

Anthony Doherty

Four Elizabethan Songs

1. The Rose
2. The Maid from Kent
3. Lullaby
4. Hounds a-Hunting
for SSAA Chorus

2004

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Four delightful 16th-Century poems in a variety of settings.

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Four Elizabethan Songs

Thomas Howell, fl. 1568

I. The Rose

Anthony Doherty

Bright and flowing ♩ = 88-92

Soprano I

Soprano II

Alto

Piano Rehearsal only

When - as the mild-est month of jol - ly June doth spring, and

When - as the mild-est month of jol - ly June doth spring, and

When - as the mild-est month of jol - ly June doth spring, and

S

S

A

mf

mf

mf

gar - dens green with hap - py hue their fam - ous fruits do bring, when

gar - dens green with hap - py hue their fam - ous fruits do bring, when

gar - dens green with hap - py hue their fam - ous fruits do bring, when

8

S eke the lust-iest time re-viv-eth youth-ly blood, then springs the fin-est

S eke the lust-iest time re-viv-eth youth-ly blood, then springs the fin-est

A eke the lust-iest time re-viv-eth youth-ly blood, then springs the fin-est

12

S fea-tured flower in bor-der fair that stood: *mp* When - as the mild-est month of jol - ly

S fea-tured flower in bor-der fair that stood: *mp* When - as the mild-est

A fea-tured flower in bor-der fair that stood: *pp*

12

17 *mf*

S June doth spring, and gar-dens green with hap-py hue their

S month of jol-ly June doth spring, Ah. their *mf*

A Ah. their *mf*

17

21 *f*

S fam-ous fruits do bring, when eke the lust-iest time re-viv-eth

S fam-ous fruits do bring, when eke the lust-iest time re-viv-eth

A fam-ous fruits do bring, when eke the lust-iest time re-viv-eth

21

25 *mf* *p*

S youth-ly blood, then springs the fin - est fea - tured flower in

S youth-ly blood, then springs the fin - est fea - tured flower in

A youth-ly blood, then springs the fin - est fea - tured flower in

25

28 *f*

S bor - der fair that stood: which mov - eth me to say in

S bor - der fair that stood: which mov - eth me to say in

A bor - der fair that stood: which mov - eth me to say in

28

32

S time of pleas - ant year, of all the pleas - ant

S time of pleas - ant year, of all the pleas - ant

A time of pleas - ant year, of all the pleas - ant

35

S flowers of June the red rose hath no peer. The

S flowers of June the red rose hath no peer. The

A flowers of June the red rose hath no peer. The

39 *f* *ff*

S red rose, the red rose, the red rose, the red rose hath no peer.

S red rose, the red rose, the red rose, the red rose hath no peer.

A red rose, the red rose, the red rose, the red rose hath no peer.

39

The Maid from Kent

For the Contra Costa Children's Chorus

Four Elizabethan Songs II. The Maid from Kent

Anon. c. 1568

Anthony Doherty

Lively $\text{♩} = 120$
mf

Soprano I
There was a maid came out of Kent, There *p*

Soprano II
There was a maid came out of Kent, There *p*

Alto
There was a maid came out of Kent, There *p*

Piano
Rehearsal only

S *mf*
was a maid came out of Kent, There was a maid came

S *mf*
was a maid came out of Kent, There was a maid came

A *mf*
was a maid came out of Kent, There was a maid came

S *f* *mf*
 out of Kent, Fair, prop-er, small, and gent, As ev-er up-on the ground went.

S *f* *mf*
 out of Kent, Fair, prop-er, small, and gent, As ev-er up-on the ground went.

A *f* *mf*
 out of Kent, Fair, prop-er, small, and gent, As ev-er up-on the ground went.

S *p*
 Dain-ty love, dain-ty

S *p*
 Dain-ty love, dain-ty

A *mp*
 There was a maid came out of Kent,

S love; Dan-ger-ous be, dan-ger-ous *mp*

S love; Dan-ger-ous be, dan-ger-ous *mp*

A *mf* There was a maid came out of Kent,

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

S be. Fair, prop-er, small, and gent, As *f* *mp*

S be. Fair, prop-er, small, and gent, As *f* *mp*

A *f* *mp* There was a maid came out of Kent, Fair, prop-er, small, and gent, As

The piano accompaniment continues with the same right-hand and left-hand parts as in the first system.

