sa - rei con-ten - to, di mil - le mor-teil di sa - rei con-ten - to.

b sa - rei con-ten-to, di mil - le mor - teil di sa - rei con-ten - to.

Miri it Is

1. 2.

Mi-ri it is whi-le su-mer i - last wio fu-ghe les song; oc nu -ne -heth win-des blast and

we -der strong. Ei, ei! what this niht is long! And ich, wio wel mi -chel wrong,

so -regh and murn and fast.

Can be sung as a round in 2, without the drone. The second part starts when the first part reaches the 2. in the music.

The Owle

Ravenscroft (Deuteromelia)
(2)

S

Of all the birds that e-ver I see, the Owle is the fay - rest in her de - gree,
For all the day long she sits in a tree, and when the night comes a - way flies she,

T

8 Of all the birds that e-ver I see, the Owle is the fay - rest in her de - gree, Te
For all the day long she sits in a tree, and when the night comes a - way flies she,

B

Of all the birds that e-ver I see, the Owle is the fay-rest in her de - gree, Te
For all the day long she sits in a tree, and when the night comes a - way flies she,

S

Te whow, sir knave to thou, this song is well sung, I make you a vow, and

T

8 whit to whom drinks thou, this song is well sung, I make you a vow, and

B

whit te whow, Te whit, te whow, Te whit, te whow, this song is well sung, I make you a vow, and

20 S

he is a knave that drink - eth now. Nose, nose, nose, nose, and who gave thee that jol - ly red

T

8 he is a knave that drink - eth now. Nose, nose, nose, nose, and who gave mee this jol - ly red

B

he is a knave that drink - eth now. Nose, nose, nose, nose, and who gave thee that jol - ly red

32 S

nose? Nut-megs and cloves, and that gave thee thy jol - ly red nose.

T

8 nose? Sin-na-mont, & Gin-ger, Nut-megs and Cloves, and that gave me my jol - ly red nose.

B

nose? Nut-megs and Cloves, and that gave thee thy jol - ly red nose.

La La la, je ne l'ose dire

Pierre Certon (c1500-1572)

S
La la la, je ne l'o, je ne l'o, je ne l'o-se di - re, La la la, je le vous di - rai, Et la la la,

A
La la la, je ne l'o, je ne l'o, je ne l'o-se di - re, La la la, je le vous di - rai, Et la la la,

T
8
La la la, je ne l'o, je ne l'o, je ne l'o-se di - re, La la la, je le vous di - rai, Et la la la,

B
La la la, je ne l'o, je ne l'o, je ne l'o-se di - re, La la la, je le vous di - rai, Et la la la,

7
S
je le vous di - rai. 1. Il est un homme en nos vil - le Qui de sa femme est ja - loux,
2. Il n'est pas ja - loux sans cau - se, Mais il est co - cu du tout.

A
je le vous di - rai. 1. Il est un homme en nos vil - le Qui de sa femme est ja - loux,
2. Il n'est pas ja - loux sans cau - se, Mais il est co - cu du tout.

T
8
je le vous di - rai. 1. Il est un homme en nos vil - le Qui de sa femme est ja - loux,
2. Il n'est pas ja - loux sans cau - se, Mais il est co - cu du tout.

B
je le vous di - rai. 1. Il est un homme en nos vil - le Qui de sa femme est ja - loux,
2. Il n'est pas ja - loux sans cau - se, Mais il est co - cu du tout.

12

S Il n'est pas ja - loux sans cau - se, Mais il est co - cu du tout. Et la la la, je ne
 Il a - pre-ste et si la mai - ne Au mar - che s'en va a tout.

A Il n'est pas ja - loux sans cau - se, Mais il est co - cu du tout. Et la la la, je ne
 Il a - pre-ste et si la mai - ne Au mar - che s'en va a tout.

T 8 Il n'est pas ja - loux sans cau - se, Mais il est co - cu du tout. Et la la la,
 Il a - pre-ste et si la mai - ne Au mar - che s'en va a tout.

