THE
ENGLISH MADRIGAL SCHOOL

Transcribed, Scored and Edited by
Rev. Edmund Horace Fellowes
M.A., Mus.Doc.

Vol. XVI.

WILLIAM BYRD

PSALMS SONGS AND SONNETS
SOME SOLEMN OTHERS JOYFUL
To 3. 4. 5. and 6. Parts
(Published in 1611).

A MADRIGAL by William Byrd
(Included by Thomas Watson in "First Set of Italian Madrigals Englished" published in 1590)

Price 1/6

LONDON:
STAINER AND BELL, LTD.,
58, BERNERS STREET, OXFORD STREET, W.

1920
PREFACE TO VOL. XVI.

It has not been thought necessary to reprint in each volume of this Series the full explanation of the methods adopted by the Editor, especially as the Preface to Volume I. is published separately, and can be obtained separately by those who have not a copy of that volume. It is very important, however, to emphasise that a thorough grasp of the principles which are explained in detail in that treatise is absolutely indispensable for a clear understanding and practical use of this Edition, and particular attention is directed to the paragraph on Rhythm and Barring.

The musical illustrations there employed are drawn exclusively from the works of Thomas Morley, but the principles which they illustrate apply to the whole of this Series.

The following points are fully dealt with under separate headings:—
1. Clefs. 5. Repeat Marks.
2. Words. 6. Time-signatures.
9. Pianoforte Score.

Though I have used every endeavour to reproduce an accurate version of the original text throughout this Series, I am aware that in a work of this magnitude it is almost inevitable that some misprints should escape detection in reading the proofs. I shall be glad to have any such misprints brought to my notice, so that they may be corrected in future Editions. I shall also welcome any information as to the authorship of any of the lyrics not hitherto identified.

Some small modifications in the plan of editing this music were adopted in Volume XIV. and the subsequent volumes of the Series; the explanation of these will be found in the Preface to Volume XIV.

Volume XVI. comprises Byrd's final Set, published in 1611, and entitled "Psalms, Songs, and Sonnets: some solemn, others joyful, framed to the life of the words." The Set is divided into four equal sections, each containing eight compositions for three, four, five, and six voices respectively.

Two of the pieces are for instruments only, and it has not been thought necessary to print a short-score reduction of these in the present Edition.

With regard to those numbers which are not exclusively intended for vocal performance, the instrumental sections are treated in the present volume with the same methods as in similar compositions in Volume XV.

There are ten Psalms interspersed throughout this volume, which also includes two carols—one for Christmas and one for New Year's Day; the Christmas carol is a splendid setting of an English translation of the traditional "Hodie Christus natus est."

The last two numbers in the book are in the nature of solo songs. In the present volume the Editor has printed Byrd's six-part madrigal to the words This sweet and merry month of May, the four-part version of which was included by the composer as No. 9 of the Psalms, Songs, and Sonnets. The six-part version is from Thomas Watson's "First Set of Italian Madrigals Englished," published in 1590. Watson also published the four-part setting in this collection, and stated that "these two excellent madrigals" had been composed by Byrd at his request, "after the Italian vein."

There is no means of knowing why Byrd, in his 1611 volume, should have included the four-part madrigal which Watson had brought out as many as 21 years previously, nor yet why, in that case, the six-part setting of the same words is absent from the Psalms, Songs, and Sonnets. At the same time it affords actual evidence that in compiling this volume in 1611 Byrd did not depend solely upon recently-written work. It is a somewhat strange fact that so long period elapsed between the two eras in which all his known work was published, but it is not necessary to suppose that he composed nothing at all during those years; the evidence provided by the inclusion of this madrigal points more reasonably to the conjecture that the music published at the later period of Byrd's life represents an accumulation of what had been composed from time to time in the intervening years.

The Cloisters,

Windsor Castle,
May 1st, 1916.

EDMUND H. FELLOWES.
NOTES.

I.—This stanza is from Thomas Churchyard’s “Shore’s Wife,” first published in “The Mirror for Magistrates,” in 1563.

VIII.—Line 4, woon. An obsolete verb, meaning to dwell.
Line 6, cotes = cottages.

IX.—These words were twice set to music by Byrd; and the two madrigals—one for four and the other for six voices—were included by Thomas Watson the poet, in his “First Set of Italian Madrigals Englished.” The four-part setting in both collections is identical.

There is every reason to think that Watson was the author of the words, for the refrain in the last two lines is the same as that of an undoubted poem of Watson’s, which was set to music by Pilkington in his lute set, and which was printed in “England’s Helicon.”

XII.—Line 3, Philomela. The exigencies of scansion suggest that this word was altered from Philomel by the composer.

XIX.—Byrd treats the allusions to sharps and flats and chromatic notes in this beautiful madrigal in a manner characteristic of the musicians of the period.

XX. and XXI.—This setting of these words from Psalm lxxxi. is quite different from Byrd’s well-known anthem printed in Boyce’s Cathedral Music, beginning “Sing joyfully.” But the passage at the beginning of the second part, “Blow up the trumpet, etc.,” is very similarly treated in both compositions.

XXII.—This lyric may be compared with Spenser’s sonnet:—

One day I wrote her name upon the sand.

The words were also set as a madrigal by Pilkington.

XXVII.—These words are a translation of the traditional Latin Christmas hymn, “Hodie Christus natus est.”
Psalmes, Songs, and Sonnets: some solemne, others ioyfull, framed to the life of the words: Fit for Voyces or Viols of 3. 4. 5. and 6 Parts

Composed by William Byrd, one of the Gent. of his Maiesties honourable Chappell.

1611

LONDON
Printed by Thomas Snodham, the assigne of W. Barley
TO THE RIGHT HONORABLE FRANCIS, EARLE

of Cumberland, Baron Clifford, Lord
Broomfleet, Atton, Vescio, Vipont, and Lord
of Westmerland.

May it please your Lordship.

The Natural inclination and love to the Art of Musicke, wherein I have spent the better part of mine age, have been so powerfull in me, that even in my old yeares which are desirous of rest, I cannot containe my selfe from taking some paines therein: especially when I cast mine eyes upon such worthy lovers and Patrons of that facultie, as your Lordship hath alwayes beene, and is. And yet to invite mee thereunto, neyther your Lordships patronage in general, nor your many Honourable favours to me in particular, have been so potent inducers; as the desire I had to present your Lordship with a fit Embleme to your minde, Musicke. Perhaps these my poore labours will not give it answerable to your Honourable mind, which is a Harmony of many excellent Vertues; yet therein they will give you occasion to adde one Vertue to the rest, when you shall be pleased to accept favourably of them, for doing their endeavour. These are like to be my last Travailes in this kind, and your Lordship my last Patron: who in that respect

— ut esse Phoebi dulcius lumen solet
iam iam cadentis:

must esteeme the more of them, and of their Author, who will always remayne

Your Lordships in all true affection at command

William Byrd.
To all true lovers of Musicke, W. Byrd

wisheth all true happinesse both temporall and eternall.

BEING exited by your kinde acceptance of my former travailes in Musicke, I am thereby much incouraged to commend to you these my last labours, for myne ultimum vale. Wherein I hope you shall finde Musicke to content every humour: either melancholy, merry, or mixt of both.

Onely this I desire; that you will be but as carefull to heare them well expressed, as I have been both in the Composing and correcting of them. Otherwise the best Song that ever was made will seeme harsh and unpleasant, for that the well expressing of them, either by Voyces, or Instruments, is the life of our labours, which is seldom or never well performed at the first singing or playing. Besides a song that is well and artificially made cannot be well perceived nor understood at the first hearing, but the oftner you shall heare it, the better cause of liking you will discover: and commonly that Song is best esteemed with which our eares are most acquainted. As I have done my best endeavour to give you content, so I beseech you satisfie my desire in hearing them well expressed, and then I doubt not, for Art and Ayre both of skilfull and ignorant they will deserve liking. Vale.

Thine W. Byrd.
Lyrics Set to Music by William Byrd.

I.

The eagle's force subdues each bird that flies;
What metal may resist the flaming fire?
Doth not the sun dazzle the clearest eyes
And melt the ice and make the frost retire?
Who can withstand a puissant king's desire?
The stiffest stones are pierced through with tools;
The wisest are with princes made but fools.

Thomas Churchyard (1520-1604).

II.

Of flattering speech with sugared words beware;
Suspect the heart whose face doth fawn and smile.
With trusting these the world is clogged with care,
And few there be can scape these vipers vile.
With pleasing speech they promise and protest,
When hateful hearts lie hid within their breast.

III.

(The first part.)

In winter cold when tree and bush was bare,
And frost had nipped the roots of tender grass,
The ants with joy did feed upon their fare
Which they had stored while summer season was;
To whom for food a grasshopper did cry
And said she starved if they did help deny.

IV.

(The second part.)

Whereat an ant with long experience wise,
And frost and snow had many winters seen,
Inquired what in summer was her guise.
Quoth she, I sung and hopped in meadows green.
Then, quoth the ant, content thee with thy chance,
For to thy song now thou art like to dance.
V.

Who looks may leap and save his shins from knocks.
Who tries may trust, else flattering friends shall find.
He saves the steed that keeps him under locks.
Who speaks with heed may boldly speak his mind.
But he whose tongue before his wit doth run,
Oft speaks too soon and grieves when he hath done.

