

1. RONDELLUS

(Sir Walter Scott)

For four voices

Text setting by H. R.

Anonymous
13th century

Allegro vivace

Wa - ken, lords and la - dies gay! —

On the moun - tain dawns — the day.

2. FRÈRE JACQUES

For four voices

French traditional

Moderato

Frè - re Ja - cques, frè - re Ja - cques,
Are you sleep - ing, are you sleep - ing?

Dor - mez vous? Dor - mez vous?
Broth - er John, Broth - er John,

Son - nez la ma - ti - ne, son - nez la ma - ti - ne:
Go and ring the church bell, go and ring the church bell:

Ding deng dong, ding deng dong.

3. FAREWELL

For four voices

English traditional

Allegro moderato



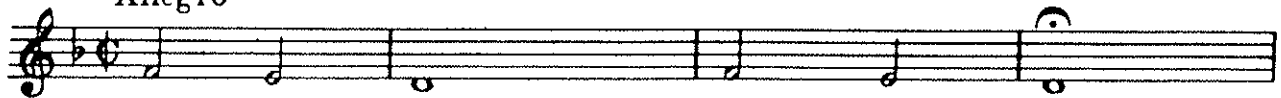
Fare-well dear, peace be with thee, when I'm gone then think of me.

4. THREE BLIND MICE

For three voices

TH. RAVENSCROFT (?)
1663-1633

Allegro



Three blind mice, three blind mice.



Dame Ju - li - an, Dame Ju - li - an. The



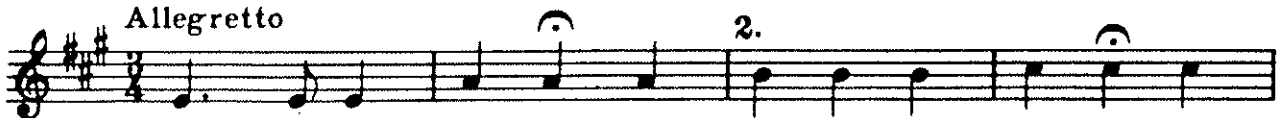
mil-ler and the mer-ry old wife, she scrap'd her tripe, lick thou the knife.

5. MESSAGE

For four voices

Anonymous
1612

Allegretto



Go to Joan Glov - er and tell her I love her, And



at the mid of the moon I will come to her.

6. EPITAPH

For four voices

WILLIAM HAYES
1705-1777

Moderato

Here lies old Bridg - es that's e - nough; his
can - dle's out, but here's the stuff, his
soul — is flown the Lord knows where, but
what the Dev'l has left lies here.

7. FRIENDSHIP

for four voices

LOWELL MASON
1792-1872

Moderato

Long life to the friend who in sun-shine is
true and when we're in dark-ness, can weep with us too.

8. SWEETLY FLOW

For three voices

PHILIP HAYES
1788-1797

Moderato

Sweet - ly flow thou gen - tle stream on whose
banks — fresh — beau - ties beam.

9. HIGH SPIRITS

7

For four voices

Text by H.R.

ANTONIO CALDARA
1670-1736

Allegro

Keep your spi - rit high, bid
gloom and dis - con - tent good - bye!

Detailed description: The musical score for 'High Spirits' is written on two staves in G major and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The melody consists of eighth and quarter notes. The lyrics are: 'Keep your spi - rit high, bid gloom and dis - con - tent good - bye!'. The second staff continues the melody with a repeat sign at the end. There are first, second, third, and fourth endings indicated by numbers 1., 2., 3., and 4. above the notes.

10. AWAKE!

Translated by H.R.

For two voices

J. J. WACHSMANN
1787-1853

Moderato

A - wake, a - wake, the cock — has crowed; the
sun — em - barks on the heav - en - ly road.

Detailed description: The musical score for 'Awake!' is written on two staves in G major and 4/4 time. The tempo is marked 'Moderato'. The melody consists of quarter and eighth notes. The lyrics are: 'A - wake, a - wake, the cock — has crowed; the sun — em - barks on the heav - en - ly road.'. The second staff continues the melody with a repeat sign at the end. There is a first ending and a second ending indicated by numbers 1. and 2. above the notes.

11. FOLLOW ME

For three voices

JOHN HILTON
1599-1657

Allegro

Come, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me!
Whith - er shall I fol - low, fol - low, fol - low whith - er shall I fol - low fol - low thee?
To the gal - low, to the gal - low, to — the — gal - low, gal - low tree.