B Il n'est pas ja - loux sans cau - se, Mais il est co - cu du tout. Et la la la,
 Il a - pre-ste et si la mai - ne Au mar - che s'en va a tout.

17

S l'o, je ne l'o, je ne l'o-se di - re La la la, je le vous di - rai, Et la la la, je le vous di - rai.

A l'o, je ne l'o, je ne l'o-se di - re La la la, je le vous di - rai, Et la la la, je le vous di - rai.

T 8 je ne l'o, je ne l'o, je ne l'o-se di - re La la la, je le vous di - rai, Et la la la, je le vous di - rai.

B je ne l'o, je ne l'o, je ne l'o-se di - re La la la, je le vous di - rai, Et la la la, je le vous di - rai.

2. 23

S je le vous di - rai.

A je le vous di - rai.

T 8 je le vous di - rai.

B je le vous di - rai.

O magnum mysterium

Tomas Luis de Victoria (1548 - 1611)

s
O ma-gnum mys-te-ri - um et ad-mi-ra-bi - le sa-cra-men-

a
O ma - gnum mys - te - ri - um et ad - mi - ra - bi - le sa -

t
8

b

The first system of the musical score is for measures 1-7. It features four staves: Soprano (s), Alto (a), Tenor (t), and Bass (b). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The Alto part has a whole rest for the first two measures, then a half note G3, followed by quarter notes A3, B3, C4, and a half note D4. The Tenor and Bass parts have whole rests for the first two measures, then a half note G2, followed by quarter notes A2, B2, C3, and a half note D3. The lyrics are: "O ma-gnum mys-te-ri - um et ad-mi-ra-bi - le sa-cra-men-".

8

s
- tum, O ma - gnum mys - te-

a
- cra-men - tum, O ma - gnum mys - te - ri - um et

t
8
O ma - gnum mys - te - ri - um et ad - mi - ra - bi - le sa -

b
O ma - gnum mys - te - ri - um et

The second system of the musical score is for measures 8-13. It features four staves: Soprano (s), Alto (a), Tenor (t), and Bass (b). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part continues with quarter notes E4, F#4, G4, and a half note A4. The Alto part has quarter notes G3, A3, B3, and a half note C4. The Tenor part has a whole rest for the first measure, then a half note G3, followed by quarter notes A3, B3, C4, and a half note D4. The Bass part has a whole rest for the first measure, then a half note G2, followed by quarter notes A2, B2, C3, and a half note D3. The lyrics are: "- tum, O ma - gnum mys - te-", "- cra-men - tum, O ma - gnum mys - te - ri - um et", "O ma - gnum mys - te - ri - um et ad - mi - ra - bi - le sa -", and "O ma - gnum mys - te - ri - um et".

14

s
- ri - um et ad - mi - ra - bi - le, et ad - mi - ra - bi - le sa - cra - men - tum,

a
ad - mi - ra - bi - le sa - cra - men - tum, et ad - mi - ra - bi - le sa - cra - men - tum,

t
8
cra - men - tum, et ad - mi - ra - bi - le sa - cra - men - tum, ut

b
ad - mi - ra - bi - le sa - cra - men - tum, et ad - mi - ra - bi - le sa - cra - men - tum, ut

The third system of the musical score is for measures 14-19. It features four staves: Soprano (s), Alto (a), Tenor (t), and Bass (b). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part has quarter notes E4, F#4, G4, and a half note A4. The Alto part has quarter notes G3, A3, B3, and a half note C4. The Tenor part has a whole rest for the first measure, then a half note G3, followed by quarter notes A3, B3, C4, and a half note D4. The Bass part has a whole rest for the first measure, then a half note G2, followed by quarter notes A2, B2, C3, and a half note D3. The lyrics are: "- ri - um et ad - mi - ra - bi - le, et ad - mi - ra - bi - le sa - cra - men - tum,", "ad - mi - ra - bi - le sa - cra - men - tum, et ad - mi - ra - bi - le sa - cra - men - tum,", "cra - men - tum, et ad - mi - ra - bi - le sa - cra - men - tum, ut", and "ad - mi - ra - bi - le sa - cra - men - tum, et ad - mi - ra - bi - le sa - cra - men - tum, ut".

s ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum, vi - de - rent Do - mi - num

a ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum, vi - de - rent Do - mi - num na -

t a - ni - ma - li - a, ut a - ni - ma - li - a, vi - de - rent Do - mi - num na - tum, vi - de - rent Do - mi - num

b a - ni - ma - li - a vi - de - rent Do - mi - num na - tum

s na - tum ja - cen - tem in prae -

a - tum, ja - cen - tem, ja - cen - tem in

t na - tum, ja - cen - tem in prae - se - pi -

b ja - cen - tem in prae - se - pi - o,

s - se - pi - o, ja - cen - tem in prae -

a prae - se - pi - o, ja - cen - tem in prae -

t - o, ja - cen - tem in prae - se - pi - o, in prae -

b ja - cen - tem in prae - se - pi - o, in prae -

s
- se - pi - o. O be - a-ta Vir go, cu - ius

a
- se - pi - o. O be - a-ta Vir go, cu -

t
8 - se - pi - o. O be - a-ta Vir go, cu - ius

b
- se - pi - o. O be - a-ta Vir go, cu - ius

s
vis - ce - ra me - ru - e - runt por - ta - re Do - mi - num Je -

a
- ius vis - ce - ra me - ru - e - runt por - ta - re Do - mi - num Je -

t
8 vis - ce - ra me - ru - e - runt por - ta - re Do - mi - num

b
vis - ce - ra me - ru - e - runt Je -

s
- sum Chri - stum. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

a
- sum Chri - stum. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

t
8 Je - sum Chri - stum. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

b
- sum Chri - stum. Al - le - lu - ia, al -

60

s
- le - lu - ia, al - le - lu - ia, al - le - lu - ia,

a
- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

t
8 - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

b
- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

68

s
al - le - lu - ia.

a
- le - lu - ia, al - le - lu - ia.

t
8 - lu - ia, al - le - lu -

b
- lu - ia, al - le - lu - ia.

74

s

a

t
8 - ia.

b

So ben mi ch'ha bon tempo

Orazio Vecchi (1550 - 1605)

S

1. So ben mi ch'ha bon tem-po, So ben mi ch'ha bon tem-po,
 2. So ben ch'è fa - vo - ri - to, So ben ch'è fa - vo - ri - to, Fa la la la la la la la la,
 3. Sa - lu - ti e ba - cia - ma - ni, Sa - lu - ti e ba - cia - ma - ni,

A

8 1. So ben mi ch'ha bon tem-po, So ben mi ch'ha bon tem-po,
 2. So ben ch'è fa - vo - ri - to, So ben ch'è fa - vo - ri - to, Fa la la la la la la la la,
 3. Sa - lu - ti e ba - cia - ma - ni, Sa - lu - ti e ba - cia - ma - ni,

T

8 1. So ben mi ch'ha bon tem-po, So ben mi ch'ha bon tem-po,
 2. So ben ch'è fa - vo - ri - to, So ben ch'è fa - vo - ri - to, Fa la la la la la la la la,
 3. Sa - lu - ti e ba - cia - ma - ni, Sa - lu - ti e ba - cia - ma - ni,

B

1. So ben mi ch'ha bon tem-po, So ben mi ch'ha bon tem-po,
 2. So ben ch'è fa - vo - ri - to, So ben ch'è fa - vo - ri - to, Fa la la la la la la la la,
 3. Sa - lu - ti e ba - cia - ma - ni, Sa - lu - ti e ba - cia - ma - ni,

10

S

Al so, ma ba - sta mo, Al so, ma ba - sta mo,
 Ahi-mè! no'l pos-so dir, Ahi-mè! no'l pos-so dir, Fa la la la la la la la la la la.
 Son tut-tiin - dar-no a fé, Son tut-tiin - dar-no a fé,

A

8 Al so, ma ba - sta mo, Al so, ma ba - sta mo,
 Ahi-mè! no'l pos-so dir, Ahi-mè! no'l pos-so dir, Fa la la la la la la la la la la.
 Son tut-tiin - dar-no a fé, Son tut-tiin - dar-no a fé,