VI.

Sing ye to our Lord a new song
His praise in the Church of Saints.
Let Israel be joyful in him that made him.
And let the daughters of Sion rejoice in their King.

Psalm cxlix. 1, 2.

VII.

I have been young, but now am old,
Yet did I never see the righteous forsaken
Nor his seed begging their bread.

Psalm xxxvii. 25.

VIII.

In crystal towers, and turrets richly set
With glittering gems that shine against the sun
In regal rooms of jasper and of jet,
Content of mind not always likes to woon;
But oftentimes it pleaseth her to stay
In simple cotes enclosed with walls of clay.

IX.

This sweet and merry month of May
While Nature wantons in her prime
And birds do sing, and beasts do play
For pleasure of the joyful time.
I choose the first for holiday
And greet Eliza with a rhyme:
O beauteous Queen of second Troy
Take well in worth, a simple toy.

Attributed to Thomas Watson.
(circa 1557–1592.)
X.
Let not the sluggish sleep
   Close up thy waking eye
Until with judgment deep
   Thy daily deeds thou try.

He that one sin in conscience keeps
   When he to quiet goes
More venturous is than he that sleeps
   With twenty mortal foes.

XI.
A feigned friend by proof I find
   To be a greater foe
Than he that with a spiteful mind
   Doth seek my overthrow:
For of the one I can beware,
   With craft the other breeds my care.

Such men are like the hidden rocks
   Which in the seas do lie,
Against the which each ship that knocks
   Is drowned suddenly.
No greater fraud, nor more unjust,
   Than false deceit, hid under trust.

XII.
Awake, mine eyes, see Phoebus bright arising
   And lesser lights to shades obscure descending.
Glad Philomela sits tunes of joy devising,
   Whilst in sweet notes
From warbling throats
   The silvan quire
   With like desire
   To her are echoes sending.

XIII.
Come, jolly swains, come, let us sit around
   And with blithe carols sullen cares confound.
The shepherd's life
   Is void of strife.
No worldly treasures
   Distastes our pleasures.
With free consenting
   Our minds contenting,
   We smiling laugh while others sigh repenting.
XIV.

What is life, or worldly pleasure?
Seeming shadows, quickly sliding.
What is wealth, or golden treasure?
Borrowed fortune, never biding.
What is grace, or princes' smiling?
Hoped honour, time beguiling.
What are all in one combined, which divided so displease?
Apish toys and vain delights, mind's unrest and soul's disease

XV.

Fantazia for strings alone.

XVI.

Come let us rejoice unto our Lord.
Let us make joy to God our Saviour.
Let us approach to his presence in confession,
And in psalms let us make joy to him.

Psalm xcvi. 1, 2.

XVII.

Retire, my soul, consider thine estate,
And justly sum thy lavish sin's account;
Time's dear expense and costly pleasures rate,
How follies grow, how vanities amount.
Write all these down in pale Death's reckoning tables,
Thy days will seem but dreams, thy hopes but fables.

XVIII.

Arise, Lord, into thy rest,
Thou and the Ark of thy sanctification.
Let the Priests be clothed with justice,
And let the Saints rejoice.

Psalm cxxxii. 8, 9.

XIX.

Come, woeful Orpheus, with thy charming lyre
And tune my voice unto thy skilful wire.
Some strange chromatic notes do you devise
That best with mournful accents sympathize.
Of sourest sharps and uncouth flats make choice
And I'll thereto compassionate my voice.
XX.
(The first part.)

Sing we merrily unto God our strength
Make a cheerful noise unto the God of Jacob.
Take the shawm bring hither the tabret
The merry harp with the lute.

Psalm lxxxi. 1, 2.

XXI.
(The second part.)

Blow up the trumpet in the new moon
Even in the time appointed
And upon our solemn feast day.
For this was made a statute for Israel
And a law of the God of Jacob.

Psalm lxxxi. 3, 4.

XXII.

Crowned with flowers I saw fair Amaryllis
By Thyrsis sit hard by a fount of crystal,
And with her hand more white than snow or lilies
On sand she wrote "My faith shall be immortal."
And suddenly a storm of wind and weather
Blew all her faith and sand away together.

XXIII.

Wedded to Will is Witless,
And seldom he is skilful
That bears the name of wise and yet is wilful.
To govern he is fitless
That deals not by election
But by his fond affection.
O that it might be treason
For men to rule by will and not by reason.

XXIV.

Make ye joy to God all the earth.
Serve ye our Lord in gladness.
Enter ye in before his sight in jollity.
Know ye that our Lord he is God,
He made us and not we ourselves.

Psalm c. 1, 2.
XXV

Have mercy upon me, O God, after thy great goodness;
And according to the multitude of thy mercies
Wipe away mine offences.
Wash me clean from my wickedness
And purge me from my sins. Amen.

Psalm li. 1, 2

XXVI.

Fantazia for strings alone.

XXVII.

A Carroll for Christmas Day.

This day Christ was born.
This day our Saviour did appear.
This day the Angels sing in earth
The Archangels are glad.
This day the just rejoice, saying:
Glory be to God on high. Alleluia.

XXVIII.

A Carroll for New-yeares day.

O God that guides the cheerful sun
By motions strange the year to frame
Which now returned whence it begun
From heaven extols thy glorious name.
This new year's season sanctify
With double blessings of thy store
That graces new may multiply
And former follies reign no more.
So shall our hearts with heaven agree
And both give laud and praise to thee.

Th' old year by course is past and gone;
Old Adam, Lord, from us expel:
New creatures make us every one,
New life becomes the new year well.
As new-born babes from malice keep;
New wedding garments, O Christ, we crave,
That we thy face in heaven may see
With Angels bright our souls to save.
So shall our hearts with heaven agree
And both give laud and praise to thee.
XXIX.

Praise our Lord all ye Gentiles,
Praise him all ye people.
Because his mercy is confirmed upon us
And his truth remaineth for ever. Amen.

Psalm cxvii.

XXX.

Turn our captivity, O Lord,
As a brook in the South.
They that sow in tears shall reap in joyfulness.
Going they went and wept casting their seeds;
But coming they shall come with jollity,
Carrying their sheaves with them.

Psalm cxxvi. 5–7.

XXXI.

Ah silly soul, how are thy thoughts confounded
Betwixt two loves that far unlikely are.
Lust's love is blind and by no reason bounded,
Heaven's love is clear, and fair beyond compare.
No wonder though this love light not thy mind
Whilst looking through false love thine eyes are blind.

XXXII.

How vain the toils that mortal men do take
To hoard up gold that time doth turn to dross,
Forgetting him who only for their sake
His precious blood did shed upon the Cross.
And taught us all in heaven to hoard our treasure,
Where true increase doth grow above all measure.

The two Madrigals by Byrd, one for four voices and one for six, included in Thomas Watson's "First Set of Italian Madrigals Englished," are each set to the lyric, "This sweet and merry month of May," printed above as No. 9. The music of the four-voice setting in Watson's Collection is identical with that included by Byrd in his 1611 publication.
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A madrigal for six voices included in Thomas Watson's collection published in 1599:—

This sweet and merry month                              |          | 249   |
William Byrd's
Psalms, Songs and Sonnets.
(1611)
Edited by EDMUND H. FELLOWES.

NO. 1. THE EAGLE'S FORCE.

Words by THOMAS CHURCHYARD (1520-1604.)

SOPRANO.
or ALTO.
(CANTUS PRIMUS)

 Moderate speed.

SOPRANO
or ALTO.
(CANTUS SECUNDUS)

The Eagle's force subdues each

The Eagle's force subdues each Bird

TENOR.
(BASSUS)

The Eagle's force sub-

PIANOFORTE.
(For rehearsal only.)

Bird that flies: What metal may resist,

that flies: each Bird that flies: What metal may sub-

dues each Bird that flies: What metal can re -
resist the flaming fire? Doth not the Sun resist the flaming fire? Doth not the Sun dazzle the

_dazzle the clear-est eyes, the clear-est eyes, the clear-est eyes, daz-

clear-est eyes? And melt the ice, and make clear-est eyes? And melt the ice, and

dim. p p

S & B. 2201: 1
the frost retire, retire? Who make the frost retire, retire? Who can can withstand a puissant King's desire, Who can withstand a puissant King's desire, a puissant King's desire, a puissant King's desire, desire? The puissant King's desire, desire, a puissant King's desire, desire? The
The stiffest stones are pierced through with tools, are pierced through with tools, are pierced through with tools; The

The wisest are with Princes made but wisest are with Princes made but fools, are with Princes made

wisest are with Princes made but fools, The wisest

S & B. 2201-1
The wisest are with Princes made but fools.

The wisest are with Princes made but fools.

The wisest are with Princes made but fools.

The wisest are with Princes made but fools.

The wisest are with Princes made but fools.

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The wisest are with Princes made but fools.

The wisest are with Princes made but fools.

The wisest are with Princes made but fools.
NO 2. OF FLATTERING SPEECH.

SOPRANO
or ALTO.
(CANTUS PRIMUS.)

SOPRANO
or ALTO.
(CANTUS SECUNDUS.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Moderate speed.

