

LONDON MOTET AND MADRIGAL CLUB - ANNUAL SINGERS' WORKSHOP

Presented by Jonathan Rennert in St Michael's Cornhill, London EC3V 9DS
Saturday 29th September 2018 - 2.00pm to 5.00pm

Join us to sing the music of two leading English composers:
Thomas Weelkes (1575-1623) and Thomas Tomkins (1572-1656).

OPEN TO MEMBERS AND NON-MEMBERS OF THE CLUB.

The venue is the ancient church of St Michael's Cornhill in the heart of the City of London (close to the Mansion House and Bank of England): a building whose uplifting acoustic has attracted musicians for hundreds of years. There will be a short interval when tea and coffee (included in the price) will be served.

THOMAS WEEBKES 'a drunkard' who did 'curse and swear most dreadfully' and composed music of elegance and beauty.

- 1 O care, thou wilt despatch me (SAATB). (CPDL: James Gibb edition)
- 2 Hence, care, thou art too cruel (SAATB). (CPDL: James Gibb edition).
- 3 Lady, your eye my love enforced (SSATB). (CPDL: James Gibb edition).
- 4 The nightingale, the organ of delight (3-part: SST). (CPDL: James Gibb edition)
- 5 Four arms, two necks, one wreathing (3-part: STB). (CPDL: James Gibb edition)
- 6 O Jonathan, woe is me (SSAATB). (CPDL: James Gibb edition).
- 7 Nunc dimittis, from 6th Service (Alto/tenor solo verses & SAATB). (CPDL: James Gibb edition).

THOMAS TOMKINS 'an honest, quiet peaceable man', who produced music of great passion.

- 8 O pray for the peace of Jerusalem (SSTB). (CPDL: Rafael Ornes edition).
- 9 I heard a voice (SATB). (CPDL: James Gibb edition).
- 10 When David heard that Absalom was slain (SAATB). (CPDL: James Gibb edition)
- 11 The fauns and satyrs tripping (SSATB). (CPDL: James Gibb edition).
- 12 Oyez, has any found a lad? (SATB). (CPDL: James Gibb edition).

For seventy-six years, the LMMC has been meeting in central London to sing and appreciate the rich repertory of sixteenth- and seventeenth century madrigals and sacred music. We sing for our own enjoyment, much as our predecessors did in Elizabethan times. A reasonable level of sight-reading is needed from members, but a trained singing voice is not expected. The musical director guides the singers gently but purposefully, knowledgeably and with a sense of humour. Saturday meetings (which begin at 6.30 and end at 8.30pm, with a break for refreshments at about 7.30) are usually held in the Vestry of St Michael's Church, Cornhill. Further details of events, may be found at www.londonmotetandmadrigalclub.org.uk.

Our next meetings are on Saturdays 20 October, 24 November and 15 December at 6:30pm.

O Care, thou wilt despatch me

Thomas Weelkes
(c.1576-1623)

5

Soprano *mf* O Care, thou wilt

Alto I *mf* O Care, thou wilt des-patch me, thou wilt

Alto II *mf* O Care, thou wilt des-patch me, thou wilt des-patch me,

Tenor *mf* O Care, thou wilt des-patch me, O O Care,

Bass *mf* O Care, thou wilt des-patch me, O Care, thou

10 15

S des-patch me, If mu-sic

A des-patch me, If mu-sic do not match

Alto II thou wilt des-patch me, If mu-sic do not match thee, do

T thou wilt des-patch, thou wilt des-patch me, If mu-sic

B wilt des-patch me,

20 *cresc.*

S do not match thee. Fa la la la la

A the, if mu-sic do not match thee. Fa la la la la la la

Alto II not match thee, match thee. Fa la la la la la la la

T do not match thee, if mu-sic do not match thee. Fa la la la la la la, fa

B If mu-sic do not match thee. Fa la la la la, fa la la la la

25 30

S la la. *f* So dead-ly dost thou sting me, so dead-ly dost thou

A la la la. *f* So dead-ly dost thou sting, so dead-ly dost thou

T la la la la. *f* So dead-ly dost thou sting, so dead-ly dost thou

B 8 la la. *f* So dead-ly, so dead-

35 40

S sting me, so dead-ly dost thou sting

A sting, so dead-ly dost thou sting me, so dead-ly dost thou sting

T sting me, dost thou sting me, so dead-ly dost thou

B 8 ly dost sting me, so dead-ly dost thou sting me, dost thou

B so dead-ly dost thou sting me,

45

S me, *mf* Mirth on-ly help can bring me, mirth on-ly help can

A me, sting me, *mf* Mirth on-ly help can bring me,

T sting me, *mf* Mirth on-ly help can bring me, mirth

B 8 sting me, *mf* Mirth on-ly help can bring me,

B *mf* Mirth on-ly help can bring me,

S bring, mirth on-ly help can bring me, mirth on-ly help can bring

A mirth on-ly help can bring me, mirth on-ly help can bring, mirth

on-ly help can bring me, can bring me,

T me, mirth on-ly help can bring me,

B mirth on-ly help can bring me, mirth

S me, mirth on-ly help can bring me. *f* Fa la la la la

A on-ly help can bring me, mirth on-ly help can bring me. *f* Fa

mirth on-ly help can bring me, can bring me.

T mirth on-ly help can bring me. *f* Fa la la la la la, fa

B on-ly help can bring me. *f* Fa la la la la la la

S la la, fa la la la la la.

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

f Fa la la la la la la la.

T la la la la la la, fa la la la la la la la la.