T

8 Al so, ma ba - sta mo, Al so, ma ba - sta mo,
 Ahi-mè! no'l pos-so dir, Ahi-mè! no'l pos-so dir, Fa la la la la la la la la la la.
 Son tut-tiin - dar-no a fé, Son tut-tiin - dar-no a fé,

B

Al so, ma ba - sta mo, Al so, ma ba - sta mo,
 Ahi-mè! no'l pos-so dir, Ahi-mè! no'l pos-so dir, Fa la la la la la la la la la la.
 Son tut-tiin - dar-no a fé, Son tut-tiin - dar-no a fé,

4. La ti dara martello
Per farti disperar.

7. Al puo ben impiccarsi
Ch'al non fara nien.

10. Dice il proverbio antico,
Chi ha fatto suo buon pro.

5. Saluti e baciamani
Son tutti indarno affe;

8. Passeggia pur chi vuole
Ch'el tempo perdera

6. Non giova fare il Zanni
Andando su e giu,

9. O parli, o ridi, o piangi
Non trovera pieta.

Though Philomena Lost Her Love

Thomas Morley

S
Though Phil-o - me-la lost her love, Fresh notes she warb - leth yeas a - gain. Fa, la, la,

A
Though Phil-o - me-la lost her love, Fresh notes she warb-leth yeas a - gain. Fa la la la la, fa

B
8 Though Phil-o - me-la lost her love, Fresh notes she warb - leth yeas a - gain. Fa la la la la, fa

12 (2)
S
la, fa la la la, fa la la la la, fa la la la la la la la. He is a fool that lov-ers

A
la la la la la la, fa la la la la, fa la la la la la la la. He is a fool that lov-ers

B
8 la la la la, fa la la, fa la la la la la la. la. He is a fool that lov-ers

24
S
prove, And leavesto sing to live in pain. Fa la la la la la la la la la la la la la la la la la la

A
prove, And leavesto sing to live in pain. Fa la la la la la la la la la la la la la la la la la la,

B
8 prove, And leavesto sing to live in pain. Fa la la la la la la la la la la la la la la la la la la,

34 (2)
S
la la, fa la la la la la la la la.

A
fa la la la, fa la la la la la, fa la la la la.

B
8 la, fa la la la la la la la la.

Thus Saith My Cloris Bright

John Wilbye (1574-1638)

S

A

T

B

Thus saith my

Thus saith my Clo-ris bright, when we of love sit down and talk to - geth

Thus saith my Clo - ris bright, when we of love sit

Detailed description: This block contains the first system of a four-part vocal setting. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats) and the time signature is common time (C). The Soprano and Alto parts begin with whole rests. The Tenor part starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The Bass part starts with a half note G3, followed by quarter notes A3, Bb3, and A3. The lyrics are: 'Thus saith my Clo-ris bright, when we of love sit down and talk to - geth'. A small '8' is written below the first measure of the Tenor staff.

6

Thus saith my Clo-ris bright, when we of love sit

Clo-ris bright, when we of love sit down and talk to - geth

- er, and talk to - geth - er, Thus saith my

down and talk to - geth - er, and talk to-

Detailed description: This block contains the second system of the musical score, starting at measure 6. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part continues with a half note G4, followed by quarter notes A4, Bb4, and A4. The Alto part starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The Tenor part starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The Bass part starts with a half note G3, followed by quarter notes A3, Bb3, and A3. The lyrics are: 'Thus saith my Clo-ris bright, when we of love sit Clo-ris bright, when we of love sit down and talk to - geth - er, and talk to - geth - er, Thus saith my down and talk to - geth - er, and talk to-'. A small '8' is written below the first measure of the Tenor staff.