Of flattering speech with sugared words be ware: Suspect the heart,
sugared words, with sugared words be-
sugared words be ware, be ware: Sus-

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suspect the heart whose face doth

-pect the heart whose face doth fawn, doth

fawn and smile, With trusting these the

fawn and smile, With trusting these the

fawn and smile,

With

world is clogged with care, with trusting

world is clogged with care, with trusting these the world is

trust ing these the world is clogged with care, the world is
these the world is clogged with care, And few there be can clogged with care, is clogged with care, And few there clogged with care, the world is clogged with care, 

scape these Vipers vile, and few there be can scape these Vipers vile, and few there be can scape these Vipers vile, and few there be can scape these Vipers vile, 

be can scape these Vipers vile, With scape these Vipers vile, these Vipers vile, Vipers vile, With these Vipers vile, these Vipers vile, With
pleasing speech they promise, they promise, they promise and

pleasing speech they promise, they promise and

pleasing speech they promise, they promise they promise

protest, protest, protest, When hateful hearts lie

protest, protest, When hateful hearts lie hid within their

and protest, When hateful hearts lie hid within their

hid within their breast. With breast.
in their breast, with in their breast. With breast.

breast, with in their breast. With breast.

S & B. 2201-2
No. 3. IN WINTER COLD.

(Prima pars.)

SOPRANO.
(CANTUS PRIMUS.)

Four quick beats in a bar.

SOPRANO.
(CANTUS SECUNDUS.)

In Winter

Tenor.
(BASSUS.)

In Winter cold when tree and bush was bare,

PIANOFORTE.
(For rehearsal only.)

cold when tree and bush was bare,

And

cold when tree and bush was bare,

And frost had nipped the

And frost had

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frost had nipped the roots of tender grass, tender grass,

roots of tender grass, of tender grass, The

nipped the roots of tender grass,

The Ants with joy, with joy

Ants with joy, with joy did

The Ants with joy, did

did feed upon their fare, upon their fare, did feed upon their fare, did feed upon their fare, did
-on their fare, Which they had stored while Summer sea-

-son feed up-on their fare, Which they had stored while Sum-

-mer Which they had stored while

-was, while Summer season was: To whom for food a Grass-

-sea-

-son was: To Sum-

-mer season was: To whom for

-hopper did cry; to whom for food a Grass-

-whom for food, to whom for food a Grass-hopper

-food a Grass-hopper did cry,
- hop- per did cry, cre\se. And said she
did cry, cre\se. And said she starved if

did cry, And said she starved if
c

starved if they did help de- ny, and said she starved if they did

they did help de- ny, and said she starved if they did help de-


help de- ny, if they did help de- ny.


S & B. 2201:3
NO 4. WHEREAT AN ANT.

(Secunda pars.)

SOPRANO.
(CANTUS PRIMUS.)

Four quick beats in a bar.

Where -

Where - at an

Where - at an Ant, an

TENOR.
(BASSUS.)

- at an Ant with long experience

Ant with long experience

PIANOFORTE.
(For rehearsal only.)

Ant with long experience

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wise And frost and snow had many, had many wise, And frost and snow had many Win-

wise, And frost and snow had many Win-

ny Winters seen, Inquired what in Winters seen, Inquired what in Summer was

Summer was her guise, what in Summer was

her guise, what in Summer was her guise, in Summer

Inquired what in Summer was her guise, in Summer
— her guise. Quoth she, quoth she, I
— mer was her guise. Quoth she, quoth she, I
was her guise. Quoth she, quoth she,

sung and hopped,

sung and hopped in meadows green, and

I sung and hopped in meadows green,

and hopped in meadows green.

hopped in meadows green, in meadows green.

in meadows green.
Then quoth the Ant, content thee with thy chance,
For to thy song now art thou like to dance.

Then quoth the Ant, content thee with thy chance,
For to thy song, to thy song now art thou like to dance.
No. 5. WHO LOOKS MAY LEAP.

In quick time.

Who looks may leap and

Who looks may leap

Who looks

save his shins from knocks, Who looks

and save his shins from

may leap and save his shins from knocks, and

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May leap and save his shins from knocks, and save his shins from knocks, from knocks.

Who tries may trust, else

Who tries may trust, else flattering friends shall

Find, else flattering friends shall find,
find: He saves the Steed, that

He saves the Steed,

find: He saves the Steed, that

keeps him under locks, that

keeps him under locks, that keeps him

keeps him under locks, under locks: Who

locks, that keeps him under locks:

under locks, that keeps him under locks: Who

S & B 2201-5
speaks with heed may boldly speak his mind,

Who speaks with heed

speaks with heed may boldly speak his mind, speak—his mind, may

speak his mind, who speaks with heed may

may boldly speak his mind, may boldly speak his

boldly speak his mind, speak his mind, may boldly speak, may boldly

boldly speak—his mind. But

mind, may boldly speak his mind: But he whose

speak his mind, speak his mind: But he whose

S & B. 2201-5
he whose tongue before his wit doth tongue
before his wit doth run

run, doth run, Oft speaks too soon,

witi doth run, Oft
before his wit doth run, Oft speaks too soon,

and grieves when he hath done,
speaks too soon, and grieves when he

oft speaks too soon, and
NO 6. SING YE TO OUR LORD.

Words from Psalm CXLIX, 1-2.

SOPRANO.
(CANTUS PRIMUS.)

SOPRANO.
(CANTUS SECUNDUS.)

ALTO or TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Rather fast.

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song, his praise, his praise in the new song, his praise, his praise in the song, his praise, his praise in the Church, in the Church of Saints, in the Church of Saints, the Church of Saints, in the Church of Saints, his praise in the Church of Saints, his praise in the Church of Saints, of Church of Saints, his praise in the Church of Saints, of Church of Saints, in the Church of Saints, of

S. & B. 2201-6.
daughters of Sion, and let the daughters of Sion, and let the daughters of Sion,

Sion, and let the daughters of Sion, of Sion, of Sion, the daughters of Sion

- on re joice in their King,
- on re joice in their King, in
- on re joice

S. & B. 2201-6.
rejoice in their King,
their King, rejoice in their King, and let the
in their King, in their King, and let the

and let the daughters of Sion,
daughters of Sion, of Sion,
daughters of Sion, and let the

S. & B. 2201-6.
On rejoice in their King, in
their King, rejoice in their King,
in their King,

S. & B. 2201-6.
NO 7. I HAVE BEEN YOUNG.

Words from Psalm XXXVII. 25.

Moderate speed.

SOPRANO.
(CANTUS PRIMUS.)

SOPRANO.
(CANTUS SECUNDUS)

ALTO or TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

but now am old, but now
but now am old, but now am old,

have been young, but now am

*If sung by tenors it is suggested that the phrase on page 33 bars 3 and 4 may be sung an octave lower.

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am old, but now am, but now am old, yet

but now am old, yet did I never

old, but now am old,

did I never see the righteous forsaken,

see, yet did I never see,

yet did I never

yet did I never see, did I never see the righteous forsaken,

see, never see, yet did I never

S. & B. 2201-7.
never see the righteous forsaken, yet did I never see
see the righteous forsaken, yet did I

-saken, the righteous forsaken, forsaken, nor-
the righteous forsaken, forsaken, nor-
never see the righteous forsaken,

his seed begging their bread, nor his seed,
his seed begging their bread, nor his seed begging

S. & B. 2201-7.
nor his seed begging their bread,

their bread, nor his seed begging their bread, nor

nor his seed begging their bread, nor his seed begging their bread, nor

nor his seed begging their bread, begg

seed begging their bread, begg

his seed begging their bread.

his seed begging their bread.

his seed begging their bread, their bread.
NO. 8. IN CRYSTAL TOWERS.

SOPRANO.
(CANTUS PRIMUS.)

SOPRANO.
(CANTUS SECUNDUS.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Four quick beats in a bar.

In Crystal Towers, and tur - rets rich - ly set With glittering gems, with
tur - rets rich - ly set With glittering gems,

With
glittering gems that shine against
that shine against the Sun, against the

in regal Sun, in regal rooms of Jasper
Sun, in regal rooms of Jasper

rooms of Jasper and of Jasper and of Jet, and of

S. & B. 2201-8.
Jet, Content of mind, content of mind
Jet, Content of mind, content of mind

Jet, Content of mind not always likes
Jet, Content of mind not always likes to
mind not always likes to woon, not

content of mind not always, woon:

not always likes to
always likes to woon, likes to woon,
not always likes to woon, content of

S. & B. 2301-S.
woon, to content of content of mind not always likes to woon, to mind not always likes to woon, to woon, not always likes to woon, not always likes to
cresc.

woon: But often-times, but often-times cresc.

woon: But often-times but often-

woon: But often-times

cresc.
it pleaseth her to stay, it

times it pleaseth her to stay,

but oftentimes, oftentimes it pleaseth her to

pleaseth her to stay, it pleaseth her to

it pleaseth her to stay, it pleaseth her to

it pleaseth her to stay, it pleaseth her to

stay, it pleaseth her to stay

- eth her to stay

S. & B. 2201-8.
In simple cotes, in simple
cotes enclosed with walls of clay,
clay, with walls of clay,
in simple cotes enclosed with walls of clay, of

S. & B. 2201-8.
walls of clay, enclosed with walls of clay, of cotes, enclosed with walls of clay, of clay, enclosed with walls of clay, of walls, enclosed with walls of clay, of clay.

