

HOW MERRILY WE LIVE

for 3-part mixed voices, a cappella*

MICHAEL EAST
Arranged by RUSSELL ROBINSON

Lightly, in two ($\text{d} = \text{ca. 72-76}$)

PART I

PART II

PART III

PIANO

Lightly, in two ($\text{d} = \text{ca. 72-76}$)

mf (for rehearsal only)

4

live that shep - herds be. How mer - ri - ly we live

that shep - herds be. How mer - ri - ly we live

live that shep - herds be. How mer - ri - ly we

*Also available for S.S.A. voices, a cappella, Level Three (21052).

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7

(9)

that shep - herds be, that shep - herds be. Roun-de - lays still we
that shep - herds be, that shep - herds be. Roun-de -

live that shep - herds, shep - herds be.

10

p

sing, roun-de - lays still we sing. Still we

lays still we sing, roun-de - lays, roun-de - lays still we sing, roun-de - lays still we

p

Roun-de - lays still we sing, roun-de - lays we

p

13

Three staves of musical notation for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. Measure 13: Soprano: sing with mer - ry glee. Alto: Roun-de-lays still we sing with mer - ry glee. Tenor/Bass: (piano part) rit. (on D.C. only). Measure 14: Soprano: sing with mer - ry glee. Alto: Roun-de-lays still we sing with mer - ry glee. Tenor/Bass: (piano part) rit. (on D.C. only). Measure 15: Soprano: sing with mer - ry glee. Alto: Still we sing with mer - ry glee. Tenor/Bass: (piano part) rit. (on D.C. only). Measure 16: Soprano: (piano part) rit. (on D.C. only). Alto: (piano part) rit. (on D.C. only). Tenor/Bass: (piano part) rit. (on D.C. only). The score concludes with a large red diagonal watermark reading "Preview Only" and "Requires Purchase".

17

Three staves of musical notation for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. Measure 17: Soprano: On ____ the pleas - ant downs where - as our flocks we see, Alto: On ____ the pleas - ant downs where - as our flocks ____ we see, Tenor/Bass: On ____ the pleas - ant downs where - as our flocks we see, (piano part) Measure 18: Soprano: (piano part) Alto: (piano part) Tenor/Bass: (piano part) Measure 19: Soprano: (piano part) Alto: (piano part) Tenor/Bass: (piano part) Measure 20: Soprano: (piano part) Alto: (piano part) Tenor/Bass: (piano part) The score concludes with a large red diagonal watermark reading "Preview Only" and "Requires Purchase".

20

mp

on — the pleas-ant down-s where-as our flocks we see. We feel —

mp

on — the pleas-ant down-s where-as our flocks we see. We feel

mp

on — the pleas-ant down-s where-as our flocks we see. We feel

24

— no cares, we fear not for - tune's frowns. We feel —

mp

no cares, we fear not for - tune's frowns. We feel

mp

no cares, we fear not for - tune's frowns. We feel

28

Musical score for page 6, measures 28-30. The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The key signature is one flat, and the time signature is common time. Measure 28 starts with a whole rest followed by eighth notes. The lyrics are: "no cares; we fear not for - tune's frowns. We have no". Measure 29 continues with eighth notes. The lyrics are: "no cares; we fear not for - tune's frowns.". Measure 30 continues with eighth notes. The lyrics are: "no cares; fear not for - tune's frowns. We have no". Measure 31 begins with a whole rest followed by eighth notes. The lyrics are: "en - vy, we have no en - vy which sweet mirth con - founds, which". The music then continues with eighth notes.

31

Musical score for page 6, measures 31-33. The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The key signature is one flat, and the time signature is common time. Measure 31 continues with eighth notes. The lyrics are: "en - vy, we have no en - vy which sweet mirth con - founds, which". Measure 32 continues with eighth notes. The lyrics are: "We have no en - vy which sweet mirth con - founds, which". Measure 33 continues with eighth notes. The lyrics are: "en - vy which sweet mirth _____. The music then continues with eighth notes.

34

(37)

sweet mirth con - founds, sweet mirth con - founds. _____

sweet mirth con - founds, sweet mirth con - founds. We have no

— con - founds, sweet mirth con - founds. We have no

38

We have no

f

en - vy which sweet mirth, sweet mirth con - founds. We have no

en - vy which sweet mirth, sweet mirth con - founds, _____

f

41

D. C. al Fine (opt.)

en - vy which sweet mirth con - founds, con - founds.

D. C. al Fine (opt.)

en - vy which sweet mirth con - founds.

D. C. al Fine (opt.)

— which sweet mirth con - founds.

D. C. al Fine (opt.)

*no rit. if taking D. C.

PERFORMANCE NOTES

Michael East (or sometimes spelled Easte), 1580-1648, was an English Renaissance composer of anthems, madrigals and instrumental music. *How Merrily We Live* was written in his Second Set of Madrigals in 1606. Originally written for three treble voices, this arrangement is for three part mixed voices. Careful attention has been given to the treatment of Part III which keeps it in a range of F below middle C to D above. Regardless of the development of the voice (changed, unchanged or changing), all boys should be able to sing this beautiful line comfortably. Often the text will connote a different meter; this is natural in Renaissance music. Always let the text determine the accents in Renaissance music, not the meter. There is an optional D.C. al fine.

For further study in warm-ups, vocal production, and rehearsal techniques in this style, see the madrigal section of:

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