

Phyllida and Corydon

Choral Suite for S.A.T.B.

BY

E. J. MOERAN

LONDON: NOVELLO AND COMPANY, LIMITED

3/-

MADE IN ENGLAND

T. CONSTANT LAMBERT

Phyllida and Corydon

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E. J. MOERAN

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(Each song may be had separately)

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Nº 1. MADRIGAL— Phyllida and Corydon

NICHOLAS BRETON (1545-1626)

London: NOVELLO & COMPANY, Limited

Allegro con brio $\text{♩} = 104$

SOPRANO *mp*
In the merry month of May, In a morn by break of day,

ALTO *mp*
In the merry month of May, In a morn by break of day,

TENOR *mp*
In the merry month of May, In a morn by

BASS *mp*
In the merry month of May, In a morn by

Allegro con brio $\text{♩} = 104$

PIANO
(for rehearsal only) *mp*

Forth I walked by — the wood-side, Forth I walked by — the wood -

Forth I walked by — the wood-side, Forth I walked by — the wood -

break of day, Forth I walked by — the wood-side, by the

break of day, Forth I walked by — the wood-side, by the

- side When as May was in his pride: There I
 - side When as May was in his pride: There I
 wood - side When as May was in his pride: There I
 wood - side When as May was in his pride: There I

spi - ed all a - lone Phyl - li - da and Cor - y - don.
 spi - ed all a - lone Phyl - li - da and Cor - y - don.
 spi - ed all a - lone Phyl - li - da and Cor - y - don.
 spi - ed all a - lone Phyl - li - da and Cor - y - don. Much a -

Much a - do there was, God
 Much a - do there was, God wot! Much a - do there was, God
 Much a - do there was, God wot! Much a - do, much a -
 - do there was, God wot! Much a - do, much a - do, much a - do,

wot! He would love and she would
 wot! He would love and she would
 - do, much a - do, much a - do, much a - do, much a - do! He would love and she would
 much a - do, much a - do! He would love and she would

not. She said, nev - er man was true;
 not, and she would not. Nev -
 not, and she would not. None was
 not. He said, none was false to you.

She said, Love — should have no wrong.
 - er man was true; Love — should have no wrong.
 false — to you. He had loved her long;
 He said, he had loved her long; — Cor -

f Cor - y - don would kiss her then;

f Cor - y - don would kiss her then;

f Cor - y - don would kiss her then; Cor -

- y - don would kiss her then; Cor -

mp Cor - y - don would kiss her then; She said,

Cor - y - don would kiss her then;

y - don would kiss her then;

y - don would kiss her then;

mp

mf maids must kiss no men Till they did for good and

mp maids must kiss no men Till they did for good and

mf Till they did for good and all; Till they

mf Till they did for good and all; Till they

mf

mp all; Till they did — for good and all; — *p* Till they *pp*

mp all; Till they did for good and all; — *p* Till they *pp*

mp did — for good and all; *p* Till they did — for good and all; — *pp* Till they

did for good and all; *mp* *p* *pp* Till they

p did for good — and all; *dim.* *ppp* *morendo*

p did for good — and all; *dim.* *ppp* *morendo*

p did for good — and all; *dim.* *ppp* *morendo*

p did for good and all; *dim.* *ppp* *morendo*

ff Then she made the shep - herd —

ff Then she made the shep - herd — *f* call

ff Then she made the shep - herd — *f* call All

Then she made the shep - herd — *f* call All

f call All the hea - v'ns to wit - ness truth Nev -
ff All the hea - v'ns to wit - ness truth Nev -
ff the hea - v'ns to wit - ness truth Nev -
 the hea - v'ns to wit - ness truth

- er loved, nev - er loved, nev - er loved,
 - er loved, nev - er loved,
sempref - er loved, nev - er loved, nev - er loved, nev - er loved, nev -
sempref Nev - er loved, nev - er loved, nev -
f

ff - nev - er loved a tru - er youth...
ff nev - er loved a tru - er youth...
 - er loved, nev - er loved a tru - er youth...
 - er loved, nev - er loved a tru - er youth...
ff

mp $\text{♩} = 72$ ($\text{♩} = \text{♩}$)

Thus with ma - ny a pret - ty oath, Yea and nay, and

Thus with ma - ny a pret - ty oath, Yea and nay, and

Thus with ma - ny a pret - ty oath, Yea and nay, - and

Thus with ma - ny a pret - ty oath, Yea and nay, and

faith and troth, Such as sil - ly shep-herds use When they will not

faith - and troth, Such as sil - ly shep-herds use When they will not

faith and troth, - Such as sil - ly shep-herds use When they will not

faith and troth, Such as sil - ly shep-herds use When they will not

p

love a - buse, Love, which long hath been de - lud - ed, Was with

love a - buse, - Love, which long hath been de - lud - ed, Was with

love a - buse, - Love, which long hath been - de - lud - ed, Was with

love a - buse, Love, which long hath been de - lud - ed, Was with

più lento

pp

kiss-es sweet con-clud-ed; Was with kiss-es sweet con-clud-ed;—

pp

kiss-es sweet con-clud-ed; Was with kiss-es sweet con-clud-ed;—

più lento

pp

kiss-es sweet con-clud-ed; Was with kiss-es sweet con-clud-ed;—

pp

kiss-es sweet con-clud-ed; Was with kiss-es sweet con-clud-ed;—

più lento

pp

Tempo I (♩=104)