1. clay. But oftentimes clay.
2. clay. But clay.
NO. 9. THIS SWEET AND MERRY MONTH.

Words attributed to THOMAS WATSON.
(circa 1557-1592.)

SOPRANO.
(CANTUS PRIMUS.)

ALTO.
(CANTUS SECUNDUS)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

This madrigal by Byrd was originally published in 1590 as No. 8 of Thomas Watson's collection entitled "The First Set of Italian Madrigals Englished." Byrd's setting of the same words for six voices appeared as No. 28 of the same Set, and this latter setting will be found at the end of this volume of the 'English Madrigal School.'
month of May, of May, While Na-
May, and mer-ry, mer-ry month of May, While Na-
this sweet and mer-ry, mer-ry month of May, While Na-
and mer-ry, mer-ry month of May, While Na-
ture wants, wants, wants in
-ture wants, wants, wants in her
-ture wants, wants, wants in her Prime,
Nature wants, wants, wants in her
her Prime,
Prime, And birds do sing, and birds do
And birds do sing, and birds do
Prime, And birds do sing.
And birds do sing, and birds do sing, and birds do sing, and birds do sing,

and beasts do play, and beasts do play, and beasts do play, and beasts do play,
Queen of second Troy, of second Troy.

Take well in worth, take well in worth a simple toy, a simple toy, a simple toy, take well in worth a simple toy, a simple toy, take well in worth a simple toy, a simple toy.
NO. 10. LET NOT THE SLUGGISH SLEEP.

Four moderate beats in a bar.

SOPRANO.
(CANTUS PRIMITUS.)

SOPRANO.
(CANTUS SECUNDUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

sluggish sleep, the sluggish sleep close up thy wak-

Let not the sluggish sleep

the sluggish sleep close up thy wak-

ing.

close up thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy 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eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy waking eye, thy wak
try, thou try, thy daily deeds thou try, thy daily deeds thou try, thy daily deeds thou try, thy daily deeds thou try, thy daily deeds thou try.

He that one deeds, thy daily deeds thou try. He that one deeds, thy daily deeds thou try. He that one deeds, thy daily deeds thou try. He that one deeds, thy daily deeds thou try.

He that one sin in conscience keeps. When sin in conscience keeps when he to quiet.

that one sin in conscience keeps.
When he to quiet goes, more vent'rous is than he that sleeps,
More vent'rous is than he that sleeps,
More vent'rous is than he that sleeps, more vent'rous is than he, than
More vent'rous is than he that sleeps, than he that

--he that sleeps With twenty mortal
--he that sleeps With twenty mortal foes, with

sleeps, more vent'rous is than he that sleeps

foes, with twenty mortal foes, with
foes, with twenty mortal foes, with twenty
twenty mortal foes, mortal foes, with twenty mortal foes,
With twenty mortal foes, with twenty

1.
twenty mortal foes. He that one
twenty mortal foes. He that one
mor-
mo-

sin in conscience keeps, in conscience keeps, he foes.
He that one sin, he that one sin foes.

2.
sin, he that one sin in conscience keeps foes.
He that one sin in foes.

S. & B. 230440
NO. 11. A FEigned FRIEND.

Rather slow.

SOPRANO.  
(CANTUS PRIMUS)

1. A feign - ed friend by proof I
2. Such men are like the hid - den

SOPRANO.  
(CANTUS SECTINDUS)

1. A feign - ed friend by proof I
2. Such men are like the hid - den

ALTO.  
(TENOR.)

1. A feign - ed friend by proof I
2. Such men are like the hid - den

TENOR.  
(BASSUS.)

1. A feign - ed friend by proof I
2. Such men are like the hid - den

PIANOFORTE.  
(For rehearsal only)

find to be a great - er foe, a great - er foe, Than Rocks, which in the Seas do lie, the Seas do lie, A -

find to be a great - er foe, Than Rocks, which in the Seas do lie: A -

find to be a great - er foe, a great - er foe, Than he Rocks, which in the Seas do lie, the Seas do lie, A - gainst

find to be a great - er foe, Than Rocks, which in the Seas do lie: A -

In the original Edition the first stanza alone is printed with the music and the second stanza is printed separately at the foot of the page.

o - ver-throw: For of the one I
sud - den-ly. No great - er fraud, nor
seek my o - ver - throw: For of the one I can
drowned sud - den - ly. No great - er fraud, nor more
- throw, my o - ver - throw: For
- ly, is sud - den - ly. No

o - ver - throw:

sud - den - ly.

for

more un - just,

be - ware, for of the one I can be
un - just, no great - er fraud, nor more un

of the one I can be-ware, I can be-ware, I
great - er fraud, nor more un-just, nor more un-just, nor

great - er fraud, nor more un - just, nor more un -
breeds my care, the other breeds my care, the other breeds
under trust, deceit hid under trust, deceit hid under
other breeds my care, the other breeds my care breeds
ceit hid under trust, deceit hid under trust, under

With craft the other breeds my
Than false deceit hid under

the other breeds my care, breeds my
deceit hid under trust, under

1.
care. For of the one I care.
trust. No greater fraud, nor trust.

care. For of the one I can care.
trust. No greater fraud, nor more trust.

care, the other breeds my care. For care.
trust, deceit hid under trust. No trust.

care. With craft the other breeds my care. For care.
trust. Than false deceit hid under trust. No trust.

S & B. 2201-41.
NO 12. AWAKE MINE EYES.

[Soprano, Alto, Bass voices with piano accompaniment.

Brightly, and rather fast.

Phoebus bright arising, And lesser lights to shades ob-

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NO 13. COME JOLLY SWAINS.

SOPRANO.
(CANTUS PRIMUM.)

SOPRANO.
(CANTUS SECUNDUS.)

ALTO.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Rather fast.

Come jolly Swains, come let us sit a-

-round, come let us sit a-round, let us sit a-round, a-

let us sit a-round, sit a-round, let us

Come jolly Swains, come let us sit a-

-round, let us sit a-round, a-round, let us sit a-round, let us sit a-round, let us sit a-round, let us sit a-round, let us sit a-round, let us sit a-round, let us sit a-round, let us sit a-round, let us sit a-round, let us sit a-round.

-round, And with blithe Car-ols, and with blithe Car-ols
-round, And with blithe Car-ols, and with blithe Car-ols
-round, And with blithe Car-ols, and with blithe Car-ols
-round, And with blithe Car-ols, and with blithe Car-ols

sullen cares con-found. The shep-herd’s life, Is
sullen cares con-found, con-found. The shep-herd’s life, Is
sullen cares con-found, con-found. The shep-herd’s life, Is
sullen cares con-found, con-found.
The shepherd's life, is void of strife:
Dis-tastes our pleasures, With free consent.

Our minds content-ing, We

Our minds content-ing, We smil-ing.

Our minds content-ing,
NO. 14. WHAT IS LIFE?

Moderate speed.

What is life, or worldly pleasure?

What is life, or worldly pleasure?

Seeming shadows

Seeming shadows

What is wealth or golden treasure?

What is wealth or golden treasure?

quickly sliding.

quickly sliding.

Borrowed Fortune

Borrowed Fortune

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NO 15. FANTAZIA.

VIOLIN or VIOLA
(CANTUS SECUNDUS)

VIOLA
(CANTUS PRIMUS)

VIOLOCHELLO
(TENOR)

VIOLOCHELLO
(BASSUS)

There is no indication in the original edition to show what individual instruments were intended for performing the various parts. The suggestions given here are for the modern descendants of the Viol family, and are made by the present Editor on the same lines as his suggestions for voices throughout this Edition.

NO 16. COME LET US REJOICE.

Words from Psalm XCV, 1-2.

Soprano. (Cantus Primus)  
Four quick beats in a bar.

Soprano. (Cantus Secundus)

Alto. (Tenor.)

Tenor. (Bassus)

Pianoforte. (For rehearsal only)

to God our Saviour. Let us approach to his presence,

Let us approach to his presence in confession,

Let us approach in confession, let us approach to his presence in confession.
on, let us approach to his presence in confession, in confession, in confession, in confession,
SONATA.
(CANTUS PRIMUS)

SOBNAN.
(CANTUS SECONDUS)

ALTO.
(CONTRA TENOR)

TENOR.
(TENOR)

BASS.
(BASSUS)

PIANOFORTE.
(For Rehearsal only)

Two moderate beats in a bar.

Retire my soul,

Retire my soul,

Retire my soul,

Retire my soul,

Retire my soul,

Time's dear expense and costly pleasures rate,

How follies grow,

and costly pleasures rate, How

pleasures rate,
grow, how vanities amount, how

How follies grow, how vanities amount,

How follies grow, how vanities amount

vanities amount, amount.

Write amount, how vanities amount, amount.

Write amount, how vanities amount:

Write how vanities amount.
Write all these down, write all these down
all these down, write all these down
all these down, write all these down
all these down, write all these down
Write all these down
in pale

in pale Death's reckoning tables,

in pale Death's reckoning tables, Thy
Death's reckoning tables, tables,
in pale Death's reckoning tables,
pale Death's reckoning tables,
Thy days will seem but dreams,

days will seem but dreams, thy days will seem but dreams,

Thy days will seem, thy days will seem but

tables, Thy days will seem but dreams,

Thy days will seem but dreams,

Thy hopes but fables, but fables,

dreams, thy hopes but dreams, thy days will seem but dreams,

thy hopes but fables, but fables,

thy days will seem but dreams,

S. & B. 2304-17.
Fables, thy hopes but fables,
fables, thy hopes but fables, thy hopes,

S. & B. 2201-17.
No. 18. ARISE, LORD, INTO THY REST.

Words from Psalm CXXXII, 8-9.