11

down and talk to - geth - er, and talk to - geth - er,
 - er, and talk to - geth - er, Thus saith my Clo-ris bright, when
 Clo-ris bright, when we of love sit down and talk to - geth - er, Thus
 - geth - er, Thus saith my Clo - ris bright, when we of love sit down and

16

Thus saith my Clo - ris bright, when we of love sit down and talk to - geth -
 we of love sit down and talk to - geth - er, and talk to - geth -
 saith my Clo - ris bright, when we of love sit down and talk to - geth -
 talk to - geth - er, and talk to - geth -

22

- er, Be-ware of Love, dear, Love is a walk-ing sprite, a walk-ing sprite,
 - er, Be - ware of Love, dear, Love is a walk-ing sprite, And Love is this and that,
 - er, Be-ware, be - ware of Love, dear, Love is a walk-ing sprite, And Love is this and that,
 - er, Be-ware of Love, dear, Love is a walk-ing sprite, a walk-ing sprite, And Love is this and that,

And Love is this and that, And oh I wot not what, and oh I wot not what, And

And Love is this and that, And oh I wot not what, and oh I wot not what, And

And Love is this and that, And oh I wot not what, and oh I wot not what,

And Love is this and that, And oh I wot not what, and oh I wot not what, And

comes and goes a - gain I wot not whith-er, and comes and goes a-

comes and goes a - gain, I wot not whith - er, and comes and goes a-

And comes and goes a - gain, I wot not whith-er, and comes and

comes and goes a - gain, I wot not whith - er, and comes and goes a-

- gain, I wot not whith-er: No, no, these are but bugs to breed a - maz-

- gain, I wot not whith - er: No, no, these are but bugs to breed a - maz-

comes a - gain, I wot not whith-er: No, no, these

- gaine, I wot not whith - er: No, no, these are but bugs to breed a - maz-

47

- ing, No, no, these are but bugs to breed a - maz - ing, For
 - ing, No, no, these are but bugs to breed a-maz - ing,
 are but bugs to breed a - maz - ing, to breed a-maz - ing, For in her
 - ing, to breed a - maz - ing, For in her

52

in her eyes I saw his torchlightblaz - ing.
 For in her eyes I saw his torch - lightblaz - ing.
 eyes I saw his torch - lightblaz - ing.
 eyes I saw his torch - light blaz - ing.

Mault's Come Downe

Thomas Ravenscroft

Mault's come downe, mault's come downe from an old An - gell to a French crown, There's
 ne - ver a maide in all this towne, but well she knowes that mault's come downe,
 The great- est drunk-ards in this towne, are ve - ry glad that mault's come downe.

Toss the Pot

Thomas Ravenscroft

Soprano
Toss the pot, toss the pot; let us be merry, And drink till our cheeks be as red as a cherry.

Alto
Toss the pot, toss the pot; let us be merry, And drink till our cheeks be as red as a cherry.

Tenor
Toss the pot, toss the pot; let us be merry, And drink till our cheeks be as red as a cherry.

Bass
Toss the pot, toss the pot; let us be merry, And drink till our cheeks be as red as a cherry.

5
Soprano
We take no thought, we have no care, For still we spend and
We drink, ca - rouse with heart most free; A hearty draught I
And when our mo - ney is all spent, Then sell our goods and

Alto
We take no thought, we have no care, For still we spend and
We drink, ca - rouse with heart most free; A hearty draught I
And when our mo - ney is all spent, Then sell our goods and

Tenor
We take no thought, we have no care, For still we spend and
We drink, ca - rouse with heart most free; A heart - y draught I
And when our mo - ney is all spent, Then sell our goods and

Bass
We take no thought, we have no care, For still we spend and
We drink, ca - rouse with heart most free; A heart - y draught I
And when our mo - ney is all spent, Then sell our goods and

Take no thought, we have no care, For still we spend and
Drink, ca - rouse with heart most free; A heart - y draught I
When our mo - ney is all spent, Then sell our goods and

11

Soprano

ne - ver spare; Till of all mon - ey our purse is bare, we
 drink to thee; Then fill the pot - a - gain to me, and
 spend our rent, Or drink it up - with one con - sent, and

Alto

never spare; Till of all mon - ey our purse is bare, we
 drink to thee; Then fill the pot - a - gain to me, and
 spend our rent, Or drink it up - with one con - sent, and

Tenor

8 ne - ver spare; Till of all mon - ey our purse is bare, we
 drink to thee; Then fill the pot - a - gain to me, and
 spend our rent, Or drink it up - with one con - sent, and

Bass

ne - ver spare; Till of all mon - ey our purse is bare, we
 drink to thee; Then fill the pot - a - gain to me, and
 spend our rent, Or drink it up - with one con - sent, and

17

Soprano

e - ver toss the pot.
 e - ver toss the pot.
 e - ver toss the pot.