mf

And Phyl-li-da with gar-lands gay, —

mf

And Phyl-li-da with gar-lands

mf

And

Tempo I (♩=104)

mf

And Phyl - li - da with gar-lands
 gay, _____ with gar-lands gay, _____ with
 Phyl - li - da with gar-lands gay, _____ with gar-lands gay, _____

mf

And Phyl - li - da, and Phyl - li - da, and
 gay, _____ with gar-lands gay, with gar-lands gay, _____ with
 gar-lands gay, _____ with gar-lands gay, with gar-lands gay, _____ with gar-lands
 with gar-lands gay, _____ with gar-lands gay, _____ with gar-lands

p *mp* *mf*
p subito *mp* *mf*
p subito *mp*
p *mp*
p subito *mp*

f Phyl - li - da, and Phyl - li - da, and
f gar-lands gay, with gar-lands gay, with
mf gay, with gar-lands gay, with gar-lands
mf gay, with gar-lands gay, with gar-lands

ff Phyl - li - da, and Phyl - li - da, Phyl - li - da,
ff gar-lands gay, with gar-lands gay, with gar-lands gay, with
ff gay, with gar-lands gay, with gar-lands gay, with gar-lands
ff gay, with gar-lands gay, with gar-lands gay, with gar-lands

rall. Phyl - li - da Was made the *molto allargando* La - dy of the *fff* May.
rall. gar-lands gay, with gar-lands gay, Was made the *molto allargando* La - dy of the *fff* May.
rall. gay, with gar-lands gay, Was made the *molto allargando* La - dy of the *fff* May.
rall. gay, with gar-lands gay, Was made the *molto allargando* La - dy of the *fff* May.

PHYLLIDA AND CORYDON

CHORAL SUITE FOR S.A.T.B.

BY

E. J. MOERAN

NO. 2. MADRIGAL— Beauty sat bathing by a spring

ANTHONY MUNDAY (1553-1633)

London: NOVELLO & COMPANY, Limited

Andante $\text{♩} = 88$

mp

SOPRANO
Beau - tysat bath-ing by a spring, Where fair-est shades did

ALTO
Beau - tysat bath-ing by a spring, Where fair-est shades did

TENOR
Beau - tysat bath-ing by a spring, Where fair-est shades did

BASS
Beau - tysat bath-ing by a spring, Where fair-est shades did

PIANO
(for rehearsal only)

Andante $\text{♩} = 88$

mp

pp hide her, — *mp* The

pp hide her, — *mp* The winds blew calm, —

pp hide her, — *mp* The winds blew calm, the

pp *p* hide her, — *mp* The winds blew calm, the birds did sing, —

16783

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winds blew calm, the birds did sing, The
 the birds did sing, The cool streams ran be -
 birds did sing, The cool streams ran be - side her,
 The cool streams ran be - side her,

cool streams ran be - side her. My wan-ton
 - side her, be - side her. My wan-ton
 The cool streams ran be - side her. My wan-ton
 be - side her. My wan-ton

thoughts enticed mine eye To see what was for -
 thoughts enticed mine eye To see what was for -
 thoughts enticed mine eye To see what
 thoughts enticed mine eye To see what

- bid - den: But bet - ter mem - o - ry said

- bid - den: But bet - ter mem - o - ry said

was for - bid - den: But bet - ter mem - o - ry said

was for - bid - den: But bet - ter mem - o - ry said

f Fie, *mf* So vain de - sire *mp* was *p* was *pp*

f Fie, *mf* So vain de - sire was *p* chid - den, *pp* was

f Fie, *mf* So vain de - sire *p* was *pp*

f Fie, *mf* So vain de - sire *p* was *pp*

chid - den. Hey non - ny non - ny, Hey non - ny non - ny *mp*

chid - den. Hey non - ny non - ny, Hey

chid - den.

chid - den.

non-ny, Hey non-ny non-ny — non-ny, —
 — non-ny non-ny non-ny, — Hey non-ny non-ny — non-ny, —
 Hey — non-ny non-ny — non-ny, —
 Hey non-ny non-ny — non-ny, —

Hey non-ny non-ny non-ny, — Hey non-ny non-ny non-ny —
 Hey non-ny non-ny non-ny, Hey — non-ny non-ny non-ny —
 Hey non-ny, Hey non-ny non-ny, Hey non-ny non-ny non-ny —
 Hey non-ny non-ny non-ny, Hey — non-ny non-ny —

non-ny, — Hey non-ny non-ny non-ny. —
 non-ny, — Hey non-ny non-ny. —
 non-ny, — Hey non-ny non-ny, Hey non-ny non-ny. — In-to a
 non-ny, — Hey non-ny non-ny non-ny. —

P
In-to a slum - ber — then I fell, And
P
In-to a slum - ber — then I fell,
slum - ber — then I fell, And fond im -
P
In-to a slum - ber — then I

P
fond im - a - gin - a - tion Seemed to see, but could not tell Her
P
And fond im - a - gin - a - tion Seemed to see, but
P
- a - gin - a - tion Seemed to see, but could not
P
fell, And fond im - a - gin - a - tion Seemed to see, -

mp *pp*
fea- ture or her fash - ion. But even as babes in
mp *pp*
could not tell Her fea - ture or her fash-ion. But even as
mp *pp*
tell Her fea - ture or her fash-ion. But even as
mp *pp*
but could not tell Her fea- ture or her fash-ion. But