SOPRANO.  
(CANTUS PRIMUS.)

SOPRANO.  
(CANTUS SECUNDUS.)

TENOR.  
(CONTA TENOR.)

BASS or TENOR.  
(TENOR.)

BASS.  
(BASSUS.)

PIANOFORTE.  
(For rehearsal only.)

Two moderate beats in a bar.

A - rise  .

A - rise  .

A - rise  Lord in - to  thy  

Lord in - to  thy  rest,  a - 

rest, thy  rest,  a - rise  Lord  

A - rise  Lord,  a - rise  

Copyright, 1920 in U.S.A. by Stainer & Bell, Ltd. 58 Berners Street, London.W.  2201.
and the Ark of thy sanctification,

and the Ark of thy sanctification,

the Ark of thy sanctification,

the Ark of thy sanctification,

thy sanctification, thy sanctification.

the Ark of thy sanctification, thy sanctification.

thy sanctification, thy sanctification.

thy sanctification, thy sanctification.

thy sanctification, thy sanctification.

thy sanctification, thy sanctification.

thy sanctification, thy sanctification.

thy sanctification, thy sanctification.

thy sanctification, thy sanctification.

thy sanctification, thy sanctification.
Let the Priests be clothed with justice, let the Priests be clothed with justice.
be cloth-ed with just-

ice, with just-

ice, be cloth-ed

ice, let the Priests be cloth-ed with just-

ice, be cloth-ed with just-ice, with just-

ice, be cloth-ed with just-ice,
be cloth-ed with justice, be cloth-ed with justice, be cloth-ed with justice.

And let the Saints re-joice, re-joice.

And let the Saints re-joice, re-joice. And let the Saints re-

And let the Saints re-

S & B. 2201-18.
And let the Saints rejoice, rejoice, rejoice, and let the Saints rejoice, rejoice, rejoice. And let the Saints rejoice, rejoice, rejoice.

And let the Saints rejoice, rejoice, rejoice. And let the Saints rejoice, rejoice, rejoice.

S & B. 2201-18.
-joice, re-joice, re-joice, re-joice, re-joice, re-joice, re-joice.
-joice, re-joice, re-joice, re-joice, re-joice. And let the Saints re-
-re-joice, re-joice, re-joice, re-joice. And let the Saints re-
-re-joice, re-joice, re-joice, re-joice, re-joice, re-joice. And let the Saints re-
-re-joice, re-joice, re-joice, re-joice, re-joice, re-joice. And let the Saints re-
-re-joice, re-joice, re-joice, re-joice. And let the Saints re-
-re-joice, re-joice, re-joice, re-joice. And let the Saints re-
-re-joice, re-joice, re-joice, re-joice. And let the Saints re-
-re-joice, re-joice, re-joice.

S & B.2201-18.
NO. 19. COME, WOEFUL ORPHEUS.

SOPRANO. (CANTUS PRIMUS.)

SOPRANO. (CANTUS SECUNDUS.)

ALTO. (CONTRA TENOR.)

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (For rehearsal only.)

Not slow (two beats in a bar.)

---

Charming Lyre, And tune my voice, and
cresc.

Charming Lyre, And tune my voice unt.
cresc.

—tune my voice unto thy skilful wire.

to thy skilful wire, unto thy skilful wire.

to thy skilful wire, thy skilful wire.

unto thy skilful wire.

to thy skilful wire, thy skilful wire.

S. & B. 2201-19.
That best with mournful accents
That best with mournful accents
you devise,
That best with mournful
you devise,
That best with mournful

accents sympathize,
Of

do sympathize, do sympathize,
accents sympathize, Of sour est
accents do sympathize,
accents sympathize, Of sour est

S. & B. 2201-19.
sour-est Sharps, and un-

Of sour-est Sharps, and un-couth Flats,

Sharps, make choice, and

Of sour-est Sharps, and un-couth Flats, make

un-couth Flats, and un-couth Flats make choice, make

un-couth Flats, and un-couth Flats make choice, make

un-couth Flats make choice, and un-couth Flats make choice, make

and un-couth Flats make choice, make

S. & B. 2201-19.
choice, And I'll there-to compass-
choice, And I'll there-to compas-sion-
choice, And I'll there-to, there-to, and
choice, And I'll there-to, there-to compas-sion-ate-
choice, And I'll there-to compas-
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- ion ate my voice, my voice.
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- ate my voice, and I'll there-to compas-
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And I'll there - to com - pass - ion - ate

my voice, my voice.

And I'll com - pass -

ion - ate my voice, And I'll com - pass -

my voice, And I'll com - pass -

my voice.

And I'll there -

ion - ate my voice, my
cvosc.

voice, And I'll there - to

there - to com - pass -

ion - ate my voice, com -

And I'll there-to compassion-ate
my voice, my voice, compassion-ate

voice, my voice. Of sour-est Sharps, voice.

my voice. Of sour-est Sharps and Flats voice. 

voice. Of sour-est voice.
NO 20. SING WE MERRILY UNTO GOD.

(Prima pars.)

Words from Psalm LXXXI, 1-2.

SOPRANO. (CANTUS PRIMUS.)

SOPRANO. (CANTUS SECUNDUS.)

SOPRANO. (CONTRA TENOR.)

ALTO. (TENOR.)

TENOR. (BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Two moderate beats in a bar.

Sing we merrily unto God our

Sing we merrily unto God our

Sing we merrily unto God our

Sing we merrily unto God our

strength, our strength, our strength, sing we merrily unto God our

Sing we merrily unto God our

Sing we merrily unto God our

Sing we merrily unto God our

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mer - ri - ly un - to God our

sing we mer - ri - ly un - to God our

strength, un - to God our

strength, our strength, sing we mer - ri - ly,

strength, un - to God our strength, our

strength, our strength, sing we

Sing we mer - ri - ly un - to God our

S & B. 2301-20
strength, unto God our

sing we merrily unto

merrily unto God our strength, unto

unto God our strength,

strength, our strength, unto

strength. Make a cheerful noise,

God our strength. Make a

God our strength. Make a cheerful noise,

unto God our strength. Make a

God our strength. Make a cheerful noise,
make a cheerful noise unto

cheerful noise, make a cheerful noise, make a

unto the God of Jacob, make a cheerful noise, a

cheerful noise unto the God of Jacob, make a cheerful noise,

unto the God of Jacob, make a

the God of Jacob, unto the God of Jacob,

cheerful noise, a cheerful noise unto the God of Jacob,

cheerful noise, a cheerful noise unto the

a cheerful noise unto the God of Jacob,

cheerful noise, a cheerful noise unto the

cheerful noise, a cheerful noise unto the
-cob, of Ja - cob. Take the Shawm,

Take the God of Ja - cob.

-cob, un - to the God of Ja - cob. Take the Shawm, the God of Ja - cob. Take the

Shawm, the Shawm, take the Shawm, take the Shawm, take the Shawm, take the Shawm, take the Shawm, take the Shawm, take the Shawm,
Tabret, the Tabret, The merry
hi-th'er the Tabret, the Tabret, The merry Harp,

bring hi-th'er the Tabret, The merry Harp,

Tabret, the Tabret, The merry Harp,

Tabret, the Tabret, The merry Harp,

Harp, with the Lute. the merry Harp,

the merry Harp with the Lute. the merry

merry Harp, with the Lute. the mer-

merry Harp, with the Lute. the mer-

merry Harp, with the Lute. the mer-

S & B. 2201-20
with the Lute, with the Lute, the Lute, the Lute, with the Lute, with the Lute, with the Lute, 
the Lute, with the Lute, with the Lute, with the Lute, with the Lute, 
the Lute, 

mer - ry, mer - ry Harp, with the Lute. 

_ with the Lute, with the Lute. 

Lute, the mer - ry Harp, with the Lute. 

Lute, with the Lute, with the lute the Lute. 

with the Lute.
NO 21. BLOW UP THE TRUMPET.

(Second pars.)

Words from Psalm LXXXI. 3-4.

SOPRANO.
(CANTUS PRIMUS.)

Blow up the Trumpet in the new Moon,

SOPRANO.
(CANTUS SECUNDUS.)

Blow up the Trumpet in the new Moon,

SOPRANO.
(CONTRA TENOR.)

Blow up the Trumpet in the new Moon,

ALTO.
(TENOR.)

Blow up the Trumpet in the new Moon,

TENOR.
(BASSUS.)

Blow up the Trumpet in the new Moon,

PIANOFORTE.
(For rehearsal only.)