Detailed description: The musical score for 'Follow Me' is written on three staves in G major and 3/4 time. The tempo is marked 'Allegro'. The melody consists of quarter and eighth notes. The lyrics are: 'Come, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me! Whith - er shall I fol - low, fol - low, fol - low whith - er shall I fol - low fol - low thee? To the gal - low, to the gal - low, to — the — gal - low, gal - low tree.'. The second and third staves continue the melody with repeat signs at the end. There are first, second, and third endings indicated by numbers 1., 2., and 3. above the notes.

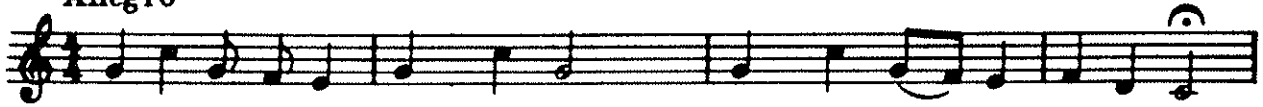
12. GLEE

For three voices

Text by H. R.

ANTONIO CALDARA
1670-1736

Allegro



Pull no fid-dle-stick, touch no key, blow no horn, but sing with glee.
Si can - te - mo, la la la, co - si l'o - re ne pas - se - rà.



2. Beat no drum, twee-dle-dum, dum, twee-dle-dum, fel - lows, sing with glee.
La la la, La la la la, La la la la ne pas - se - rà.



3. Twee-dle-dee, twee-dle-dee, twee-dle-dee, sing with glee.
La la la, La la la, l'o - re ne pas - se - rà.

13. TO-DAY

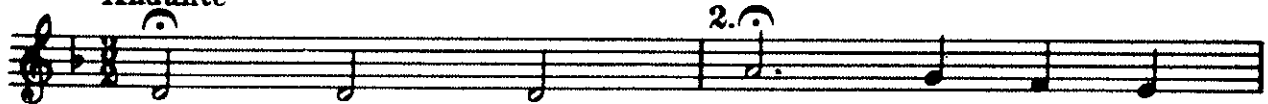
(Thomas Carlyle)

For four voices

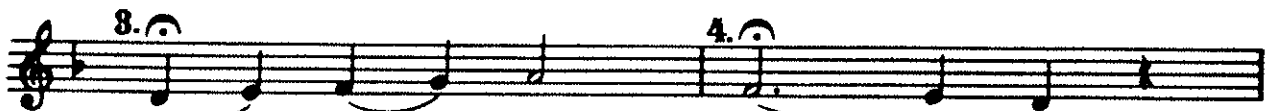
Text setting by H. R.

CHRISTOPH PRAETORIUS
1585-1609

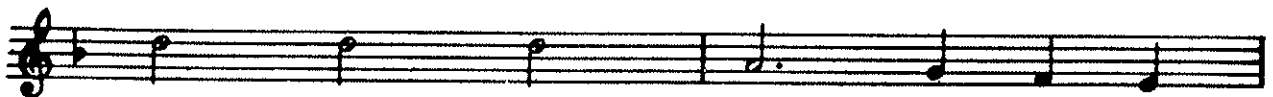
Andante



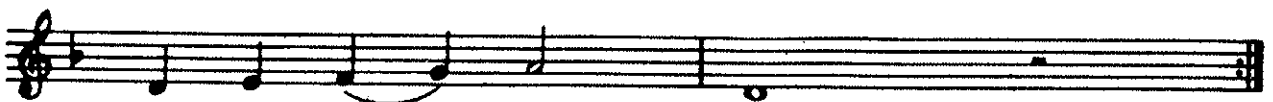
Out of e - ter - ni - ty this



new — day — is born;



In - to e - ter - ni - ty at



night it will — re - turn.

14. NIGHTINGALES

For three voices

Translated by H. R.

German
Anonymous

Andante

All is si - lent; night - in - gales ———

2.

Sing so sweet-ly ten-der mel-o-dies, draw tears from our eyes, sighs from the heart,

3.

Sing so sweet-ly ten-der mel-o-dies, draw tears from our eyes, sighs from the heart.

15. HYMNUS ANGELICUS

Text setting by H. R.

For four voices

L. E. GEBHARDI
1787-1862

Allegro

Glo - ry to God in the high - est!

2.

And on — earth ——— peace; ——— and —

3.

good will, good will — to - ward men. A -

4.