B la la la.

Hence, Care, thou art too cruel

Thomas Weelkes
(c.1576-1623)

5

Soprano *f* Hence, Care, thou art too

Alto I *f* Hence, Care, thou art too

Alto II *f* Hence, Care, thou art too,

Tenor *f* Hence, Care, thou art too

Bass *f* Hence, Care, thou art too cru -

10

A cru- el, thou art too cru -

A cru - el, thou art too cru - el,

A too cru - el, thou art too cru -

T cru- el, hence, Care, thou art too, too cru-el, thou

B el, hence, Care, thou art

15

20

A el, too cru- el, *p* Come,

A thou art too cru- el, *p* Come, mu - sic,

A el, thou art too cru - el, *p* Come, mu - sic, sick man's jew -

T art too cru - el, *p* Come, mu - sic, come,

B too cru- el, *p* Come, mu - sic, sick man's

25

A
 mu-sic, sick man's jew-el, sick man's jew- el. *mp* Fa la la la la
 come, mu - sic, sick man's jew- el. *mp* Fa

T
 el, come, mu-sic, sick man's jew- el. *mp* Fa la la la la la,
 come, mu - sic, sick man's jew - el. *mp* Fa la la la la

B
 jew- el, sick man's jew- el. *mp* Fa la la

30

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

T
 fa la la la la fa la la la la la, fa la la la la la la la la la.
 la, fa la la la la la la la la la la, fa la la la la la la la. *mf* His

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

35 40

A
mf His force had well nigh slain me, slain force had
mf His force had well nigh slain me, slain me, his force

T
mf His force had well nigh slain me, his force had
 force had well nigh slain me, slain me, his force

B
mf His force had well nigh slain me, had

45

A
T
B

well nigh slain me, *f* But thou must now sus-tain me, but thou must now
had well nigh slain me, *f* But thou must now sus-tain
well nigh slain me, *f* But thou must
had well nigh slain me, *f* But thou must now sus - tain me,
well nigh slain me,

50

A
T
B

sus - tain me, but thou must now sus-tain
me, but thou must now sus - tain me, sus- tain me, but thou must
now sus-tain me, but thou must now sus-tain me,
sus-tain me, but thou must now sus-tain me.
f But thou must now sus-tain me.

55

A
T
B

me, now sus-tain me. Fa la la la la la la la la
now sus - tain me. Fa la la la la la, fa la la la la.
now sus- tain me. Fa la la la la la, fa la la la.
Fa la la la la la, fa la la la la.
Fa la la la la la la la la la la la la la la.

Lady, your eye my love enforced

Thomas Weelkes
(1574-1623)

5

Soprano I
La-dy, your eye my love en - forc - ed, your eye my love en -

Soprano II
La - dy, your eye my love en - forc-ed, your eye my love en -

Alto
La-dy, your eye my love en - forc-ed,

Tenor
La - dy, your eye my love en -

Bass

10

S
forc - ed, your eye my love en - forc - ed, and your proud look

A
forc - ed, your eye my love en - forc-ed, and your proud look my

T
en - forc - ed, your eye my love en - forc - ed, and your proud look

B
forc - ed, your eye my love en - forc - ed, and your proud look my

Your eye my love en - forc - ed, and your proud look

15

20

S
my heart di - vorc - ed: Fa la la la la la la la la

A
heart di - vorc - ed: Fa la la la la la la la la la la

T
my heart di - vorc - ed: Fa la la la la la la la la, fa la la la la,

B
heart di - vorc - ed: Fa la la la la la la la la la la la la la la, fa la

S
la la la la la la la la la la la

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

T
8 fa la la, fa la la la la la la la la la la la, fa la la la la la la la la la

B
la la la la, fa la la la la la, fa la la la la la, fa la

S
1. la: La-dy, 2. la. That now I laugh, that now I laugh, that now I laugh, that

A
1. la: La- 2. la. That now I laugh, that now I laugh, that now I laugh, that

T
1. la: 2. la. That now I laugh, that now I laugh, that now I

B
8 la: 2. la. That now I laugh, that now I laugh, that now I

la: la. That now I laugh, that

S
now I laugh and now I cry, and thus I

A
now I laugh and now I cry, and thus I

T
8 laugh, I laugh and now I cry, and thus I

B
now I laugh and now I cry, and thus I

45

S sing be- fore I die, be - fore I

A sing be - fore I die, be- fore I die, be-

T I sing, sing be- fore I die, be -

8 B sing, I sing be - fore I die, I die, be- fore

B sing, I sing be - fore I die, be- fore I

50 55

S die, I die: Fa la la la la, fa la la la la, fa la la la la

A fore I die: Fa la la la la, fa la la la

T I die: Fa la la la la la la la la la, fa la la la la la

8 B die: Fa la la la la la la la la la la, la

60 1. 2.

S la, fa la la la la la, fa la la la la la la, fa la la la. That la.

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

T la la la la la la la la la la la la la. That la.