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2201
in the new Moon, in the new Moon, blow up the
blow up the Trumpet in the new Moon, blow up the
in the new Moon, blow up the Trumpet in the new
blow up the Trumpet, Trumpet in the new Moon,
in the new Moon, blow up the Trumpet in the new

Trumpet in the new Moon, in the new Moon,
Trumpet in the new Moon, in the new Moon, even
Moon, blow up the Trumpet in the new Moon,
blow up the Trumpet in the new Moon,
Moon, blow up the Trumpet in the new Moon,
even in the time appointed, even in the
even in the time appointed, even in the
even in the time appointed, even in the
even in the time appointed, even in the
even in the time appointed, even in the
even in the time appointed, even in the
even in the time appointed, even in the
even in the time appointed, even in the
time appointed, and upon our solemn
and upon our solemn feast day,
and upon our solemn feast day,
and upon our solemn feast day,
and upon our solemn feast day,
and upon our solemn feast day,
for this was made a statute for Israel, a statute for Israel, and a statute for Israel, for Israel, for Israel,
God of Jacob, the God of Jacob,
and a Law of the God of Jacob, and a
and a Law of the God of Jacob, of

- cob.

- cob, of Jacob.

- cob, of Jacob.

- cob.

- cob, and a Law of the Law of the God of Jacob,
No 22. Crowned with Flowers.

Soprano (Cantus Primus)

In quick time.

Soprano (Cantus Secundus)

Crowned with flowers,

Alto (Contra Tenor)

Crowned with flowers, with flowers,

Alto (Tenor)

Crowned with flowers, I saw fair

Bass (Bassus)

Crowned

Pianoforte

(For rehearsal only)

crowned with flowers, I saw fair A-
crowned with flowers, I saw fair A-
I saw fair A-
A-
A-
I saw fair

Copyright, 1920 in U.S.A. by Stainer & Bell, Ltd. 58, Berners Street, London, W.
I saw fair Amaryllis, Amaryllis
I saw fair Amaryllis, Amaryllis
I saw fair Amaryllis, Amaryllis
I saw fair Amaryllis

by Thrysis sit, by Thrysis sit,
by Thrysis sit, hard by a fount of
by Thrysis sit, sit, hard
by Thrysis sit, hard
hard by a fount of Crystal, hard by a

Crystal, of Crystal,

sit,

hard by a fount of Crystal,

by a fount of Crystal, hard by a fount of

by a fount of Crystal, hard by a fount of

fount of Crystal, And with her

Crystal, And with her hand more

Crystal, And with her hand

Crystal, And with her hand, her hand more white than

Crystal, And with her hand more white than snow or
hand more white than snow or Lil·lies, And with white than snow or Lil·lies, or Lil·lies, more white than snow or Lil·lies, snow or Lil·lies, more white than snow Lil·lies, and with her hand

her hand more white than snow or Lil·lies, And with her hand more more white than snow or Lil·lies, more or Lil·lies, more white than snow or more white than snow or Lil·lies, more white than snow or

S & B.2201-22
more white than snow or Lilies, On sand she
white than snow or Lilies, On sand she
white than snow or Lilies, On sand she wrote, she
Lilies, or Lilies, On sand she
wrote, my faith shall be immortal,
wrote, my faith shall be immortal,
wrote, my faith shall be immortal, my faith shall be
wrote, my faith shall be immortal, my faith shall be
my faith shall be immortal, my faith shall be immortal, my faith shall be immortal, my faith shall be immortal, my faith shall be immortal.

And suddenly, and suddenly a storm of wind, and suddenly a storm of wind and...
a storm of wind, a storm of wind and weather,
a storm of wind and weather,
sand away together, Blew

faith and sand away together, Blew all her

sand away together, Blew all her

Blew all her faith and sand away together, all her faith and sand away together, Blew all her faith and sand away together, Blew all her faith and sand away together,
NO. 23. WEDDED TO WILL IS WITNESS.

SOPRANO.  
(CANTUS PRIMUS.)

SOPRANO.  
(CANTUS SECUNDUS.)

ALTO or TENOR.  
(CONTRA TENOR.)

ALTO or TENOR.  
(TENOR.)

BASS.  
(BASSUS.)

PIANOFORTE.  
(For rehearsal only.)

Moderate speed.

Wedded to will is witness,

Wedded to will, wedded to will,

Wedded to will is witness,

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seldom he is skillful, and

is witness, and seldom he is skill-

And seldom he is skillful,

And seldom is, and seldom is he

seldom he is skillful, That bears the name of wise,

That bears the name of wise, that bears the

That bears, that bears the name of wise, that

That bears the name of wise, that bears the name of wise,

S. & B. 2201-23.
that bears the name of wise, and yet is wil - ful, wil -

name of wise, that bears the name of wise, and yet is wil -

bears the name of wise, that bears the name of wise, and yet is

that bears the name of wise, and yet is

ful. To go - vern he is fit - less,

ful. To go - vern he is

ful. To go - vern he is fit -

ful, wil - ful. To go - vern

ful. To go -

S. & B. 2201-23.
he is fit-less, That deals not by election,
fit-less, he is fit-less, That deals not by election,
fit-less, he is fit-less, That deals not by election,
be is fit-less, That deals not by election,

that deals not by election,
that deals not by election, but by his
deals not by election,
deals not by election, but by his fond
by election, but by his fond

*A minim is printed here in original Edition instead of two crotchets.
but by his fond affection, fond affection, but by his fond affection,
affection, affection, affection, but by his affection.
affection, affection, affection, but by his affection.
O that it might be treason,
O that it might be treason,
O that it might be treason, O that it might be treason;
O that it might be treason, that it might be treason,
O that it might be treason, O that it might be treason,
O that it might be treason, O that it might be treason.
that it might be treason, that it might be treason, O that it might be treason, treason, O that it might be treason, for men to rule by will, for men to rule by will, for men to rule by will, for men to rule.
for men to rule by will, for men to
men to rule by will,
by will, for men to rule by will, to rule by will,
rule by will, for men to rule by will,
by will, for men to rule by will,

rule by will, and not by reason, and not by
reason, and not by reason, and not by reason, by
and not by reason, and not by reason, to rule
will, and not by reason,
and not by reason, and not by reason, and
reason, and not by reason, and

by will and not by reason, and not

and not by reason, and not by reason,

not, and not by reason, by

not by reason.

- son.

- son.

- son.

- son.

- son.

- son, and not by reason.

- son.

- son.

- son.

- son.

No. 24. MAKE YE JOY TO GOD.

Words from Psalm C 1-2.

SOPRANO or ALTO.
(CANTUS PRIMUS.)

Two moderate beats in a bar.

SOPRANO or ALTO.
(CANTUS SECUNDUS.)

Make ye joy to

TENOR.
(CONTRA TENOR.)

Make ye joy to God all the

TENOR.
(TENOR.)

PIANOFORTE.
(For rehearsal only)

GOD all the earth, all

GOD all the earth, all

BASS.
(BASSUS.)

Make ye joy to God all the earth, to

Copyright, 1920, in U.S.A. by Stainer & Bell, Ltd, 58, Berners Street, London, W.
earth, make ye joy to God all the earth, the

Make ye joy to God all the earth, all

Make ye joy to God all the earth, make ye

God all the earth, all the earth, make ye

God all the earth, all the earth, make ye

earth, make ye joy to God all

_ the earth, all the earth, make ye

earth, all the earth, make ye joy to

ye joy to God all the earth, all

joy to God all the earth, all

S. & B. 2204-24
Serve ye our joy to God all the earth.
Serve ye our joy to God all the earth.
Serve ye our joy to God all the earth.

Serve ye our Lord in gladness,
Serve ye our Lord in gladness,
Serve ye our Lord in gladness,
Serve ye our Lord in gladness, in gladness, gladness, serve ye our Lord in gladness, in gladness, serve ye our Lord in gladness, serve ye our Lord, gladness, serve ye our Lord. Gladness, serve ye our Lord. Gladness, serve ye our Lord.
Enter ye in before his sight,
in jollity, in jollity,
in before his sight,

Enter ye in before his sight,
in jollity, in jollity,
in before his sight,

Enter ye in before his sight,
in jollity, in jollity,
in before his sight,

S & B 2201-24
in before his sight in joll-

joll-

li-

ty, his

in

ty, in joll-

li-

ty, in joll-

li-

ty, before his sight,

in joll-

li-

ty, in joll-

li-

ty.

Know

p

sight

in joll-

li-

ty.

Know

joll-

li-

ty. Know

p

in joll-

li-

ty, in joll-

li-

ty. Know

p

-

ty, in joll-

li-

ty. Know

p

S. & B. 2204-24
ye, know ye, that our Lord he is God, he is God, that our Lord he is God, is God. he is God, that our Lord he is God. he is God, that our Lord he is God.
made us, he made us, and not we our selves.

made us, and not we our selves, and not

made us, and not we our selves. he made us,

he made us, he made us, and

made us, and not we our selves, and not

he made us, and not we our selves, he made us,

we our selves, he made us,

he made us, and not we our selves,

he made us, and not we our selves, and

not we our selves, and not we our

we our selves, he made us, and not
made us, he made us, and not

our selves, and not we our selves, our

selves, and not we our selves,

he made us, and not we our

we our selves, our selves, and not we our

we our selves, our selves, our

selves, and not we our

selves, and not we our

and not we our selves, our

selves, and not we our

selves, our selves, and not we our

selves.
NO. 25. HAVE MERCY UPON ME O GOD.

Words from Psalm LI, 1-2.

SOPRANO.
(CANTUS PRIMUS.)

ALTO.
(CANTUS SECUNDUS.)