P dreams do smile *mp* And
P babes in dreams do smile *pp* And some-times
P babes in dreams do smile *pp* And some-times fall a -
P even as babes in dreams do smile *pp* And some-times fall a -

P some-times fall a - weep - ing, *mp* So
mp fall a-weep-ing, *pp* a-weep-ing, *mp* a-weep-ing, *ppp*
mp -weep-ing, *P* a-weep-ing, *mp* a-weep-ing, *ppp*
mp -weep-ing, *P* a-weep-ing, *mp* a-weep-ing, *ppp*
P -weep-ing, *mp* a-weep-ing, *ppp*

f a - waked as wise that while *P*
P So I a-waked as wise that while *f* As *P*
P So I a-waked as wise that while *f* As *P*
P So I a-waked as wise that while - As when I fell a -

mp As when I fell a - sleep - ing, a - sleep - ing, a - *p* *pp*

when I fell a - sleep - ing, a - sleep - ing, *p* *pp*

when I fell a - sleep - ing, a - sleep - ing, *p* *pp*

- sleep - ing, *pp*

- sleep - ing. *pp* Hey *p* non-ny non-ny, Hey —

a - sleep *pp* ing. Hey non-ny

a - sleep *pp* ing. Hey non-ny

a - sleep *pp* ing. *p*

— non-ny non-ny non-ny, *mp* Hey non-ny non-ny —

non-ny, *mp* Hey — non-ny non-ny non-ny, — Hey non-ny non-ny —

Hey — *mp* non-ny non-ny —

Hey non-ny non-ny — *mp*

non-ny,— Hey non-ny non-ny non-ny,— Hey non-ny non-ny
 non-ny,— Hey non-ny non-ny non-ny, Hey non-ny non-ny
 non-ny,— Hey non-ny, Hey non-ny non-ny, Hey non-ny non-ny
 non-ny,— Hey non-ny non-ny non-ny, Hey non-ny non-ny

non-ny — non-ny,— Hey non-ny non-ny non-ny.
 non-ny — non-ny,— Hey non-ny non-ny
 non-ny — non-ny,— Hey non-ny non-ny, Hey non-ny non-ny,— Hey—
 non-ny — non-ny,— Hey non-ny non-ny non-ny.

dim. poco a poco *morendo*
 (lips closed)
 non-ny non-ny.
ppp *morendo*
dim. poco a poco *morendo*
 non-ny. (lips closed)
dim. poco a poco *morendo*
 (lips closed)
ppp

PHYLLIDA AND CORYDON

CHORAL SUITE FOR S.A.T.B.

BY

E. J. MOERAN

Nº 3. PASTORAL—On a hill there grows a flower

NICHOLAS BRETON (1545-1626)

London: NOVELLO & COMPANY, Limited

Andante sostenuto $\text{♩} = \text{circa } 104$ SOLO *mp*

SOPRANO
On a hill there

ALTO
p
La la la la la la la la

TENOR
p
La la la la la la la la

BASS
p
Ah ah ah la

PIANO
(for rehearsal only)
p
Andante sostenuto $\text{♩} = \text{circa } 104$

grows a flower, Fair be-fall the dain-ty sweet:

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

By that flower there is a Bower Where the heaven - ly
 la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la

Mus - es meet. In that Bower there is a chair,
 la la la la la la la la la la la la la
 la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la

mp
 Fring - ed all a - bout with gold, Where doth sit the
P la la la la la la la la la la la la la la la la
P la la la la la la la la la la la la la la la la
P la la la la la la la la la la la la la la la la

P
 fair - est fair That ev - er eye did yet be - hold.
pp
 la la la la la la la la la la la la
pp
 la la la la la la la la la la la la
pp
 la la la la la la la la la la la la

ppp **CHORUS** *mp*
 It is Phyl - lis, fair and bright,
ppp *pppp* *mp*
 la la la la la. It is Phyl - lis, fair and bright,
ppp *pppp* *mp*
 la la la la la. It is Phyl - lis, fair and bright,
ppp *pppp* *mp*
 It is Phyl - lis, fair and bright,

mf
 She that is the shepherds' joy, She that Ve - nus did des - pite
mf
 She that is the shep - herds' joy, - She that Ve - nus did des - pite -
mf
 She that is the shep - herds' joy, - She that Ve - nus did des - pite -
mf
 She that is the shep - herds' joy, She that Ve - nus did des - pite

pp
And did blind her lit - tle boy.

pp
And did blind her lit - tle boy.

pp
And did blind her lit - tle boy.

pp
And did blind her lit - tle boy.

pp

p
O fair eyes yet let me see One good look and

p
O fair eyes yet let me see One good look and

p
O fair eyes yet let me see One good look and

p
O fair eyes yet let me see One good look and

p

mp
I am gone; Look on me, for I am he,
mp
I am gone;— Look— on me, for I am he,—
mp
I am gone;— Look— on me,— for I am he,—
mp
I am gone; Look on me, for I am he,

f
Thy poor sil - ly Cor - y - don. Thou that art the
f
Thy— poor sil - ly Cor - y - don. Thou that art the
f
Thy poor sil - ly Cor - y - don.— Thou that art the
f
Thy— poor sil - ly Cor - y - don. Thou that art the

Shepherds' Queen, Look up-on thy sil-ly swain; By thy com-fort

Shep-herds' Queen, Look up-on thy sil-ly swain; By thy com-fort

Shep-herds' Queen, Look up-on thy sil-ly swain; By thy com-fort

Shep-herds' Queen, Look up-on thy sil-ly swain; By thy com-fort

have been seen Dead men brought to life a-gain.

have been seen Dead men brought to life a-gain. La la la

have been seen Dead men brought to life a-gain. La la la

have been seen Dead men brought to life a-gain, a-

la la la. (lips closed)

la la la. (lips closed)

- gain.