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

The nightingale, the organ of delight

Thomas Weelkes
(1574-1623)

Soprano I
The night-ing-_____ ale, the or-_____ gan of de-

Soprano II
The night-ing-_____ ale, the or - gan of

Tenor
8 The night-ing-_____ ale, the or-gan_

5
S light, the nim-ble, nim-ble, nim-ble nim-ble
de-light, the nim-ble, nim-ble, nim-ble, nim-ble

T
8 of de-light, the nim-ble, nim-ble, nim-ble, nim-ble lark,

10
S lark, the black-bird, the black - bird and the thrush, the thrush,
lark, the black-bird, the black - bird and the thrush,

T
8 the black - bird, the black - bird and the thrush, and

15
S and all the pret - ty quir - is - ters of flight, that
and all the pret-_____ ty quir-is-ters of _____ flight, that chant their

T
8 all the pret - ty quir - is-ters of flight, that chant their mu-sic

20

S chant their mu - sic notes in ev - 'ry bush, that chant their mu - sic

T mu - sic notes in ev - 'ry bush, that chant their mu - sic notes in

8 notes in ev - 'ry bush, that chant their mu - sic notes in e v-'ry bush: in

25

S notes in ev-'ry bush: Let them no more con-tend who shall ex-cel, the cuc-koo,

T ev-ry bush: Let them no more con-tend who shall ex-cel, the cuc -

8 ev-,ry bush, in ev-'ry bush, Let them no more con-tend who shall ex-cel, the

S cuc-koo, the cuc - koo, cuc-koo, cuc-koo, the cuc -

T koo, cuc - koo, the cuc-koo, cuc - koo, cuc koo, the

8 Cuc-koo, the cuc - koo is the bird, the cuc-koo

30

S koo, cuc-koo, cuc - koo, cuc-koo, cuc - koo, cuc-koo

T cuc-koo, cuc-koo, is the bird, cuc-koo, cuc-koo, cuc-koo,

8 is the bird, the cuc-koo is the bird

35

S is the bird that bears the bell. Let bell.

T is the bird that bears the bell. Let bell.

8 that bears the bell. Let bell.

1. 2. 1. 2. 1. 2.

Four arms, two necks, one wreathing

Thomas Weelkes
(1576-1623)

Soprano

1. Four arms, two necks, one wreath-ing, Two pair of lips, one breath - ing.
2. The thought of this con - founds me, and as I speak it wounds me.
3. Bad sto - machs have their loath - ing, and O this all is no - thing.

Tenor

8 1. Four arms, two necks, one wreath-ing, Two pair of lips, one breath - ing.
2. The thought of this con - founds me, and as I speak it wounds me.
3. Bad sto - machs have their loath - ing, and O this all is no - thing.

Bass

1. Four arms, two necks, one wreath-ing, Two pair of lips, one breath - ing.
2. The thought of this con - founds me, and as I speak it wounds me.
3. Bad sto - machs have their loath - ing, and O this all is no - thing.

5

Fa la la la la la, fa la la la la la, fa la la la la la la la la.

8

Fa la la la la la, fa la la la la la, fa la la la la la la la la.

Fa la la, fa la la, fa la la la.

10

Two hearts that mul - ti - ply sighs in - ter-change-ab - ly.
It can - not be ex - press'd, Good help me while I rest. Fa la, fa la, fa
This so with griefs doth prove, re - port oft turns in love.

8

Two hearts that mul - ti - ply sighs in - ter-change - ab - ly.
It can - not be ex - press'd, Good help me while I rest. Fa la, Fa
This so with griefs doth prove, re - port oft turns in love

Two hearts that mul - ti - ply sighs in - ter-change-ab - ly.
It can - not be ex - press'd, Good help me while I rest. Fa la, fa
This so with griefs doth prove, re - port oft turns in love.

20

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

8

la la la la la, fa la la la la la, fa la la la la la, Fa la la la la la, fa la la la la.

la, fa la, fa la, Fa la, Fa la la la la la.

O Jonathan, woe is me

Thomas Weelkes
(c.1576 - 1623)

Musical score for the first system of the piece. It features six vocal parts: Soprano I, Soprano II, Alto I, Alto II, Tenor, and Bass, along with a Practice keyboard part. The music is in a minor key with a common time signature. The lyrics for the first system are: "mp O, O Jo - na - than O". The Soprano I part begins with a half rest followed by a quarter note G4. The Soprano II part begins with a quarter rest followed by a quarter note G4. The Alto I part begins with a half note G4. The Alto II part begins with a quarter rest followed by a quarter note G4. The Tenor part begins with a half note G3. The Bass part begins with a half note G2. The Practice part provides harmonic accompaniment.

Musical score for the second system of the piece. It features the same six vocal parts and the Practice keyboard part. The lyrics for the second system are: "Jo - na - than, O Jo - na - than, woe is Jo - na - than, woe is me for thee, Jo - na - than, woe is me for thee, woe is me for thee, woe is Jo - na - than, woe is me for thee, woe is". The Soprano I part begins with a quarter rest followed by a quarter note G4. The Soprano II part begins with a quarter rest followed by a quarter note G4. The Alto I part begins with a quarter note G4. The Alto II part begins with a quarter note G4. The Tenor part begins with a quarter note G3. The Bass part begins with a quarter note G2. The Practice part continues with harmonic accompaniment.