ALTO.
(CONTRA TENOR.)
VIOLIN.

TENOR.
(TENOR.)
VIOLA.

TENOR.
(SEXTUS.)
VIOLA.

BASS.
(BASSUS.)
VIOLONCELLO.

PIANOFORTE or ORGAN.
(When strings are not available)

Smoothly, but not slow.

Where no words occur the music was played upon viola alone. When a strings are not available for accompaniment these parts may be played upon the organ or pianoforte. The short score printed in this edition forms no part of the original text. The compass of the individual parts, printed, as throughout this edition, at the beginning of the composition, refers in this instance to the vocal parts as distinct from the music designed for the instruments.

The directions Versus and Chorus seem to have been carelessly printed in the original Edition; they are reproduced here exactly as in the original, but no doubt they were intended to correspond in all the parts alike.

Copyright, 1920, in U.S.A. by Stainer & Bell, Ltd. 58, Berners Street, London, W. 2204.
Have mercy on me, O God,
God, after thy great goodness,

have mercy upon me 0

have mercy upon me 0

have mercy upon me 0

Chorus have mercy upon me 0

S & B. 3201.
According to the multitude of thy mercies

wipe away, wipe away mine
of-ten-cases, p

And ac-

And ac-

And ac-

Chorus. And ac-

cresc.

-cording to the mul-
ti-tude of Thy mer-
cresc.

-cording to the mul-
ti-tude of Thy mer-
cresc.

-cording to the mul-
ti-tude of Thy mer-
cresc.

-cording to the mul-
ti-tude of Thy mer-

cresc.

S & B. 2301.
Wash me clean from my wickedness,

and purge me from my sins, and purge me
from my sins, from my sins,
Wash me
Wash me
Wash me
Wash me
Wash me

Chorus. Wash me

Wash me clean from my
Wash me clean from my wicked
Wash me clean from my wicked
Wash me clean from my wicked
Wash me clean from my wicked
Wash me clean from my wicked

S & B.2201.
The changes of time signature in this section are not given with any completeness in the original edition, and they are reproduced here exactly as in the original edition.

This day our Saviour did appear.

This day our Saviour did appear, did appear.

This day our Saviour did appear, appear, did appear.

This day our Saviour did appear, appear.

This day the Angels sing in earth.

This day the Angels sing in earth, the Angels sing in

This day the Angels sing in earth, the Angels sing in

This day the Angels sing in earth, this day
this day the Angels sing in earth.

Angels do sing in earth. sing in earth.

earth, in earth, the Angels sing in earth.

sing in earth, the Angels sing in earth, the Angels sing in earth, in

the Angels sing in earth, the Angels sing in earth.

day the Angels sing in earth, in earth.

The Arch-angels are

The Arch-angels are glad, are glad, the Arch-

The Arch-angels are glad, are glad, are glad, the Arch-

earth.

The Arch-angels are glad, are glad, are glad, the Arch-

The Arch-angels are glad, are glad, are glad, the Arch-

The Arch-angels are glad,
This day the just rejoice, rejoice,
This day the just rejoice, the just rejoice,
"The just rejoice, rejoice, rejoice, say
just rejoice, rejoice, rejoice,
just rejoice, rejoice, rejoice,
just rejoice, rejoice, rejoice,
the just rejoice, rejoice, rejoice,

say— ing, say— ing, say— ing, say— ing, say— ing, say— ing, say— ing.

*The note values and time signatures are here exactly transcribed from the original edition. The bass and cantus secundus return to the rhythm of two minims in a bar in anticipation of the other vocal parts, but undoubtedly the 2nd minim beat in these two bars was sung coincidently with the 3rd beat in the other bars.

S. & B. 2201-27.
Glorify be to God on high, to
Glorify be to God on high, to God on high,
Glorify be to God on high, to God on high,
Glorify be to God on high, to God on high,
Glory be to God on high,
Glory be to God on high,
Glory be to God on high,
Glory be to God on high,
Glory be to God on high,
Glory be to God on high.

God on high, to God on high,

God on high, on high,

Glory be to God on high, on high.

Glory be to God on high, on high.

Glory be to God on high, on high.

Glory be to God on high, on high.

Glory be to God on high.
Al-le-lu-ia. Al-le-lu-ia. Al-le-
Al-le-lu-ia. Al-le-lu-ia. Al-le-
Al-le-lu-ia. Al-le-lu-ia. Al-le-
Al-le-lu-ia. Al-le-lu-ia. Al-le-
Al-le-lu-ia. Al-le-lu-ia. Al-le-
Al-le-lu-ia. Al-le-lu-ia. Al-le-
Al-le-lu-ia. Al-le-lu-ia. Al-le-
Al-le-lu-ia. Al-le-lu-ia. Al-le-
Al-le-lu-ia. Al-le-lu-ia. Al-le-
Al-le-lu-ia. Al-le-lu-ia. Al-le-

S.& B. 2204-27.
Al - le - lu - ia.  
Al - le - lu - ia.  
Al - le - lu - ia.  
Al - le - lu - ia.  
Al - le - lu - ia.  
Al - le - lu - ia.  
Al - le - lu - ia.  
Al - le - lu - ia.
NO. 28. O GOD, THAT GUIDES THE CHEERFUL SUN.

(A Carroll for New-years day.)

SOPRANO.
(CANTUS PRIMUM.)

Rather fast.

SOPRANO.
(CANTUS SECONDUS.)

Versus.

ALTO.
(CONTRA TENOR.)

Versus.

TENOR.
(SEXTUS.)

Versus.

BASS.
(TENOR.)

Versus.

BASS.
(BASSUS.)

Versus.

PIANOFORTE.
(For use when strings are not available.)

1. O God,
2. Th' old year,

Where no words occur the music was played upon viola alone. When strings are not available for accompaniment these parts may be played upon the pianoforte or organ. The short score printed in this Edition forms no part of the original text. The compass of the individual parts, printed, as throughout this Edition, at the beginning of the composition, refers in this instance to the vocal parts as distinct from the music designed for instruments. Only the first stanza of the words is printed with the music in the original Edition, the second stanza being printed separately at the foot of the page. The words of the first stanza with 'chorus' must be sung right through before the second stanza is sung, the Amen being reserved for the conclusion of the whole, in the event of the second stanza being employed.

C God that guides the cheerful sun,
the old year by course is past and gone,

By motions strange the year to
Old Adam Lord from us ex -
tols comes thy the New - ri- ous

name. well.

This new-years new born

season sanctify,

babes from malice keep,

with new

double blessings,

wedding garments,

with double blessings

of

new wedding garments

O

thy Christ we store, crave:

That graces new may multiply,
That we thy face in heaven may see
and former follies,
with Angels bright,
and former follies,
with Angels

follies reign our souls no
bright our to

Chorus. So shall our hearts with more. save.

Chorus. So shall our hearts

Chorus. So shall our hearts with heaven,

Chorus. So shall our hearts with

heaven, with heaven, with heaven a-

with heaven, with heaven a-gree, with heaven a-

heaven, with heaven a-gree, with heaven a-gree,

a-gree, with heaven a-gree, a-gree, a-gree, with heaven a-

heaven a-gree, with heaven a-gree,

heaven, with heaven, with heaven a-gree, with heaven a-

and both give land, and both give land and praise, and
and both give land and praise to thee,
and both give land, and both give land, and both give land and praise to thee, and praise to thee.
and both give land and praise to thee, to thee.
and both give land and praise to thee.
NO. 29. PRAISE OUR LORD ALL YE GENTILES.

Words from Psalm CXVII.

Praise our Lord, praise our

TENOR
(PHENOR)
Praise our Lord all ye Gentiles

BASS
(BASSUS)
Praise our

PIANOFORTE
(For rehearsal only)

Lord all ye Gentiles, praise him all ye people,

all ye Gentiles, praise him all ye people,

Gentiles, all ye Gentiles, praise him all ye people,

Gentiles, all ye Gentiles, praise him all ye people,

Lord all ye Gentiles,

Gentiles, praise him all ye people,
praise him all ye people: Because his mer-
praise him all ye people: Because his mer-
praise him all ye people, ye people: Because his
praise him all ye people: Because his mer-
praise him all ye people:
praise him all ye people:

- cy is confirmed upon us, confirmed upon
- cy is confirmed upon us, confirmed upon us, up-
- cy is confirmed, confirmed, confirmed, confirmed,

Because his mer -

S & B. 2201-29.
us, because his mercy,

because his mercy,

on us, because his

firmed up on us, up on us, is con-

Because his mercy,

- cy is confirmed up on

- cy is confirmed up on us, up

mercy is confirmed up on

firmed up on us, up on us,

because his mercy is confirm -

us, because his mercy, his

S & B. 3204-29.
-on us, confirmed up-on

cause his mercy is confirmed up-

on us, confirmed up-on

because his mercy is con-

ed up-on us,

mer-cy is con-firm-

us,

is con-firm-

on us, is con-firm-

on us, is con-firm-

ed up-on us,

is con-firm-ed up-

ed up-on us,

S & B. 2201-29.
on us, upon us, because his mercy is confirmed upon us.

confirmed upon us, upon us, because his mercy is confirmed upon us, upon us.

because his mercy is confirmed upon us.

confirmed upon us, upon us, because his mercy is confirmed upon us.

is confirmed upon us.