PHYLLIDA AND CORYDON

CHORAL SUITE FOR S.A.T.B.

BY

E. J. MOERAN

Nº 4. AIR—Phyllis inamorata

LANCELOT ANDREWES (1555-1626)

Bishop of Winchester

London: NOVELLO & COMPANY, Limited

Con brio $\text{♩} = 66$

SOPRANO
Come, be my val - en-tine! I'll ga - ther eg - lan-tine,

ALTO
Come, be my val - en-tine! I'll ga - ther eg - lan-tine,

TENOR
Come, be my val - en-tine! I'll ga - ther eg - lan-tine,

BASS
Come, be my val - en-tine! I'll ga - ther eg - lan-tine,

PIANO
(for rehearsal only)
Con brio $\text{♩} = 66$

Cows-lips and sops - in - wine — With fra - grant ro - ses; Down by thy

Cows-lips and sops - in - wine — With fra - grant ro - ses; Down by thy

Cows-lips and sops - in - wine — With fra - grant ro - ses; Down by thy

Cows-lips and sops - in - wine — With fra - grant ro - ses; Down by thy

Phyl-lis sit, She will white lil-ies get, — And daf-fa-dil-lies fit To

Phyl-lis sit, She will white lil-ies get, — And daf-fa-dil-lies fit To

Phyl-lis sit, She will white lil-ies get, — And daf-fa-dil-lies fit To

Phyl-lis sit, She will white lil-ies get, — And daf-fa-dil-lies fit To

make thee po-sies. — I bear, in sign of love, — A spar-row

make thee po-sies. — I bear, in sign of love, — A spar-row

make thee po-sies. — I bear, in sign of love, — A spar-row

make thee po-sies. — I bear, in sign of love, — A spar-row

in my glove, And in my breast a dove, This shall be all thine. Be-sides, of

in my glove, And in my breast a dove, This shall be all thine. Be-sides, of

in my glove, And in my breast a dove, This shall be all thine. Be-sides, of

in my glove, And in my breast a dove, This shall be all thine. Be-sides, of

sheep a flock, Which yield-eth ma-ny a lock, And this shall be thy stock,
 sheep a flock, Which yield-eth ma-ny a lock, And this shall be thy stock,
 sheep a flock, Which yield-eth ma-ny a lock, And this shall be thy stock,
 sheep a flock, Which yield-eth ma-ny a lock, And this shall be thy stock,

And this shall be thy stock, And this shall be thy stock, Come, Come,
 And this shall be thy stock, And this shall be thy stock, Come, Come,
 And this shall be thy stock, And this shall be thy stock, Come, Come,
 And this shall be thy stock, And this shall be thy stock, Come, Come,

come, come, come, come, be my val-en - tine!
 come, come, come, come, be my val-en - tine!
 — come, — come, — come, come, be my val-en - tine!
 — come, — come, — come, come, be my val-en - tine!

PHYLLIDA AND CORYDON

CHORAL SUITE FOR S.A.T.B.

BY

E. J. MOERAN

Nº 5. BALLET— Said I that Amaryllis

Anonymous (16th century)

London: NOVELLO & COMPANY Limited

Presto $\text{♩} = 120$

SOPRANO *p*
Said I that Am-ar - yl - lis Was fair - er than is Phyl - lis?

ALTO *p*
Said I that Am-ar - yl - lis Was fair - er than is Phyl - lis?

TENOR *p*
Said I that Am-ar - yl - lis Was fair - er than is Phyl - lis? Fal la

BASS *p*
Said I that Am-ar - yl - lis Was fair - er than is Phyl - lis?

PIANO
(for rehearsal only) *p*
Presto $\text{♩} = 120$

mp
Fal la la la la la la la la la la. Up-
mp
Fal la la la la la la la la la. Up-
mp
la, Fal la la la la la la la la, Fal la la la la. Up-
mp
Fal la la la la la, Fal la la la la la la. Up-
mp

mp
 -on my death I take it, Sweet Phyll, I nev-er spake it, Sweet *mp*
 -on my death I take it, Sweet Phyll, I nev-er spake it, Sweet Phyll. Fal la
 -on my death I take it, Sweet Phyll, I nev-er spake it, Sweet Phyll. _____
 -on my death I take it, Sweet Phyll, I nev-er spake it, Sweet Phyll.

mf
 Phyll, _____ I nev er spake it.
 la la la la la la la la,
 Fal la la la la la la la la la la la la la la la la la la
 Fal la la la la la la la la

p *mp*
 Fal la la, Fal la la la la la la la la
 Fal la la la la la la la la la la la la la la,
 la, Fal la la, Fal la la, Fal la la la,
 la la la la la, Fal la la, Fal la la, Fal la

la la la, Fal la la la la la
 Fal la la la la la la la la, Fal la la la la la
 Fal la la la, Fal la
 la, Fal la

la la la la, Fal la la la la la la la la, la la la la,
 la la la la, Fal la la la la la la la la la la la,
 la la la la la la, Fal la la, Fal la la la la,
 la la la la la la, Fal la la, Fal la la,