10

S me for thee, my bro - ther Jo - na -
 woe is me for thee, my bro - ther Jo - na -

A woe me for thee, my bro - ther Jo - na -
 me for thee, my bro - ther Jo - na -

T 8 thee, woe is me for thee, my bro - ther

B me for thee, my bro - ther Jo - na -

15

S than, Jo - na - than, ve - ry kind hast thou
 than, Jo - na - than, ve - ry kind hast thou been un - to

A than, ve - ry kind hast thou been un - to me,
 than, Jo - na - than, ve - ry kind hast thou been un - to

T 8 Jo - na - than, ve - ry kind hast thou

B than, ve - ry kind hast thou been un - to me, un - to

S
been un- to me, thy love to
me, ve-ry kind hast thou been un - to me, (hast) been to me, thy

A
ve-ry kind hast thou been un - to me, thy love to me, thy
me ve-ry kind hast thou been un-to me, thy love to

T
8 been, ve-ry kind hast thou been to me thy love to me was

B
me, un - to me, thy love to

S
me, thy love to me was won - der - ful, won - der - ful, pass - ing the love of
love to me was won - der - ful, pass -

A
love to me was won - der - ful, was won - der - ful, pass - ing the
me, thy love to me was won - der - ful, was won - der - ful,

T
8 won - der - ful, thy love to me was won - der - ful,

B
me, thy love to me was won - der - ful, was won - der - ful,

25

S
 wo - men, pass - ing the love of wo - men, pass - ing the love of
 ing the love of wo - men, pass - ing the love of wo - men, of

A
 love of wo - men, pass - ing the love of wo - men, pass - ing the love of
 pass - ing the love of wo - men, pass - ing the love of wo - men, of

T
 8 pass - ing the love of wo - men, pass - ing the love of wo-men, of

B
 pass - ing the love of wo - men, of wo-

30

S
 wo - men, pass-ing the love of wo-_____ men.
 wo-men, pass-ing the love of wo-_____ men.

A
 wo - men, pass-ing the love of wo-men, of wo - men.
 wo - men, pass-ing the love of wo - men,_____ of wo - men.

T
 8 wo - men. pass-ing the love of wo-_____ men.
 men, pass-ing the love of wo-_____ men.

Nunc Dimittis (6th service)

Thomas Weelkes
(c.1576-1623)

Alto I *Solo* 5

Lord, now let-test thou thy ser-vant de - part in peace, ac-cord-ing to thy word.

Kbd

S *Full* 10

For mine eyes have seen thy sal-va - ti - on, Which

A *Full*

For mine eyes have seen thy sal-va-ti - on, which thou hast pre -

T *Full*

For mine eyes have seen thy sal-va - ti - on, which thou hast pre - par - ed, which

B *Full*

For mine eyes have seen thy sal-va - ti - on, which thou hast pre-par - ed be - fore the

15 20

S
 thou hast pre - par - ed be - fore the face of all peo - ple.

A
 par-ed, pre-par- ed be - fore the face of all peo- ple. *Solo* To be a
 hast pre-par - ed be - fore the face of all peo- ple. *Solo*

T
 thou hast pre - par - ed be - fore the face of all peo- ple.

B
 face of all peo - ple, be - fore the face of all peo - ple.

25

S
 - - - - -

A
 light to light-en the Gen - tles, and to be the
 To be a light to light-en the Gen - tles, and

T
 - - - - -

B
 - - - - -

30

S *Full* Glo-ry be to the Fa - ther, and to the

A glo - ry of thy peo-ple Is - ra- el. *Full* Glo-ry be to the Fa- ther, and to the

T to be the glo-ry of thy peo-ple Is- ra-el. *Full* Glo-ry be to the Fa - ther, and to the

B *Full* Glo-ry be to the Fa - ther, and to the

Glo-ry be to the Fa - ther, and to the

35

S Son, and to the Ho - ly Ghost. As it was in the be - gin - ning, is now,

A Son, and to the Ho-ly Ghost. As it was in the be- gin-ning, is now, and e-ver shall

T Son, and to the Ho-ly Ghost. As it was in the be - gin - ning, is now,

B Son, and to the Ho-ly Ghost. As it was in the be - gin - ning, is now, and

S
and

A
be, world with- out end, and e - ver shall
and e - ver shall be, and e - ver shall be, and

T
and e - ver shall be, world with- out end, and

B
e - ver shall be, world with out end, and e - ver shall be, world

S
e - ver shall be, world with - out end. A- men. A - men.

A
be, world with - out end, world with-out end. A - men.

T
e - ver shall be, world with - out end, world with-out end. A - men.

B
with - out end, world with - out end. A- men.

O Pray for the Peace of Jerusalem

SATB a cappella

Thomas Tomkins
(1572-1656)

MEDIUS CAN.
(Soprano I)

MEDIUS DEC.
(Soprano II)

TENOR
(Tenor)

BASSUS
(Bass)

O pray for the peace of Je - ru - sa - lem, of Je -

O pray —

O pray — for the peace of Je -

Detailed description: This block contains the first system of the musical score. It features four staves: Soprano I (Medius Can.), Soprano II (Medius Dec.), Tenor, and Bass (Bassus). The music is in G major (one sharp) and common time. The Soprano I part begins with the lyrics 'O pray for the peace of Je - ru - sa - lem, of Je -'. The Soprano II part has a rest followed by 'O pray —'. The Tenor part has a rest followed by 'O pray — for the peace of Je -'. The Bass part has a rest.

ru - sa - lem, O pray for the peace of Je - ru - sa - - - lem,

— for the peace of Je - ru - sa - lem, the peace of Je - ru - sa - lem,

ru - sa - lem, the peace of Je - ru - sa - lem, the peace of Je - ru - sa -

O pray for the peace of Je - ru - sa -

Detailed description: This block contains the second system of the musical score. It features four staves. The Soprano I part continues with 'ru - sa - lem, O pray for the peace of Je - ru - sa - - - lem,'. The Soprano II part has '— for the peace of Je - ru - sa - lem, the peace of Je - ru - sa - lem,'. The Tenor part has 'ru - sa - lem, the peace of Je - ru - sa - lem, the peace of Je - ru - sa -'. The Bass part has a rest followed by 'O pray for the peace of Je - ru - sa -'.

