

for Brian Kay and the Cheltenham Bach Choir  
in celebration of the 75th birthday of George Shearing

# BIRTHDAY MADRIGALS

JOHN RUTTER

## 1. It was a lover and his lass

Words by  
Shakespeare

Nonchalant (♩ = 112)

The musical score is arranged for Soprano, Alto, Tenor, Baritone, Bass, Piano, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Nonchalant' with a quarter note equal to 112 beats per minute. The Soprano part is a whole rest. The Alto, Tenor, and Baritone parts begin with an 'OPTIONAL INTRODUCTION' marked *mp*. The Bass part begins with *mp*. The Piano part begins with *mf* and then *mp*. The Double Bass part begins with 'pizz.' and *mf*, then *mp*. The lyrics are: 'Doo doo\_ doo doo doo\_ doo\_ ba doo ba da' for Alto, Tenor, and Baritone; 'Doo doo\_ doo doo\_ doo\_ doo\_ doo\_' for Bass; and 'Doo ba doo ba doo ba doo ba doo\_ doo\_' for Bass. The Piano part has a crescendo from *mf* to *mp*. The Double Bass part has a crescendo from *mf* to *mp*. There are triplets in the Alto, Tenor, Baritone, Bass, and Piano parts.

\*See note on previous page.

N.B.  $\text{♩} = \text{♩} \text{ } \overset{3}{\text{♩}}$  always.

This movement is also available separately, without the double bass part shown (Oxford Choral Songs X255). A few minor alterations have been made in the present edition.

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## 2. Draw on, sweet night

Words possibly by  
John Wilbye (1609)

**Un poco lento, tempo rubato** ( $\text{♩} = c. 72$ )

**SOPRANO** *pp espress. sempre* *poco cresc.* *p poco cresc.*  
Draw on, sweet night, draw on, sweet night, draw on, sweet night, best

**ALTO** *pp espress. sempre* *poco cresc.* *p poco cresc.*  
Draw on, sweet night, draw on, sweet night, draw on, sweet night, — best

**TENOR** *pp espress. sempre* *poco cresc.* *p poco cresc.*  
Draw on, sweet night, draw on, sweet night, draw on, sweet night, best

**BASS** *pp espress. sempre* *poco cresc.* *p poco cresc.*  
Draw on, — draw on, sweet night, best

**\*Keyboard reduction** *pp espress. sempre* *p poco cresc.*

**Un poco lento, tempo rubato** ( $\text{♩} = c. 72$ )

7 *mp* *mf* *dim.* *mp dim.*  
friend un - to those cares That do a - rise — from pain - ful, pain - ful me - lan - cho - ly. —

*mp* *mf* *dim.* *mp dim.*  
friend — to cares That do a - rise from pain - ful, pain - ful me - lan -

*mp* *mf* *dim.* *mp dim.*  
friend — to cares That do a - rise from pain - ful, pain - ful me - lan -

*mp* *mf* *dim.* *mp dim.*  
friend — to cares — That do a - rise — from pain - ful me - lan -

\*for rehearsal only

### 3. Come live with me

Words by Marlowe and  
(attributed to) Raleigh

Lively (♩ = 76)

SOPRANO  
ALTO

TENOR  
BASS

TENORS and  
1st BASSES  
*unis. mf brightly*

Piano  
*mf*

Double  
bass  
*mf*

1. Come live with me and be my love, And

Lively (♩ = 76)

we will all the plea-sures prove That val - leys, groves, and hills and fields, Woods or steep - y

SOPRANOS  
and ALTOS  
*unis. mp*

**A**

If all the world and love were young, And truth in ev - 'ry shep-herd's tongue, These

moun-tains yields.

**A**

*mp*

*mp*

# 4. My true love hath my heart

Words by  
Sir Philip Sidney

Andante dolce e senza rigore (♩ = 56)

SOPRANO *p* My true love hath my heart, and I have

ALTO *p legato*  
*Hum*

TENOR *p legato*  
*Hum*

BASS *p legato*  
*Hum*

\*Keyboard reduction *p legato*

9 *poco cresc.* *mp*

his, — By just ex - change one — for the o - ther giv - en: — I hold his dear, and

*mp*

*mp*

*mp*

*mp*

\*for rehearsal only

## 5. When daisies pied

Words by Shakespeare (vv.1, 2)  
and Peele (v.3)

Jazz waltz ( $\text{♩} = 60$ )

SOPRANO

ALTO *mf light and rhythmic*  
Fa la la la la la la la la, fa la la la la la la la la

TENOR *mf light and rhythmic*  
Fa la la la la la la la la, fa la la la la la la la la

BARITONE *mf light and rhythmic*  
Fa la la la la la la la la, fa la la la la la la la la

BASS *mf light and rhythmic*  
Fa la la la la la la la, fa la la la la la la la la

Jazz waltz ( $\text{♩} = 60$ )

Piano *mf light and rhythmic*

Double bass *pizz. mf*

Note: It is suggested that the first four bars of the double-bass part be played over as an introduction to this movement.

= approximately throughout, i.e. lightly swung.