Fal la la, Fal la la la la la la la la,
 Fal la la, Fal la la la la la la la la,
 Fal la la, Fal la la la la la la la la la la la,
 Fal la la, Fal la la la la la la la la la,

pp Fal la la, Fal — la la la la — la la la. — *mp* But

pp Fal la la, Fal — la la la la — la la la. — *mp* But

pp Fal la la, Fal — la la la la la la la la. — *mp* But

pp Fal la la, Fal — la la la la — la la la. — *mp* But

p if you think I did, then, Fal la la la la la la,

p if you think I did, then, Fal la la, Fal la la,

if you think I did, then, Take me and

if you think I did, then, Take me and

f

f Yet — let more and more — love, More

f Yet — let — more and more love, —

hang me, Take me and hang me, Yet let more and more love, —

hang me, Take me and hang me, Yet let more and more love, —

f

love and beau - ty, More love and beau - ty,
 More love and beau - ty, More love and beau - ty,
 More love and beau - ty, More love and beau -
 and beau - ty, More love and beau -
 (*f sempre*)

More love, — More love. —
 More love, — More love. —
 -ty, More love — and beau - ty pang —
 -ty, More love, — More love. —

Fal la la la la la Fal la la la la, Fal la
 Fal — la la la la la, Fal la la la
 me. —

Fal la la la la la Fal la la la la

la la la la la la la la la la la la la la la,
 la, Fal la la la la, Fal la la la la.
 Fal la la, Fal la la, Fal la la la la la
 Fal la la, Fal la la, Fal la la la la la

pp
 Fal la la, Fal la la la la la la la la la la
 Fal la la la la la la la la la la la la la la,
 la, Fal la la, Fal la la, Fal la la la,
 la la la la la, Fal la la, Fal la la, Fal la

la la la, Fal la la la la la la la la la la,
 Fal la la la la la la la la la la, Fal la la la la la la la la la,
 Fal la la la, Fal la la la la la la
 la Fal la la la la la la

mp

Fal la la la la la _____ la la la la la la, Fal la la, Fal — la la la la —

Fal la la la la la _____ la la la la la la, Fal la la, Fal — la la la la —

la, Fal la la, Fal la la la la, Fal la la, Fal — la la la la la

la, Fal la la, Fal — la la, Fal la la, Fal — la la la la —

p *mp*

la la la, — Fal la la, Fal — la la la la — la la

la la la, — Fal la la, Fal — la la la la — la la

la la la la la la, — Fal la la, Fal — la la la la la la la la la la

— la la la, — Fal la la, Fal — la la la la — la la

p

pp *poco rall.*

la, — Fal la la, Fal — la la la la — la la la.

la, — Fal la la, Fal — la la la la — la la la.

la, — Fal la la, Fal — la la la la la la la la la la la la.

la, — Fal la la, Fal — la la la la — la la la.

pp *poco rall.*

la, — Fal la la, Fal — la la la la — la la la.

pp *poco rall.*

PHYLLIDA AND CORYDON

CHORAL SUITE FOR S.A.T.B.

BY

E. J. MOERAN

Nº 6. CANZONET— The treasure of my heart

Sir PHILIP SIDNEY (1554-1586)

London: NOVELLO & COMPANY, Limited

Andante con moto ♩ = 96

SOPRANO
ALTO
TENOR
BASS

PIANO
(for rehearsal only)

P
Lock up, fair lids, the trea-
-sure of my heart, Pre -

P
-serve those beams, this a-ge's on-ly light. To

P
-serve those beams, this a-ge's on-ly light. To

P
-serve those beams, this a-ge's on-ly light. To her sweet sense, — To

P
-serve those beams, this a-ge's on-ly light. To her sweet sense, — To

her sweet sense, sweet sleep, — some ease im-part, — Her sense too weak — to

her sweet sense, sweet sleep, — some ease im-part, — Her sense too weak to

her sweet sense, sweet sleep, — some ease im-part, — Her sense too weak to

her sweet sense, sweet sleep, — some ease im-part, — Her sense too weak to

bear her spi-rit's might, Her sense too weak to bear her spi-rit's might. And while, O

bear her spi-rit's might, Her sense too weak to bear her spi-rit's might. And while, O

bear her spi-rit's might, Her sense too weak to bear her spi-rit's might. And while, O

bear her spi-rit's might, Her sense too weak to bear her spi-rit's might. And while, O

sleep, thou clos-est up her sight, Her light where love did forge his fairest

sleep, thou clos-est up her sight, Her light where love did forge his fairest

sleep, thou clos-est up — her sight, Her light where love did forge his fairest

sleep, thou clos-est up her sight, Her light where love did forge his fairest

dart, O har-bour all, O har-bour all her parts in easeful
 dart, O har-bour all, O har-bour all her parts in easeful
 dart, O har-bour all, O har-bour all her parts in easeful
 dart, O har-bour all, O har-bour all her parts in easeful

plight, Let no strange dream make her fair bo-dy start, Let no strange dream make
 plight, Let no strange dream make her fair bo-dy start, Let no strange dream make
 plight, Let no strange dream make her fair bo-dy start, Let no strange dream make
 plight, Let no strange dream make her fair bo-dy start, Let no strange dream make

her fair bo-dy start. But yet O dream, if thou wilt not de-part, In
 her fair bo-dy start. But yet O dream, if thou wilt not de-part, In
 her fair bo-dy start. But yet O dream, if thou wilt not de-part, In
 her fair bo-dy start. But yet O dream, if thou wilt not de-part, In

this rare sub-ject — from thy common right, But wilt thy-self in such a seat de -
 this rare sub-ject from thy common right, But wilt thy-self in such a seat de -
 this rare sub-ject from thy common right, But wilt thy-self in such a seat de -
 this rare sub-ject from thy common right, But wilt thy-self in such a seat de -

