

PERFORMANCE NOTE

Thomas Morley (1557-1602) wrote this popular Renaissance piece in 1595 as part of a collection of choral pieces for five voices. The Renaissance period is generally regarded as lasting from 1450-1600. Morley was an organist and composer in London, and a contemporary of the poet Michael Drayton, who is attributed with writing the words for this madrigal.

This arrangement for T.T.B.B. men's chorus has maintained much of the original counterpoint, and the beauty of this timeless piece of music has been preserved. Utilize vertical vowels so that the choral sound remains free and supported. It may help to sing the entire song on "doo" or "loo" to bring in the corners of the mouth. (For further ideas regarding vowel production, see *The Complete Choral Warm-Up Book* by Russell Robinson and Jay Althouse.) In addition, sing every "la" as if it were echo-like and let the entrances of every "fa la la" be heard for clarity of the counterpoint. Try to give every "fa" a bit of stress and every "la" a bit less.

As with all Renaissance music, the lines should be sung as the text dictates, without a predominant metered pulse. Although the music should be performed sensitively and with excitement, extreme dynamics should be avoided. Enjoy!

SING WE AND CHANT IT

for T.T.B.B. voices, a cappella*

Words by MICHAEL DRAYTON (1563-1631)

Music by THOMAS MORLEY (1557-1602)

Arranged by RUSSELL ROBINSON

Allegro in three (♩ = ca. 152-160)

f-p

TENOR I
Sing we and chant it while love doth grant it.

f-p mel.

TENOR II
Sing we and chant it while love doth grant it.

f-p

BARITONE
Sing we and chant it while love doth grant it.

f-p

BASS
Sing we and chant it while love doth grant it.

Allegro in three (♩ = ca. 152-160)

f-p

PIANO
(for rehearsal only)

5

Fa la la la la la la la la. fa la la la.

Fa la la la la, fa la la la.

Fa la la la la la, fa — la la la la.

Fa la la la la la la la, fa la la la.

* Also available for S.A.T.B. (19262), 3-part mixed (5809), and S.S.A. (19263).

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9 *mf mel.*

Not long youth last - eth and old age hast - eth;

mf

Not long youth last - eth and old age hast - eth;

mf

Not long youth last - eth and old age hast - eth;

mf

Not long youth last - eth and old age hast eth;

13 *mp*

now is best lei - sure to take our pleas - ure.

mp

now is best lei - sure to take our pleas - ure.

mp

now is best lei - sure to take our pleas - ure.

mp

now is best lei - sure to take our pleas - ure.

17 *mf*

Fa la la la la la la la

mf

Fa la la la la

mf

Fa la la la la la la,

mf

Fa la la la la la la, fa la

mf

20

la la la la la fa la la la.

la fa la la la la.

fa la la la, fa la la la.

la la la la, fa la la la.

24

f-p

All things in - vite us, now to de - light us.

f-p mel.

All things in - vite us, now to de - light us.

f-p

All things in - vite us, now to de - light us.

f-p

All things in - vite us, now to de - light us.

f-p

28

Fa la la la la la la la la la.

Fa la la la la, fa la la la.

Fa la la la la la, fa — la la la la.

Fa la la la la la la la, fa la la la.

32

mf mel.

Hence care be pack - ing, no mirth be lack - ing;

mf

Hence care be pack - ing, no mirth be lack - ing;

mf

Hence care be pack - ing, no mirth be lack - ing;

mf

Hence care be pack - ing, no mirth be lack - ing;

mf

36

mp

let spare no treas - ure to live in pleas - ure.

mp

let spare no treas - ure to live in pleas - ure.

mp

let spare no treas - ure to live in pleas - ure.

mp

let spare no treas - ure to live in pleas - ure.

mp

40 *mf*

Fa la la la la la la la

mf

Fa la la la la

mf

Fa la la la la la la,

mf

Fa la la la la la la, fa la

mf

43 *rit. (2nd time only)*

la la la la la, fa la la la.

rit. (2nd time only)

la, fa la la la la.

rit. (2nd time only)

fa la la la, fa la la la.

rit. (2nd time only)

la la la la, fa la la la.

rit. (2nd time only)