O pray for the peace of Je - ru - sa - lem, Je - ru - sa - lem, of Je - ru - sa -

O pray for the peace of Je - ru - sa - lem, They — shall pros - per that

lem, of Je - ru - sa - lem, for the peace of — Je - ru - sa - lem, They shall

lem, O pray for the peace of Je - ru - sa - lem,

Detailed description: This block contains the third system of the musical score. It features four staves. The Soprano I part continues with 'O pray for the peace of Je - ru - sa - lem, Je - ru - sa - lem, of Je - ru - sa -'. The Soprano II part has 'O pray for the peace of Je - ru - sa - lem, They — shall pros - per that'. The Tenor part has 'lem, of Je - ru - sa - lem, for the peace of — Je - ru - sa - lem, They shall'. The Bass part has 'lem, O pray for the peace of Je - ru - sa - lem,'.

12

lem, They shall pros-per that love_____ thee, that love thee, they—
 love, that love_____ thee, they shall pros-per that love thee, they shall
 pros - per that love thee, they shall pros - per that love, that love_____ thee,
 They shall pros-per that love thee, that love thee, that love— thee,

16

— shall pros - per that love thee, they_____ shall pros-per that love, that
 pros - per that love thee,_____ that love_____ thee, they shall pros-per that love thee,—
 they shall pros - per that love thee, that love thee, they shall pros-per that
 they shall pros - per that love, that

20

love thee, they_____ shall pros-per that love, that love_____ thee, they—
 — that love thee, they shall pros-per that love_____ thee,
 love, that love_____ thee, they shall pros - per that love, that love—
 love thee, they shall pros-per that love, that love thee, that

24

— shall pros - per that love, that love thee, that love thee,
 they shall pros - per that love, that love thee, that love
 thee, they shall pros - per that love,
 love thee, that love thee, they shall pros - per that

28

that love thee, they shall pros - per that love thee.
 thee, that love thee, they shall pros - per that love thee.
 — that love thee, they shall pros - per that love thee.
 love, that love thee, they shall pros - per that love thee.

SOURCE: *Musica Deo Sacra* (1668)

NOTES: Note values halved, pitch raised by one tone.

edited by Rafael Ornes 2/21/01

I heard a voice from heaven

Thomas Tomkins
(1572-1656)

Soprano
I heard a voice from heaven, say - ing un -

Alto
I heard a voice from heaven, say - ing un -

Tenor
I heard a voice from heaven, say - ing un -

Bass
I heard a voice from heaven, say - ing un -

5
S to me: 'Write; from hence - forth, bless -
S to me: 'Write; from hence - forth, bless -
A to me: 'Write; from hence - forth,
T to me: 'Write; from hence - forth,
B to me: 'Write; from hence - forth,

10
S ed are the dead, bless - ed are the dead, bless - ed are the dead which die
S ed are the dead, bless - ed are the dead, bless - ed are the dead which die
A bless - ed are, bless - ed are the dead which die
T bless - ed are the dead, bless - ed are the dead, bless - ed are the
B bless - ed are the dead, bless - ed are the dead which

S
S
A
T
B

in the Lord, which die _____ in the Lord, in the Lord:
 in the Lord, in the Lord, the Lord: Ev'n
 dead which die in the Lord: Ev'n
 die in the Lord:

S
S
A
T
B

15

Ev'n so saith the Spi-rit, ev'n so saith the Spi-rit, the
 so saith the Spi-rit, so saith the Spi-rit, ev'n so, ev'n so saith the
 so saith the Spi-rit, ev'n so saith the Spi-rit, saith the Spi-
 Ev'n so saith the Spi-rit, ev'n so saith the Spi-

S
S
A
T
B

Spi-rit; for they rest _____ from their la- _____ bours,
 Spi-rit; for they rest from their la-
 rit; for they rest from their la- _____ bours, for
 rit;

20

S for they rest from their la- bours, for they

A bours, for they rest from their la- bours, la - bours,

T they rest from their la- bours, they rest from their la-

B for they rest from their la- bours, for they

25

S rest from their la- bours, their la-

A from their la- bours, for

T bours, for they rest from their la - bours, from their la -

B rest from their la- bours, from their

S bours, for they rest from their la- bours.

A they rest from their la - bours, la - bours.

T bours, their la- bours, for they rest from their la- bours.

B la- bours, from their la - bours.

When David heard

Thomas Tomkins
(1572-1656)

5

Soprano
When Da - vid heard that Ab - so-lon was slain, that Ab-so-lon was

Alto I
When Da-___ vid heard ___ that Ab - so-lon was slain, that Ab-so-lon, Ab-

Alto II
When Da - vid heard that Ab - so - lon was slain, ___ that Ab - so - lon was

Tenor
When Da - vid heard that Ab - so-lon was slain, that Ab-so-lon was

Bass

Practice

The first system of the musical score includes five vocal staves (Soprano, Alto I, Alto II, Tenor, Bass) and a piano accompaniment. The Soprano part begins with a measure rest followed by the lyrics 'When Da - vid heard that Ab - so-lon was slain, that Ab-so-lon was'. The Alto I part starts with 'When Da-___ vid heard ___ that Ab - so-lon was slain, that Ab-so-lon, Ab-'. The Alto II part begins with 'When Da - vid heard that Ab - so - lon was slain, ___ that Ab - so - lon was'. The Tenor part starts with 'When Da - vid heard that Ab - so-lon was slain, that Ab-so-lon was'. The Bass staff is empty. The piano accompaniment consists of two staves (treble and bass clef) with a complex harmonic texture.