-light, — Then take my shape and play a lov-er's part: Kiss — her from me, and
 -light, — Then take my shape and play a lov-er's part: Kiss — her from me, and
 -light, — Then take my shape and play a lov-er's part: Kiss — her from me, and
 -light, — Then take my shape and play a lov-er's part: Kiss — her from me, and

say un-to her sprite, Till — her eyes shine, I live in darkest night. — *poco rall.* *pp*
 say un-to her sprite, Till — her eyes shine, I live in darkest night. — *pp*
 say un-to her sprite, Till — her eyes shine, I live in darkest night. — *poco rall.* *pp*
 say un-to her sprite, Till — her eyes shine, I live in darkest night. — *pp*
 say un-to her sprite, Till — her eyes shine, I live in darkest night. — *poco rall.* *pp*

PHYLLIDA AND CORYDON

CHORAL SUITE FOR S.A.T.B.

BY

E. J. MOERAN

Nº 7. AIR — While she lies sleeping

Anonymous (16th century)

London: NOVELLO & COMPANY, Limited

Lento $\text{♩} = 58$

SOPRANO
 Weep you no more, sad foun - tains; What need you flow so

ALTO
 Weep you no more, sad foun - tains; What need you flow so

TENOR
 Weep you no more, sad foun - tains; What need you flow so

BASS
 Weep you no more, sad foun - tains; What need you flow so

PIANO
 (For rehearsal only)

Lento $\text{♩} = 58$

mp

fast?— Look how the snow - y moun - tains Heaven's sun doth gent - ly

mp

fast?— Look how the snow - y moun - tains Heaven's sun doth gent - ly

mp

fast?— Look how the snow - y moun - tains Heaven's sun doth gent - ly

mp

fast?— Look how the snow - y moun - tains Heaven's sun doth gent - ly

p waste! — *p* But my sun's heaven - ly
p waste! — *p* But my sun's heaven - ly eyes
p waste! — But my sun's heaven - ly eyes
p waste! — But my sun's heaven - ly eyes View not your weep -

mf eyes View not your weep - ing, That now lies sleep - ing
mp — View not your weep - ing, That now lies sleep - ing
mp View not your weep - ing, That now lies sleep - ing
mf - ing, View not your weep - ing, That now lies sleep - ing

pp Soft - ly, — *p* now soft - ly, soft - ly lies —
pp Soft - ly, now soft - ly, now soft - ly, soft - ly
pp Soft - ly, — now soft - ly lies soft - ly lies —
pp Soft - ly, — soft - ly lies, soft - ly —

sleep - ing. Sleep is a re - con -
 lies sleep - ing. Sleep is a re - con -
 sleep - ing. Sleep is a re - con -
 lies sleep - ing. Sleep is a re - con -

Detailed description: This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. Dynamics include *ppp* and *pp*. The key signature has one sharp (F#) and the time signature is 4/4.

- cil - ing, - A rest that peace be - gets; - Doth not the sun rise
 - cil - ing, - A rest that peace be - gets; - Doth not the sun rise
 - cil - ing, A rest that peace be - gets; - Doth not the sun rise
 - cil - ing, - A rest that peace be - gets; - Doth not the sun rise

Detailed description: This system contains five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. Dynamics include *p* and *pp*. The key signature has one sharp (F#) and the time signature is 4/4.

smil - ing When fair at even he sets? - Rest you then,
 smil - ing When fair at even he sets? - Rest you then,
 smil - ing When fair at even he sets? - Rest you then,
 smil - ing When fair at even he sets? - Rest you then,

Detailed description: This system contains five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. Dynamics include *p*. The key signature has one sharp (F#) and the time signature is 4/4.

rest, sad eyes! Melt not in weep - ing, While she lies

rest, sad eyes! Melt not in weep - ing, While she lies

rest, sad eyes! Melt not in weep - ing, While she lies

rest, sad eyes! Melt not in weep - ing, While she lies

sleep - ing, Soft - ly, now soft - ly,

sleep - ing, Soft - ly, now soft - ly lies, soft - ly,

sleep - ing, Soft - ly, now soft - ly lies,

sleep - ing, Soft - ly, now soft - ly lies,

sleep - ing, Soft - ly, now soft - ly lies,

soft - ly lies - sleep - ing.

soft - ly lies - sleep - ing.

soft - ly lies - sleep - ing.

sleep - ing, - lies sleep - ing.

PHYLLIDA AND CORYDON

CHORAL SUITE FOR S.A.T.B.