S *p*
 ev-er up-on the ground went. For so should it be For so should it

S *p*
 ev-er up-on the ground went. For so should it be. For so should it

A *pp*
 ev-er up-on the ground went.

S *pp* *f*
 be. There was a maid came out of Kent,

S *pp* *f*
 be. There was a maid came out of Kent,

A *f*
 There was a maid came out of Kent,

mf *f*

S There was a maid came out of Kent,

mf *f*

S There was a maid came out of Kent,

A Dain-ty love, dain-ty love; There was a maid came out of Kent,

mf *ff*

S There was a maid came

mf *ff*

S There was a maid came

A Dan-ger-ous be, dan-ger-ous be, There was a maid came

S out of Kent, Fair, prop-er, small, and gent, As ev-er up-on the

S out of Kent, Fair, prop-er, small, and gent, As ev-er up-on the

A out of Kent, Fair, prop-er, small, and gent, As ev-er up-on the

S ground went. *mp* For so should it be.

S ground went. *mp* For so should it be.

A ground went. *p* For so should it be. *mf* For so should it

S *f* For so should it be. *ff* For so should it be. *fff*

S *f* For so should it be. *ff* For so should it be. *fff*

A be. *ff* For so should it be. *fff*

The musical score is written for three vocal parts (Soprano, Soprano, Alto) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "For so should it be." The dynamic markings are *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). The piano accompaniment consists of a right-hand melody and a left-hand bass line. A large diagonal watermark "FOR PERUSAL USE ONLY" is overlaid on the page.

For the Contra Costa Children's Chorus

Four Elizabethan Songs

III. Lullaby

Thomas Dekker (?) c. 1603

Anthony Doherty

Sweetly $\text{♩} = 88$

p

Soprano I
Gold-en slum - bers kiss your eyes, Smiles a - wake you

Soprano II
Gold-en slum - bers kiss your eyes, Smiles a - wake you

Alto
Gold-en slum - bers kiss your eyes, Smiles a - wake you

Piano
Rehearsal only

mf

S
when you rise. Sleep, pret - ty wan - tons,

mf

S
when you rise. Sleep, pret - ty wan - tons,

mf

A
when you rise. Sleep, pret - ty wan - tons,

mp *p*

S Sleep, pret - ty wan - tons, do not cry, *p*

S Sleep, pret - ty wan - tons, do not cry, *p*

A Sleep, pret - ty wan - tons, do not cry, *p*

mf

S and I will sing a lull - a - by:

S and I will sing a lull - a - by:

A and I will sing a lull - a - by:

mp

S Rock them, rock them, lull - a - by,

mp

S Rock them, rock them, lull - a - by,

mp

A Rock them, rock them, lull - a - by,

p *mp*

S lull-a-by. Care is heav-y, there-fore sleep you; you are care, and

p *mp*

S lull-a-by. Care is heav-y, there-fore sleep you; you are care, and

p *mp*

A lull-a-by. Care is heav-y, there-fore sleep you; you are care, and

S
care must keep you. Sleep, *f* pret - ty wan - tons,

S
care must keep you. Sleep, *f* pret - ty wan - tons,

A
care must keep you. Sleep, *f* pret - ty wan - tons,

S
mf Sleep, pret - ty wan - tons, *mp* do not cry,

S
mf Sleep, pret - ty wan - tons, *mp* do not cry,

A
mf Sleep, pret - ty wan - tons, *mp* do not cry,

S and I will sing *f* a lull - a - by: *rit.*

S and I will sing *f* a lull - a - by: *rit.*

A and I will sing *f* a lull - a - by: *rit.*

a little slower than 1st tempo

S *p* Rock them, rock *pp* them, lull-a - by, *ppp* lull-a - by.