Alto

e - ver toss the pot.
 e - ver toss the pot.
 e - ver toss the pot.

Tenor

8 e - ver toss the pot.
 e - ver toss the pot.
 e - ver toss the pot.

Bass

e - ver toss the pot.
 e - ver toss the pot.
 e - ver toss the pot.

4. When all is gone, we have no more:
 Then let us set it on the score,
 Or chalk it up behind the door,
 and ever toss the pot.

5. And when our credit is all lost,
 Then we may go and kiss the post,
 And eat brown bread instead of roast,
 and ever toss the pot.

6. Let us conclude as we began,
 And toss the post from man to man,
 And drink as much now as we can,
 and ever toss the pot.

Thus Sings my Dearest Jewel

Thomas Weelkes

S Thus sings my dear-est je-wel: In love de-lay is cru-el, Or come and kiss me quick-ly, Or say

S2 Thus sings my dear-est je-wel: In love de-lay is cru-el, Or come and kiss me quick-ly, Or say thou

A/T Thus sings my dear-est je-wel: In love de-lay is cru-el, Or come and kiss me quick-ly, Or say thou

9 S thou dost not love me. Fa la la la la la, fa la la la, fa la la la la la, fa la la la.

S2 dost not love me. Fa la la la la la, fa la la la, fa la la la la la, fa la la la. Now

A/T dost not love me. Fa la la la la la, fa la la la la la, fa la la la la la. Now

19 S Now sings my love - ly trea - sure: In love a kiss, a kiss is a harm-less plea - sure. Fa la la,

S2 sings my love - ly trea - sure: In love a kiss is a harm-less plea - sure. Fa la

A/T sings my love - ly trea - sure: In love a kiss is a harm - less plea - sure. Fa

25 S fa la la, fa la la, fa la la, fa la la, fa la la, fa la la, fa la la la la la. la.

S2 la la, fa la la la, fa la la la, fa la la la, fa la la la la. Now la.

A/T la la la la la la la la la la. Now la.

We be Soldiers Three

Thomas Ravenscroft 1582-1635

S
We be sol - diers three Par-do-na moy, je vous an pree,
Here good fel low, I drink to thee,
And he that will not pledge me this,
Charge it a - gain boy, charge it a - gain,

T
8 We be sol - diers three Par-do-na moy, Je vous an pree,
Here good fel low, I drink to thee,
And he that will not pledge me this,
Charge it a - gain boy, charge it a - gain,

B
We be sol - diers three Par-do-na moy, Je - vous an pree,
Here good fel low, I drink to thee,
And he that will not pledge me this,
Charge it a - gain boy, charge it a - gain,

9
S
Late - ly come forth of the low coun - try With ne-ver a pen - ny of mon - ey.
To all good fel - lows wher - ever they be,
Pays for the shot - what ever it is
As long as there is a - ny ink in your pen,

T
8 Late - ly come forth of the low coun - try With ne-ver a pen - ny of mon - ey.
To all good fel - lows wher - ever they be,
Pays for the shot - what ever it is
As long as there is a - ny ink in your pen,

B
Late - ly come forth of the low coun - try With ne-ver a pen - ny of mon - ey.
To all good fel - lows wher - ever they be,
Pays for the shot - what ever it is
As long as there is a - ny ink in your pen,

16
S
Late - ly come forth of the low coun - try, Fa la la la lan - ti - do dil - ly.
To all good fel - lows wher - ever they be,
Pays for the shot - what ever it is,
As long as there is a - ny ink in your pen,