10

S
slain, he went up to his cham-ber ov - er the

A
so-lon was slain, he went up to his cham-ber, he went up to his cham-ber ov - er

T
slain, was ___ slain, he went up to his cham-ber ov-

B
slain, was slain, he went up to his cham-ber ov - er

He went up to his cham-ber ov - er

The second system of the musical score continues the vocal parts and piano accompaniment. The Soprano part continues with 'slain, he went up to his cham-ber ov - er the'. The Alto I part continues with 'so-lon was slain, he went up to his cham-ber, he went up to his cham-ber ov - er'. The Alto II part continues with 'slain, was ___ slain, he went up to his cham-ber ov-'. The Tenor part continues with 'slain, was slain, he went up to his cham-ber ov - er'. The Bass part continues with 'slain, was slain, he went up to his cham-ber ov - er'. The piano accompaniment continues with two staves (treble and bass clef).

15

S gate, the gate, and wept, and wept, and wept: and

A the gate, the gate, and wept. and wept, and wept: and

T er the gate, the gate, and wept, and wept, and wept, and wept: and thus he

B the gate, and wept, and wept, and wept, and wept: and

20

S thus he said, and thus he said, and thus he

A thus he said, and thus he said, and thus he said, and thus he said, thus

T said, and thus he said, and thus he said, and thus he

B thus he said, and thus he said, and thus he said, and thus he said, and thus he

S
said: O my son, my son, my son,

A
he said: O my son, my son, O my son, my son,

T
said: O my son, O my son, O

B
said: O my son, my son, my son, O my son, my

son, my son, my son, my son, Ab - so-lon my son, Ab - so-lon my

son, my son, my son, my son, Ab - so-lon my son, my son,

son, O my son, Ab - so-lon my son, my

son, my son, O my son,

S
O my son, my son, Ab - so-lon my son, Ab - so-lon my

A
O my son, my son, Ab - so-lon my son, O my

T
my son, my son, my son, my son, Ab - so-lon my son, my son,

B
son, O my son, Ab - so-lon my son, my

son, my son, O my son,

35

S
son, Ab- so-lon my son, my son, Ab- so-lon my son,

A
son, my son, Ab- so-lon my son, O my son, O

T
O Ab-so-lon my son, O my son, Ab- so-lon my son, Ab-so-lon

B
son, Ab - so-lon my son, my son, Ab - so-lon my

Ab - so-lon my son, Ab - so - lon, Ab - so - lon

40

S
my son, my son, Ab- so-lon, Ab - so-lon, Ab -

A
my son, Ab - so-lon, Ab - so-lon my son, Ab-

T
my son, Ab - so-lon, Ab - so-lon my son, Ab- so-lon, O

B
son, my son, Ab - so-lon, Ab - so-lon my son, O Ab-so -

my son, my son,

45

S
so - lon my son, O Ab-so-lon my son,

A
so-lon, Ab - so - lon my son, Ab- so-lon my

T
my son, O Ab - so - lon my son, Ab- so- lon my

B
lon, O my son, O Ab - so - lon my

Ab - so-lon, Ab - so-lon my son, my son,

50

S
Would God I had died for thee, for

A
son, Would God I had died for thee, for thee,

T
son, my son, Would God I had died for

B
son, Would God I had died for thee, for thee,

O my son, my son, Would

55

S
thee, would God I had died, I had died for _____

A
would God I had died, died for thee,
thee, would God I had died for thee, for _____

T
would God I had died for _____ thee,

B
God I had died, I _____ had died for thee, would God I had died for

60

S
thee, _____ Ab-so-lon my son, my

A
would God I had died for thee, for thee, Ab- so-lon my son, my son, O
thee, Ab- so-lon my son, Ab-so-lon

T
would God I had died for thee, _____ Ab - so - lon, Ab- so-lon my son,

B
thee, _____ Ab - so - lon my son, my son, O

The fauns and satyrs tripping

Thomas Tomkins
(1572-1656)

5

Soprano I
The fauns and sa - tyrs trip - ping

Soprano II
The fauns and sa - tyrs, sa - tyrs trip -

Alto
The fauns and sa - tyrs trip - ping,

Tenor
The fauns and sa - tyrs, sa - tyrs trip -

Bass

10

S I
with live - ly nymphs, with live - ly nymphs,

S II
ping, with live - ly nymphs,

A
with live - ly nymphs, with live - ly nymphs, with live - ly

T
ping, with live - ly nymphs, with

B
With live - ly nymphs, with live - ly nymphs, with

15

S I
with live - ly nymphs, with live - ly nymphs, with live - ly nymphs of

S II
with live - ly nymphs, with live - ly nymphs of fresh, cool

A
nymphs, live - ly nymphs, with live - ly nymphs

T
live - ly nymphs, with live - ly nymphs, with live - ly nymphs of

B
live - ly nymphs of fresh, cool

S I fresh, cool brooks, cool brooks of fresh, cool brooks, of fresh, cool brooks and

S II brooks, of fresh cool brooks, of fresh, cool brooks, of fresh. cool brooks and foun-

A of fresh, cool brooks, cool brooks, of fresh, cool

T fresh, cool brooks, cool brooks, of fresh, cool brooks, of fresh, cool brooks and

B brooks of fresh, cool brooks, of fresh, cool brooks and

20 S I foun - tains, and those _____ of woods

S II _____ tains, and those of

A brooks and foun - tains, and those _____ of woods _____ and moun- _____ tains, and those of