- - - men, A - - - men.

16. ON THE HIKE

For three voices

Translated by H.R.

German
Anonymous

Allegro moderato

When will this hike be o - ver? I am so tir'd of
 march - ing, of march - ing, I am so dead - ly tir'd. I've
 lost my best com - pan - ion, my pipe, my pal, my friend on the hike,
 friend on the hike, my pret - ty lit - tle meer - schaum pipe. Hur -
 ray, hur - ray, I found it, I found your pal, I found the pipe,
 found the pipe, thus on for - ev - er goes the hike.

17. TO THEO. MOLT

Translated by H. R.

For two voices

L. v. BEETHOVEN
1770-1827

Allegro

Re - joice in liv - ing, re - joice, Re -
 Freu dich des Le - bens, freu dich, freu
 - joice in liv - ing, in liv - ing, in liv - ing.
 dich des Le - bens, des Le - bens, des Le - bens.

18. CATCH

For three voices

Text by H. R.

Anonymous

Allegro

Full mel - o - dies all hearts will please, each lad, each miss, sing
 out, sing out, sing out your bliss
 of tune, of tune, of tune —

2.
3.

19. A SONG OF SIXPENCE

English text setting by H. R.

For three voices

Anonymous
14th century

Allegro

Sing a song of six - - - pence, A
 Mar - tin, lie - ber Her - - - re, nun
 2.
 pock - et full of rye; Four and twen-ty
 lass uns fröh - lich sein; heut zu dei - nen
 3.
 black - birds bak - éd in a pie. And when the pie was
 Eh - ren und durch den Wil - len dein, die gäns sollst du uns
 o - pened, the birds be - gan to sing, And was not this a
 meh - ren und den kuh - len Wein. Ge - sot - ten ünd ge -
 dain - ty dish to set be - fore a king?
 bra - ten, sie müs - sen all her - ein.

20. TO NIGHT

(P. B. Shelley)

Text setting by H. R.

For six voices

W. A. MOZART
1756-1791

Andante

Swift - ly walk o - ver the west - ern
wave, Spir - it of Night!
— Out of the mist - y, east - ern cave.

21. TO NEWTON

ALEXANDER POPE

For five voices

PHILIP HAYES
1738-1797

Moderato

Na - ture and na - ture's law lay hid - in night.
God - said let New - ton be: and
all was light.

22. PSALM 66

Text setting by H. R.

For five voices

MICHAEL PRAETORIUS
1571-1621

Allegro

Make a joy - ful noise un - to God, all ye lands. Sing
forth the hon - or of his name; make
his praise glo - ri - ous.

23. LITANY

(after Robert Herrick)

English text setting by H.R.

For four voices

JOSEPH HAYDN

1782-1809

Andante

When the pass - ing bell doth —
 Tod ist ein Lan - - - - - ger

toll And all the fur - ies in a
 Schlaf, Schlaf ist ein kur - zer, kur - zer

shoal will come to threat - en and to fright a part - ing
 Tod; der lin - dert dir, und je - ner tilgt des Le - bens

soul, Sweet Spir - it, com - fort mel
 Not. Tod ist ein lan - - - - - ger Schlaf.

24. THE MULE

Text by Harold Weiss

For three voices

MORITZ HAUPTMANN

1792-1868

Allegretto

A mule can bray and drag a dray, he works all day, no time to
 play, and loud - ly cries hee - haw, — hee - haw, Am I not a
 work - er? A mule can bray and drag a dray, he works all
 day, no time to play, He is a work - er. While
 graz - ing the lea he brays for me: I am a work - er.

25. IT WAS YOU

For three voices

EARL of MORNINGTON
1735-1781

Allegro

'Twas you, sir! 'twas you, sir! I tell you noth- ing
new, sir; 'twas you that kiss'd the pret- ty girl, 'twas you, sir, you!—
'tis true, sir, 'tis true, sir, you look so ver- y
blue, sir; I'm sure you kiss'd that pret- ty girl, 'tis true, sir, true!—
O, sir, no, sir, no, no, no, no, no, sir; How can you wrong me
so, sir, I did not kiss the pret- ty girl, but I know who!—

26. HEY DOWN

For three voices at the fifth

Condensed notation

TH. RAVENSCROFT (?)
1683-1683

Allegro

(T.) (A.) (S.) 1.(T.) 2.(A.) 3.(S.)