T
8 Late - ly come forth of the low coun - try, Fa la la la lan - ti - do dil - ly.
To all good fel - lows wher - ever they be,
Pays for the shot - what ever it is,
As long as there is a - ny ink in your pen,

B
Late - ly come forth of the low coun - try, Fa la la la lan - ti - do dil - ly.
To all good fel - lows wher - ever they be,
Pays for the shot - what ever it is,
As long as there is a - ny ink in your pen,

What if I never speed


John Dowland

Soprano




What if I nev - er speede, shall I straight yeeld to di - spaire? And
 Or shall I change my love? For I find pow'r to de - part, And
 Oft have I dream'd of joy, yet I nev - er felt the sweete, But
 Oft have I left my hope, as a wretch by fate for - lorne, But

Alto




What if I nev - er speede, shall I straight yeeld to di - spaire? And
 Or shall I change my love? For I find pow'r to de - part, And
 Oft have I dream'd of joy, yet I nev - er felt the sweete, But
 Oft have I left my hope, as a wretch by fate for - lorne, But

Tenor




8
 What if I nev - er speede, shall I straight yeeld to di - spaire? And
 Or shall I change my love? For I find pow'r to de - part, And
 Oft have I dream'd of joy, yet I nev - er felt the sweete, But
 Oft have I left my hope, as a wretch by fate for - lorne, But

Bass




What if I nev - er speede, shall I straight yeeld to di - spaire? And
 Or shall I change my love? For I find pow'r to de - part, And
 Oft have I dream'd of joy, yet I nev - er felt the sweete, But
 Oft have I left my hope, as a wretch by fate for - lorne, But

Soprano




5
 still on sor - ow feede that can no losse re - paire?
 in my rea - son prove I can com - mand my hart.
 tir - ed with an - noy my griefs each o - ther greete.
 Love aims at one scope, and lost will still re - turne:

Alto



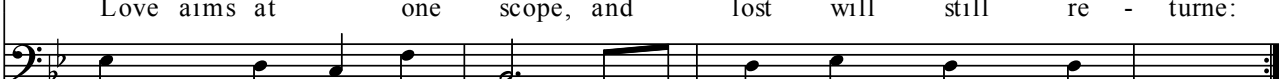
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 Love aims at one scope, and lost will still re - turne:

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still on sor - ow feede that can no losse re - paire?
 in my rea - son prove I can com - mand my hart.
 tir - ed with an - noy my griefs each o - ther greete.
 Love aims at one scope, and lost will still re - turne:

9

Soprano

But if she will pi - tie my de-sire, and my love re-
 He that once loves with a true de-sire ne - ver can de-

Alto

But if she will pi - tie, pi - tie, pi - tie my de-sire, and my love re-
 He that once loves with a true, a true, a true de-sire ne - ver can de-

Tenor

8 But if she will pi - tie my de-sire, and my love, my love re-
 He that once loves with a true de-sire ne - ver, nev - er can de-

Bass

But if she will pi - tie my de - sire, and my love re - quite,
 He that once loves with a true de - sire ne - ver can de - part,

12

Soprano

- quite, Then e - ver shall shee live my deare de - light. Come,
 - part, For Cu - pid is the king of ev - ery heart.

Alto

- quite, Then e - ver shall shee live my deare de - light, Come, come,
 - part, For Cu - pid is the king of ev - ery heart.

Tenor

8 - quite, Then e - ver shall shee live my deare de - light. Come, come,
 - part, For Cu - pid is the king of ev - ery heart.

Bass

Then e - ver shall shee live my deare de - light. Come, come,
 For Cu - pid is the king of ev - ery heart.

16

Soprano
 come, come while I have a heart to de - sire thee. Come,

Alto
 come while I have a heart to de - sire thee.

Tenor
 8 come while I have a heart to de - sire thee.

Bass
 come while I have a heart to de - sire thee.

19

Soprano
 come, come for ei-ther I will love or ad-mire thee.

Alto
 Come, come, for ei-ther I will love or ad-mire thee.

Tenor
 8 Come, come, for ei-ther I will love or ad-mire thee.

Bass
 Come, come, for ei-ther I will love or ad-mire thee.