T foun- _____ tains, and those of woods and moun - tains:

B foun- _____ tains, and those of woods and moun - tains:

25

S I and moun- _____ tains: Like Roes, came nim - bly

S II woods and moun - tains: Like Roes, came nim-bly _____

A woods and moun - tains: Like Roes, came nim-bly _____

T Like Roes, came nim-bly _____ skip-ping,

B Like Roes, came nim-bly _____ skip-ping,

30

35

S I skip - ping, came nim-bly skip - ping, by signs

S II skip-ping, came nim-bly skip - ping, by signs

A skip-ping, came nim-bly skip-ping, their

T came nim-bly skip - ping, by signs,

B came nim-bly skip - ping, skip - ping, by

40

S I their mirth un - rip-ping, their mirth un - rip - ping,

S II their mirth un - rip-ping, un - rip - ping, their mirth un -

A mirth un - rip-ping, their mirth un - np-ping, un -

T by signs their mirth un - rip-ping, their mirth

B signs, by signs their mirth un - rip - ping, their

45

S I their mirth un - rip - ping, un - rip - ping. My fair Queen

S II rip - ping, their mirth un-rip - ping, un- rip- ping. My fair Queen, my

A rip - ping, their mirth un-rip - ping, un- rip- ping. My fair Queen,

T un-rip - ping, their mirth un-rip- ping. My fair Queen, my

B mirth un - rip - ping, their mirth un - rip - ping. My

50

S I my fair Queen they pre-sent-ed

S II fair Queen they pre-sent-ed

A my fair Queen they pre-sent-ed,

T fair Queen they pre-sent-ed, they pre-sent-ed, in

B fair Queen, fair Queen, in Pea-ce's

55 60

S I with A-mal-the-as twen-ty, with A-mal-the-as twen-

S II with A-mal-the-as twen-ty, with A-mal-

A in Pea-ce's arms, A-mal-the-as twen-ty, with A-mal-

T Pea-ce's arms, with A-mal-the-as twen-ty, twen-ty, with A-mal-the-as

B arms, with A-mal-the-as twen-ty, twen-ty,

65

S I ty, brim-ful of weal-thy plen-

S II the-as twen-ty, Brim-ful of weal-thy plen-

A the-as twen-ty, brim-ful of weal-thy plen-ty,

T twen-ty, brim-ful of weal-thy plen-ty, of weal-thy plen-

B brim-ful of weal-thy plen-ty,

70

S I ty, and still to give, fre - quent-ed, still

S II ty and still to give, fre - quent - ed, and still to give, fre -

A and still to give fre - quent - ed, and still to

T ty, and still to give, fre - quent - ed, to give fre - quent-ed,

B and still to give, fre-_____quent-ed, and still to give fre - quent-ed,

75

S I to give fre - quent-ed, with bare gifts not con-tent - ed, con - tent -

S II quent - ed, fre - quent-ed, with bare gifts not con-tent - ed, con - tent - ed,

A give fre-__quent-__ed, with bare gifts not con-tent-ed,

T to give fre - quent-ed, with bare

B to give fre - quent-ed,_____

80

S I ed, not con - tent-ed, not con - tent-ed,

S II not con-tent-ed, not con-tent-__ ed, not con -

A not con - tent-ed, with gifts__ not con-tent-__

T gifts not con-tent - ed, not con-tent-ed, not con-tent-ed, not con - tent-__

B with bare gifts not con - tent-ed, not_____con-__tent-

85

S I not con-tent-ed. The de - mi -

S II tent-ed. The de-__ mi-gods pray to__ the Gods su-per-__ nal,

A ed. The de - mi-gods pray to the Gods su-per - nal,

T ed. The de - mi-gods pray to the__ Gods, the de-__ mi-gods

B ed. The de - mi -

90

S I gods pray to__ the Gods su-per - nal, su-per - nal, the Gods__ su-per-nal,

S II the Gods su - per - nal, the Gods su -

A pray to__ the Gods su - per - nal,

T pray to the Gods su - per-nal, su - per-nal, the Gods su-per - nal,

B gods pray to__ the Gods su - per - nal, su - per - nal, the Gods su - per -

95

100

S I the Gods su - per-nal;

S II per-nal; Her life, her wealth, her fame may be e - ter - nal, e -

A su - per-nal; Her life, her wealth, her fame may be e-ter-

T the Gods su - per-nal; Her life, her wealth, her fame__ may be e - ter - nal, e -

B nal, the Gods su - per-nal;__

105

S I Her life, her wealth, her fame may be e-ter-

S II ter - nal, her

A nal, her life,

T ter - nal, her life, her wealth, her fame may be e - ter-nal, her

B Her life, her wealth, her fame may be e - ter-___ nal,

110

S I nal, her life, her

S II life, her wealth, her fame may be e - ter-___ nal, her life,

A her life, her wealth, her fame may be e - ter-___ nal, Her life,

T life, her wealth, her fame, her fame may be e - ter - nal, her life, her

B her life, her wealth, her fame, her life,

115

120

S I wealth, her fame may be e-___ ter - nal, may be e -

S II her wealth, her fame may be e-ter - nal,

A her wealth, her fame may be e-ter-___ nal,

T wealth, her fame, her fame may be e-ter-nal, may be e-ter-___ nal,

B her wealth, her fame may be e-ter-

125

S I ter - nal, may be e-ter-____ nal. Then sang the

S II may be____ e-ter-nal, e-ter - nal. Then sang the

A may be e-ter-____ nal,____ e-ter - nal. Then sang the

T may be e-ter-____ nal, e - ter-nal, may be e-ter-nal. Then sang the

B ____ nal, may be e - ter-____ nal. Then sang the

130

135

S I shep-____ herds and nymphs of Di - a-na, and nymphs of Di - a - na,

S II shep-herds and nymphs of Di-a-____ na, and nymphs of Di-a -

A shep-herds and____ nymphs of Di - a-na, and nymphs of Di - a - na, of____ Di-a -