S *p* Rock them, rock *pp* them, lull-a - by, *ppp* lull-a - by.

A *p* Rock them, rock *pp* them, lull-a - by, *ppp* lull-a - by.

For the Contra Costa Children's Chorus

Four Elizabethan Songs IV. Hounds a-Hunting

Anon. c. 1600

Anthony Doherty

Lively and quick ♩ = 160

Soprano I
Soprano II
Alto
Piano Rehearsal only

f > > > > > > > > *p*
Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp!

f > > > > > > > > *mp*
Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Hark! They cry! I

f > > > > > > > > *mp*
Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Hark! They cry! I

S
S
A
Piano

mf
Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp!

hear by that The dogs have put the hare from quat: Then

mf
hear by that The dogs have put the hare from quat: Then

f

S Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp!

f

S woe be un - to lit - tle Wat! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp!

f

A woe be un - to lit - tle Wat! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp!

p

S Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp!

mp

S Hol-lo in the hind dogs, hol-lo! So come on then, sol-la!

mf

A Hol-lo in the hind dogs, hol-lo! So come on then, sol-la!

mf

S Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp!

S sol-la! And let us so blithe - ly foHow, *f*

A sol-la! And let us so blithe - ly foHow, *f*

ff

S Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp!

S foHow, fol-low, fol-low, fol-low, Yolp, yolp, yolp, yolp! *ff*

A foHow, fol-low, fol-low, Yolp, yolp, yolp, yolp! *ff*

mf

S Yolp, yolp, yolp, yolp! Oh, the dogs are out of sight,

mf

S Yolp, yolp, yolp, yolp! Oh, the dogs are out of sight,

mf

A Yolp, yolp, yolp, yolp! Oh, the dogs are out of sight,

mp

S But the cry is my de-light: Hark how Jum-ball hits it right!

mp

S But the cry is my de-light: Hark how Jum-ball hits it right!

mp

A But the cry is my de-light: Hark how Jum-ball hits it right!

f *mf*

ff *p*

S Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! O-ver bri-ars, o-ver bush-es!

ff *p*

S Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! O-ver bri-ars, o-ver bush-es!

ff *p*

A Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! O-ver bri-ars, o-ver bush-es!

S Who's af-feared of thorns and push-es He's no hunt-er worth two rush-es.

S Who's af-feared of thorns and push-es He's no hunt-er worth two rush-es.

A Who's af-feared of thorns and push-es He's no hunt-er worth two rush-es.

S *f* > > > > > > > > *mf* *mp*
 Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp!

S *f* > > > > > > > > *mf* *mp*
 Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp,

A *f* > > > > > > > > *mf* *mp*
 Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp,

S *mf* *f*
 But how long thus shall we wan-der? But how long thus shall we

S *p* *mf* *f*
 yolp! But how long thus shall we wan-der? But how long thus shall we

A *p* *mf* *f*
 yolp! But how long thus shall we wan-der? But how long thus shall we

mp

S wan - der? Oh, the hare's a lust - y stand - er!

mp

S wan - der? Oh, the hare's a lust - y stand - er!

A wan - der? Yolp, yolp,

p

mf

S Fol - low a-pace! The dogs are yon - der!

mp *mf*

S Fol - low a-pace! The dogs are yon - der! Fol - low a-pace! The dogs are

mp

A yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp! Yolp, yolp, yolp, yolp!

S *f* Fol - low a-pace! The dogs are yon - der! *ff* Yolp, yolp, yolp, yolp!

S yon - der! *ff* Yolp, yolp, yolp, yolp!

A *mf* Yolp, yolp, yolp, yolp! *f* Yolp, yolp, yolp, yolp! *ff* Yolp, yolp, yolp, yolp!

S *fff* (no pitch) Yolp, yolp, yolp, yolp, yolp! (*Panting*) Yolp!

S *fff* (no pitch) Yolp, yolp, yolp, yolp, yolp! (*Panting*) Yolp!

A *fff* (no pitch) Yolp, yolp, yolp, yolp, yolp! (*Panting*) Yolp!