BY

E. J. MOERAN

No. 8. PASTORAL— Corydon, arise

Anonymous (16th century)

London: NOVELLO & COMPANY, Limited

Allegro moderato ♩ = 170

SOPRANO *mf*
Cor - y - don, a - rise, my Cor - y - don, Ti - tan - shin - eth clear. _____

ALTO _____

TENOR _____ *pp* =
Who

BASS _____

PIANO (for rehearsal only)
mf _____ *pp* =

_____ *mp* _____ *p* _____
is it that call - eth Cor - y - don, Who is it that I hear? _____

_____ *mp* _____ *p* _____

mp
Phyl-li-da, — thy true love call - eth thee, A - rise then, a -

mp
La la la la la la la la la la la la la la la la

mp
La la la

- rise then; A - rise and keep thy flock — with me. —

la — la la la la la la la — la la

mf
Phyl - li - da,

la — la la la la — la la la la la la

mp
la la la la la la la la la la la la

mp my true love, is — it she? I come then, I

La la la la la la la — la la la la la

(mp)
(mf)
(mp)

la — la la la la la la la la la la la la la la la la la

come then, I come and keep — my flock — with thee.

la la la la la la la.

mf sempre

mp la la la la la la la la la la la la la la la la la

p Here are cher-ries ripe for my

pp (lips closed)

pp (lips closed)

Cor-y-don, Eat them — for my sake. — (*p*) (lips closed)

la la la la la la la la la la la la la la

mp Here's — my oat-en

la la la la la la la la la la la la la la la la la la

pipe, my love-ly one, Sport for thee to make. —

p *mp sempre* *p sempre*

Here are threads, my true love,

la la la la la la la la la la la la la la la la la

ppp *p* *ppp* *pp* *p*

ppp *ppp* *pp* *p*

fine — as silk, To knit thee, to knit thee A pair of

la la la la la la la la la la la la la la la la

La la la la — la la la

p

stock-ings white as milk.

la la la la la. Ah

Here are reeds, my true love, fine and

la la la. Ah

mp *p*

La la la la la la la la la la la la la la la

neat, To make thee, to make thee A bon-net to with-

La la la la la la la la la

mf I will ga-ther flowers, my Cor-y-don, I will ga-ther

la. *mf* I will ga-ther flowers, my Cor-y-don, I will ga-ther

- stand the heat. *mf* I will ga-ther pears, my love-ly one,

la *mf* I will ga-ther pears, my love-ly one,

flowers, my Cor-y - don, I will ga - ther flowers, —
 flowers, my Cor-y - don, I will ga - ther flowers, —
 I will ga - ther pears, my love - ly one, I will ga - ther
 I will ga - ther pears, my love - ly one, I will ga - ther

— To — set in thy cap. I will buy my true love gar - ters
 — To set in thy cap. I will buy my true — love gar - ters
 pears, my lovely one, To put in thy lap.
 pears, my lovely one, To put in thy lap.

mf
 gay, For Sun - days, for Sun - days, To wear — a - bout his legs so
mf
 gay, — For Sun - days, for Sun - days, To wear a - bout his legs so
mf
 For Sun - days, for Sun - days, To wear — a - bout his legs so
mf
 For Sun - days, for Sun - days, To wear a - bout his legs so

tall. *mf* Ah *f* For Sun-days, for *mf*

tall. *mf* Ah *f* For Sun-days, for *mf*

tall. I will buy my true love yel - low say, For Sun-days, for *mf*

tall. Ah For Sun-days, for *mf*

Sun-days, To wear a - bout her mid - dle small.

Sun-days, To wear a - bout her mid - dle small.

Sun-days, To wear a - bout her mid - dle small. *f* La

Sun-days, To wear a - bout her mid - dle small. La la la la la la la

f *mp*

La la la la la la la la la la la la la *mp*

La la la la la la la la la la la la la *mp*

la la la la la la la la la la la la la *mp*

la la la la la la la la la la la la la *mp*

la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la

la la la la la la la la la la la. *mp* Yon-der oomes my mo - ther,

la la la la la la la la la la la la la *p mp p*

la lu la la la la la la la la la la la la *p mp p*

la la la la la la la la la la la la la *p mp p*

f Cor-y - don, *mf* Whi - ther shall I fly? *mp*

la la la la la la la la la *mf mp p mf* la

la la la la la la la la la la la. *mp p mf* Un - der yon-der beech, my

la la la la la la la. *f mf* Un - der yon-der beech, *mp* my

mp Say to her thy true love was not

la la la la la la la la la. *mp* Thy true love was not

lovely one, *p* While she pass-eth by. *p*

lovely one, *mp* While she pass-eth by. *mp sempre p*

here: Re - mem - ber, re - mem - ber, To - mor - row is an - o - ther

here: Re - mem - ber, re - mem - ber, To - mor - row is — an - o - ther

mp Re - mem - ber, re - mem - ber, To - mor - row is an - o - ther

mp Re - mem - ber, re - mem - ber, To - mor - row is an - o - ther

day. — Doubt me not, — my true love do not fear: Fare - well then, fare -

day. — Doubt me not, — my true love do — not fear: Fare - well then, fare -

day. — Doubt me not, — my true love do — not fear: Fare - well then, fare -

day. — Doubt me not, — my true love do not fear: Fare - well then, fare -

rall. *poco allargando*

- well then, fare - well then, Heaven keep our loves al - way. —

- well then, fare - well, Heaven keep our loves al - way. —

rall. *poco allargando*

- well then, fare - well, Heaven keep our loves al - way. —

- well then, fare - well, Heaven keep our loves al - way. —

rall. *poco allargando*

PHYLLIDA AND CORYDON

CHORAL SUITE FOR S.A.T.B.