And

S & B. 2201-29.
er, for ev - er, and his truth
main - eth for ev - er, re - main - eth
main - eth for ev - er, be - for ev - er, his truth, his truth, his truth
main - eth for ev - er, for ev -

remain - eth for ev - er, p
for ev - er, re - main - eth for ev -
cause his truth, his truth remain -
remain - eth for ev - er, for
remain - eth for ev - er, for
remain - eth for ev - er, for ev -
remain - eth for

*This note is misprinted as a crotchet, and the minim rest that follows it is a semibreve rest in the original edition.
S & B. 2201-29.
No. 30. Turn Our Captivity, O Lord.

Words from Psalm CXVI, 5-7.

Two moderate beats in a bar.

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Lord, dim.
our captivity, 0 Lord, 0
our captivity, 0 Lord, 0
our captivity, 0 Lord, 0
our captivity, 0 Lord, 0

Lord, dim.

S & B. 2201-30
Lord, as a brook in the South,
in the South, as a brook in the
as a brook in the South, in the
in the South, as a brook in the South, as a
South, as a brook in the South,
as a brook in the South, as a brook in the
as a brook in the South, in the

S & B. 2201-30
South, as a brook in the South,
as a brook in the South, as a brook
in the South,
as a brook in the South, as a brook
in the South,
as a brook in the South, in the South.
brook in the South, in the South.
brook in the South, in the South.
brook in the South, in the South.
brook in the South, in the South.
brook in the South.

South, in the South.

S & B. 2201-30
They that sow in tears, shall reap in joy—

They that sow in tears, in tears, they that sow—

fulness, shall reap in joy—fulness, in

shall reap in joy—ful

in tears, shall reap in joy—ful—

—fulness, in joy—ful—

shall

* B♭ may be sung here by those who prefer it.
They that sow in tears, shall reap in joyfulness.
They that sow in tears, shall reap in joyfulness.
reap in joyfulness, shall reap in joyfulness, in joyfulness:

joyfulness:
in joyfulness:

joyfulness:

joyfulness, in joyfulness: Going they went and

joyfulness, in joyfulness: Going they went and

joyfulness:

S & B. 2201-30
Coming they went and wept, casting their seeds, their joyfulness;

Coming they went and wept, coming they went and wept,

wept, they went and wept,

wept, coming they went and wept,

wept, coming they went and wept, casting their seeds,

wept, casting their seeds, casting their seeds,

wept, casting their seeds, casting their seeds,

wept, casting their seeds, casting their seeds,

wept, casting their seeds, casting their seeds,

wept, casting their seeds, casting their seeds,
casting their seeds, casting their seeds,
casting their seeds, their seeds,
casting their seeds, casting their seeds,
casting their seeds, their seeds, casting their seeds,
casting their seeds, their seeds, casting their seeds,
casting their seeds, their seeds, casting their seeds,
they shall come with jollity, jollity,
they shall come with jollity, they shall come with jollity, jollity,
they shall come with jollity, they shall come with jollity, jollity,
they shall come with jollity, they shall come with jollity, jollity,
they shall come with jollity, they shall come with jollity, jollity,
they shall come with jollity, they shall come with jollity, jollity,
they shall come with jollity, they shall come with jollity, jollity,

(d=80) Tempo I.

they shall come with jollity,
they shall come with jollity, with jollity
they shall come with jollity, carrying their sheaves,
they shall come with jollity, carrying their sheaves,
they shall come with jollity, carrying their sheaves,
they shall come with jollity, carrying their sheaves,
carrying their sheaves with them, with

ty, carrying their sheaves,

sheaves with them, their sheaves with

sheaves with them, with them, carrying their

carrying their sheaves, carrying their sheaves,

them, with them,

carrying their sheaves with them, carrying their sheaves

their sheaves with them,

carrying their sheaves with them, carrying their sheaves

sheaves with them, with them, carrying their

carrying their sheaves, carrying their sheaves with

S & B. 2301-30
carrying their sheaves with them,

with them, their sheaves with them, carrying their sheaves

carrying their sheaves with them, carrying their sheaves with

sheaves with them, carrying their sheaves with

them, carrying their sheaves with them, carrying their

S & B. 2201-30
No 31. AH SILLY SOUL.

VIOLIN.
(CANTUS PRIMUS.)

SOPRANO.
(CANTUS SECONDUS.)

VIOLIN.
(SEXTUS.)

VIOLA.
(CONTRA TENOR.)

VIOLA.
(TENOR.)

VIOLONCELLO.
(BASSUS.)

PIANOFORTE.
(For use when strings are not available.)

Two quick beats in a bar.

The pianoforte accompaniment, which is a transcript of the string parts, forms no part of the original composition. These parts were intended for viola, and the modern instruments printed here are suggested by the present Editor.

Copyright, 1920, in U.S.A. by Stainer & Bell, Ltd., 58, Berners Street, London W.
Ah silly Soul, silly Soul

how are thy thoughts confounded

S. & B. 2204-34.
Lust's love is blind, and by no reason bound.
Heaven's love is clear,

and fair, and fair beyond compare.
No wonder, no wonder thought this love, this love light not thy
mind, whilst looking through, whilst

looking through false love thine eyes
are blind, thine eyes are blind. blind.

NO 32. HOW VAIN THE TOILS.

VIOLIN.
(CANTUS PRIMUS.)

SOPRANO.
(CANTUS SECUNDUS.)

VIOLN.
(SEXTUS.)

VIOLA.
(CONTRA TENOR.)

VIOLA.
(TENOR.)

VIOLONCELLO.
(BASSUS.)

PIANO FORTE.
(For use when strings are not available.)

Rather fast.

The pianoforte accompaniment which is a transcript of the string parts, forms no part of the original composition. These parts were intended for viols, and the modern instruments printed here are suggested by the present Editor.

Copyright, 1920, in U.S.A. by Stainer & Bell Ltd. 58, Berners Street, London.W.
How vain the toils that mortal men do
take to hoard up gold that
time doth turn to dross,
for getting him who only

for their sake, his precious

S.& B. 2201-32.
blood did shed up - on the Cross.

And taught us all in heaven to hoard

S.& B. 2201-32.
our treasure, whose true in-
crease doth grow above all

S.& B. 2201-32.
meas - sure, mea - sure,

doth grow a - bove all meas - sure.
A MADRIGAL BY WILLIAM BYRD
included by Thomas Watson as No. 28 in his collection
entitled "First Sett of Italian Madrigalls Englishe." Published in 1590

NO. 28. THIS SWEET AND MERRY MONTH.

Words attributed to THOMAS WATSON.
(circa 1540-1592.)

Moderate speed.

SOPRANO.
(Superius.)

SOPRANO.
(Sextus.)

ALTO.
(Medius.)

TENOR.
(Contra Tenor.)

TENOR.
(Tenor.)

BASS.
(Bassus.)

PIANOFORTE.
(For rehearsal only.)

This sweet and merry, mer-ry month, and mer-ry, mer-ry

This sweet and mer-ry, mer-ry month, and

This sweet and mer-ry, mer-ry month, and mer-ry, mer-ry

And mer-ry, mer-ry month, and mer-ry, mer-ry month of

This sweet and mer-ry, mer-ry month, and mer-ry, mer-ry


No. 8 of Watson's Collection, which is a four-part setting by Byrd of the same words, was reprinted by Byrd as No. 9 of his "Psalms, Songs and Sonets" published in 1611. See the English Madrigal School, Vol. XVI No. 9.

Copyright, 1920, in U. S. A. by Stainer & Bell, Ltd. 58, Berners Street, London W.
May, while nature wantons

May, of May, while nature wantons, wantons in her

While month of May, while nature wantons, wantons in her Prime,

While nature wantons, wantons in her

In her Prime, wantons in her Prime, in her

Prime, while nature wantons in her Prime, in her

Wantons in her Prime, in her Prime, while nature wantons, wantons in her

S & B 2201-28
and Beasts do play, do play, do play,

and Beasts do play, do play,

and Beasts do play, do play, and Beasts do play, do play,

Beasts do play, and Beasts do play, do play, and Beasts do play, do play,

do play, do play, and Beasts do play, do play,
(d = j)

for pleasure, of the joyful
time,
of the joyful time.
I choose the first for

time, the joyful time.
I choose the first for ho-

time, of the joyful time.
I choose the first for

of the joyful time, the joyful time. I choose the first for
Eliza, Eliza with a Rhyme, with a Rhyme, and greet Eliza, Eliza with a Rhyme, Eliza, Eliza with a Rhyme, and greet Eliza, Eliza with a Rhyme, and greet Eliza, Eliza with a Rhyme, and greet Eliza, Eliza with a Rhyme, and greet Eliza, Eliza with a Rhyme, and greet Eliza, Eliza with a Rhyme, and greet Eliza, Eliza with a Rhyme, and greet Eliza
simple toy, a simple toy, take well in worth a simple

take well in worth a simple toy, a simple

well in worth a simple toy, take well in

simple toy, a simple toy, take well in

a simple toy, a simple toy.

a simple toy, a simple toy.

a simple toy, a simple toy.

a simple toy, a simple toy.

worth a simple toy, a simple toy.

worth a simple toy, a simple toy.

worth a simple toy, a simple toy.

worth a simple toy, a simple toy.

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