T shep - herds and nymphs of Di - a-na, and nymphs of Di-a -

B shep - herds and nymphs of Di - a-na, and nymphs of Di - a - na,

140

S I and nymphs of Di-a - na:

S II na, and nymphs of Di-a - na: Long____ live fair O-____ ri - a - na,

A na, and nymphs of Di-a - na: Long____ live fair O-____ ri - a-na,____ fair O - ri - a -

T na, and nymphs of____ Di-a - na: Long____ live fair O-____ ri - a - na, O-____ ri-a-____

B and nymphs of Di-a - na: fair O - ri-a -

145 150

S I Long live fair O- ri - a - na, fair O- ri-a- na,

S II long live fair O - ri - a-na, long live fair

A na, fair O-ri a - na, fair O- ri-a- na, long

T na, long live fair O - ri - a - na, long live fair

B na, fair O - ri-a - na,

155 160

S I fair O- ri-a- na, long live fair O-ri-a-

S II O- ri - a- na, O - ri -

A live fair O- ri - a - na, fair O - ri- a - na,

T O- ri - a- na, long live fair

B fair O - ri-a - na, long live fair O - ri -

165 170

S I na, long live fair O-ri - a- na!

S II a - na, long live fair O - ri - a - na, O-ri - a - na!

A long live fair O - ri - a - na, fair O ri - a - na!

T O-ri-a - na, long live fair O - ri - a- na, O-ri - a - na!

B a - na, long live fair O- ri - a- na!

Oyez! has any found a lad?

Thomas Tomkins
(1572-1656)

5

Soprano *f* O - yez! has a - ny

Alto *f* O - yez! has a - ny found a lad, has a -

Tenor

Bass

S found a lad, a lad, has a - ny found a lad, has

A ny found, has a - ny found a lad, O -

T *f* Has a - ny found a lad, has a - ny found a lad, has

B *f* O -

10

S a - ny found, has a - ny found a lad, a lad With pur - ple wings fair

A yez! has a - ny found a lad With pur - ple wings

T a - ny found a lad, a lad With pur - ple wings

B yez! has a - ny found a lad With pur - ple wings fair

15

S paint - ed, fair paint - ed, fair paint - ed,

A fair paint-ed, fair paint - ed, paint- ed,

T fair paint- ed, fair paint - ed, fair paint-ed, *mp* In

B paint- ed, fair paint - ed, fair paint - ed,

20

S *mp* In na - ked beau- ty clad, in na - ked, na- ked beau - ty

A *mp* In na - ked beau- ty clad,

T na - ked beau- ty clad, in beau-ty clad, in

B *mp* in na - ked beau- ty clad, beau - ty

25

S clad, in na-ked, na- ked, na-ked beau-ty clad *mf* With bow and ar - rows, *cresc.*

A in beau-ty clad *mf* With bow and ar-rows, with *cresc.*

T na - ked, na - ked beau - ty clad *mf* With bow and ar-rows, with bow and *cresc.*

B clad, in na - ked beau - ty clad *mf* With bow and ar-rows, with bow and *cresc.*

30

S bow and ar - rows, ar - rows taint - ed, *f* bow and ar-

A bow and ar-rows, with bow and ar - rows taint-ed, *f* bow and

T ar-rows, with bow and ar-rows taint-____ ed, *f* bow and

B ar-rows, with bow and ar-rows, ar-____ rows taint - ed, *f* bow and

35

S rows taint - ed, taint - ed? *p* Here, _____ a - las! here,

A ar - rows taint - ed? *p* Here, _____ a - las! here,

T ar - rows taint - ed? *p* Here, a - las! here, a -

B ar - rows taint - ed? *p* Here, a - las! a - las!

40

S a - las! here close, here close he li-_____

A a - las! here close, here close _____ he _____ li - eth, he

T las! here close, here close _____ he li-_____

B here, a - las! here close, _____ here close

45

S eth; *f* Take him quick be-fore he fli - eth,

A li - eth; *f* Take him quick be-fore he fli-

T eth; *f* Take him quick be-fore he fli-

B he li - eth;

50

S be - fore he fli - eth,

A eth, fli-eth, fli-eth, Take him quick be-fore he fli-

T eth, be - fore he fli-

B *f* Take him quick be-fore he fli-

S *pp* Take him quick be-fore he fli- eth,

A eth, *pp* Take him quick be-fore he fli- eth,

T eth, *pp* Take him quick be-fore he fli-

B eth,

55

S fli- eth, *f* Take him quick be-fore he

A fli- eth,

T eth, *f* be - fore he

B *f* Take him quick be-fore he

60

S fli- eth, be - fore he fli - eth, take

A *f* be-fore, be-fore he fli-eth, be-fore he_

T fli- eth, be-fore_ he fli - eth, be - fore he

B fli- eth, he fli -

65

S him quick be - fore he fli- eth, be- fore he fli- eth.

A fli- eth, be - fore he fli-eth, be-fore he fli - eth, fli- eth.

T fli- eth, be - fore he fli- eth, be- fore he fli - eth.

B eth, be - fore he fli- eth.