BY

E. J. MOERAN

Nº 9. MADRIGAL — To meadows

ROBERT HERRICK (1591-1674)

London: NOVELLO & COMPANY, Limited

Andante ma poco rubato ♩ = circa 56

SOPRANO
 Ye have been fresh and green, Ye

ALTO
 Ye have been fresh and green, Ye have been

TENOR
 Ye have been fresh and green, Ye have been filled with flowers;

BASS
 Ye have been fresh and green, Ye have been filled with

PIANO
 (For rehearsal only)

have been filled with flowers; And ye the

filled with flowers; And ye the

And ye the walks have

flowers; And ye the walks have been

P
 walks have been Where maids have spent their hours...
 walks have been Where maids have spent their hours...
 been Where maids have spent their hours...
 Where maids have spent their hours...

mf *P*
 Ye have be-held how they With wick-er arks did come To kiss and bear a -
 Ye have be-held how they With wick-er arks did come To kiss and
 Ye have be-held how they With wick-er arks did come To kiss...
 Ye have be-held how they With wick-er arks did come To kiss

mp *P*
 - way, and bear a-way The rich-er cows-lips home.
 bear a-way The rich-er cows-lips home.
 and bear a-way The rich-er cows-lips home.
 and bear a-way The rich-er cows-lips home.

Animato ♩ = 88

pp You've heard them sweet - ly sing, *p* And seen them in a round, *mf* Each

pp You've heard them sweet - ly sing, *p* And seen them in a round, *mf* Each

pp You've heard them sweet - ly sing, *p* And seen them in a round, *mf* Each

pp You've heard them sweet - ly sing, *p* And seen them in a round, *mf* Each

Animato ♩ = 88

p vir - gin, like a spring, With hon - ey-suck - les crowned,

p vir - gin, like a spring, With hon - ey-suck - les crowned, With hon - ey-suck - les

vir - gin, like a spring, With

vir - gin, like a spring,

mp With hon - ey-suck - les crowned, *mf* With hon - ey-suck - les

crowned, *mf* With hon - ey-suck - les

hon - ey-suck - les crowned, *mp* With hon - ey-suck - les crowned, *mf* With

mp With hon - ey-suck - les crowned, *mf* With

f crowned, With hon - ey - suck - les crowned, *rall.* *mf* With hon - ey - *mp*

crowned, With hon - ey - suck - les crowned, *mf* With hon - ey - *mp*

hon - ey - suck - les crowned, *rall.* With hon - ey - suck - les crowned, With *mp*

hon - ey - suck - les crowned, *mf* With hon - ey - suck - les crowned, With *mp*

f *mf* *mp*

p - suck - les crowned. But now we see none here

- suck - les crowned. But now we see none here

p hon - ey - suck - les crowned. But now we see none here Whose sil - very

hon - ey - suck - les crowned. But now we see none here Whose

p

Tempo I

mp Whose sil - very feet did tread, And with dis -

Whose sil - very feet did tread, *mp* And with dis - hev - elled

feet did tread, *mp* And with dis - hev - elled hair

sil - very feet did tread, *mp* And with dis - hev - elled hair

mp

p -hev - elled hair *mf* A - dorned *p* this smooth - er mead.

hair *p* A - dorned *mf* this smooth - er mead.

mp A - dorned *mf* this smooth - er mead.

p A - dorned *mf* this smooth - er mead. *p* Like un - thrifts,

pp Like un - thrifts, — hav - ing spent your stock, and need - y grown,

pp Like un - thrifts, — hav - ing spent your stock, and need - y grown, *pp* You're

Like un - thrifts, hav - ing spent your stock, *pp* and need - y

— hav - ing spent your stock, and need - y

pp You're left here, *mf* *f* you're left here *mf* to la -

left here, *p* *mp* you're left here, *mp* *mf* you're left here *f* to la - ment Your

grown, *pp* *p* You're left here, *p* *pp* you're left here, *mf* *f* you're left here *mf* to la -

grown, *pp* *p* You're left here, *p* *pp* you're left here, *mf* *f* you're left here *mf* to la -

cresc.

mp *p* *pp*
- ment Your poor es - tates a - lone, a - lone, a -
mp *p* *pp*
poor es - tates a - lone, a - lone, a -
mp *p* *pp*
- ment Your poor es - tates a - lone, a - lone, a -
mp *p* *pp*
- ment Your poor es - tates a - lone, a - lone, a -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "- ment Your poor es - tates a - lone, a - lone, a -". The piano accompaniment features a steady bass line and a more active treble line with some grace notes.

p *ppp* *p* *ppp*
- lone, a - lone, a - lone.
p *ppp* *p* *mp* *ppp*
lone, a - lone, a - lone.
p *ppp* *pp* *mp* *ppp*
lone, a - lone, a - lone, a - lone.
p *ppp* *pp* *mp* *ppp*
lone, a - lone, a - lone.

The second system continues the vocal and piano parts. The lyrics are: "- lone, a - lone, a - lone.", "lone, a - lone, a - lone.", "lone, a - lone, a - lone, a - lone.", and "lone, a - lone, a - lone.". The piano accompaniment continues with similar textures, including some dynamic markings like *pp* and *mp*.

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