Hey down a down, be - hold and see.
What song is this or how may this be? Three parts in
one sing all af- ter me with hey down down down a
down a down. Hey troll the ber - ry, sing and be mer - ry.

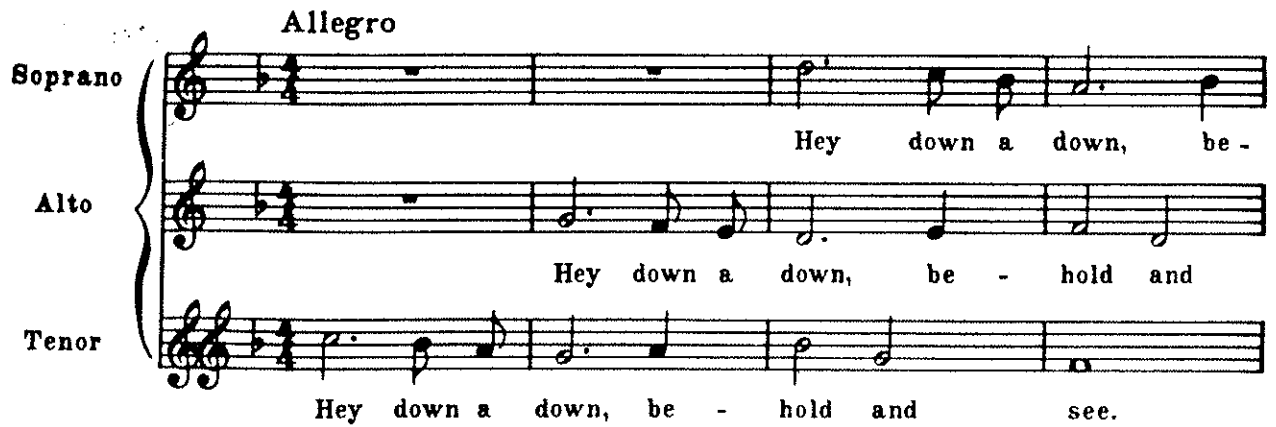
Solution

Allegro

Soprano Hey down a down, be -

Alto Hey down a down, be - hold and

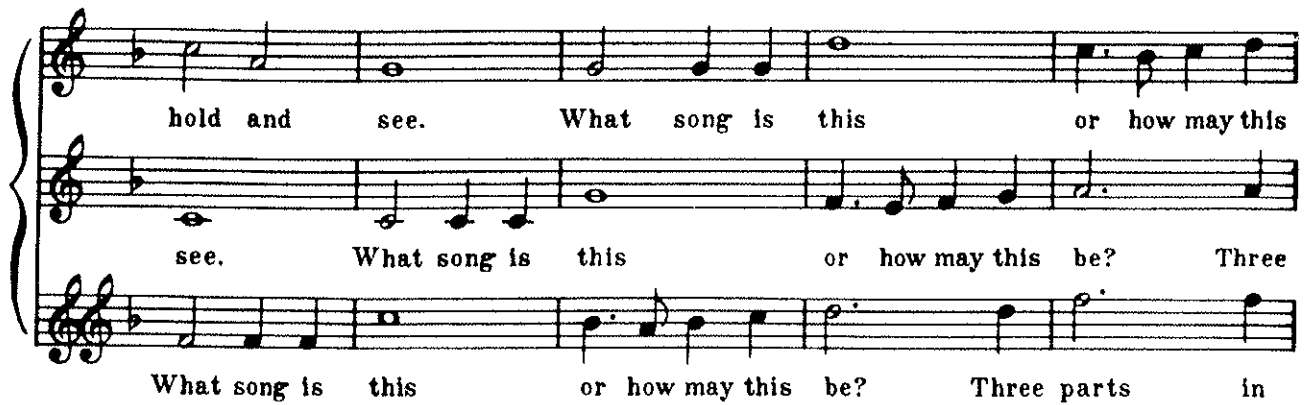
Tenor Hey down a down, be - hold and see.



hold and see. What song is this or how may this

see. What song is this or how may this be? Three


What song is this or how may this be? Three parts in



be? Three parts in one sing all af-ter me with

parts in one sing all af-ter me with hey down down down a

one sing all af-ter me with hey down down down a down a down.



hey down down down a down a down. Hey troll the ber-ry. _____

down a down. Hey troll the ber-ry, sing and be mer-ry.

Hey troll the ber-ry, sing and be mer-ry+ _____

