

Miri it is

Anonymous, 13th Century

upper drone

Melody

lower drone

Mi - ri it is whi - le su - mer i - last with fugh - e - les song.

7

Oc nu ne - cheth win - des blast and wed - er strong.

can jump to optional ending after final repeat

13

Ei, ei! What this nicht is long, And ich with wel mi - chel wrong

21

So - regh and murne and fast.

25

optional ending

So - regh and murne and fast. So - regh and murne and fast

*Merry it is while summer lasts, with bird's song,
but now draws near winter's blast and harsh weather.
Alas! Alas! How long this night is!
And I, most unjustly, sorrow and mourn and fast.*

R Swiggum 2004

CD: The Dufay Collective: *Miri it is* Chandos 9396

Suggested Performance order:

- 1) all on melody
 - 2) melody and lower drone
 - 3) melody, lower and upper drone
- Drone use same text as melody.

Sumer is icumen in

Rota

c. 1250

Staff I and II: Musical notation for the first two measures of the Rota. The key signature has two sharps (F# and C#) and the time signature is 6/8. The melody consists of eighth and quarter notes.

Su - mer is i - cu - men in, Llu - de sing cuc - cu,
 Soo - mrr is ih - koo - m'n in loo - duh sing coo - koo

Staff III and IV: Musical notation for the next two measures. The melody continues with eighth and quarter notes.

Grow - eth sed and blow - eth med and springth the wu - de nu.
 Grau - eth sed ahnt blau - eth med ahnt shpringth the woo - duh noo

Staff 5: Musical notation for the fifth measure. The melody continues with eighth and quarter notes.

Sing cuc - cu! A-we ble-teth af-ter lomb, llouth af-ter cal-ve cu,
 Sing coo - koo! Au-wuh bleh-tuth ahf-trr lohmb, loath ahf-trr cal-vuh koo,

Staff 9: Musical notation for the ninth measure. The melody continues with eighth and quarter notes.

Bul - loc ster - teth, buc - ke ver - teth, mu - rie sing cuc - cu.
 Bull - luck shtare - tuth boo - kuh fare - tuth moor - yeh sing coo - koo

Staff 13: Musical notation for the thirteenth measure. The melody continues with eighth and quarter notes.

Cuc - cu, cuc-cu, wel sing-es thu cuc-cu, ne swik thu na-ver nu.
 Coo - koo coo-koo well sing-es thoo coo-koo neh swick thoo nah-vrr noo.

Staff 17: Musical notation for the seventeenth measure, marked 'Pes'. The melody continues with eighth and quarter notes.

Sing cuc - cu, nu Sing cuc - cu,

Staff 21: Musical notation for the twenty-first measure, marked 'Pes'. The melody continues with eighth and quarter notes.

Sing cuc - cu, Sing cuc - cu, nu

Anima Mea

Michael Praetorius (1571-1621)

arr. Vierendeels/Swiggum

Andante $\text{♩} = 60$

Soprano
Alto/Tenor
Bass

A - ni - ma me - a, a - ni - ma me - - - a, quid tris - tis es,

S
A/T
B

a, quid tris - tis es, spe - ra, spe - ra, spe - ra in Do - mi - num, in Do - mi - num, spe - ra, spe - ra, spe - ra in Do - mi - num, in Do - mi - num, ip - se fe - ret aux -

S
A/T
B

num, ip - se fe - ret aux - i - li - um, ip - se fe - ret aux - i - li - um, ip - se fe - ret aux - i - li - um, ip - se fe - ret aux - i - li - um,

S
A/T
B

i - li - um, ip - se fe - ret aux - i - li - um. i - li - um. A - ni - ma A - ni - ma me - a. i - li - um, A - - ni - ma me - a, me - - - a.

Anima mea, quid tristis es, spera in Dominum, ipse feret auxilium.
 My soul, which art so downcast: hope in the Lord, he will surely bring help.

Tourdion

From *Neuf Bases Danses*, Anonymous
Attaignant, 1530

Soprano
Quand je bois du vin clai - ret, a - mi, tout tour - ne, tour - ne, tour - ne, tour - ne,

Alto
Le bon vin nous a ren - du gais,

Tenor
Bu - - - vons bien, là bu - - - vons donc, à

Bass
Bu - - - vons bien, bu - vons, mes a - mis, trin -

5

S
aus - si dé - sor - mais je bois An - jou ou Ar - bois.

A
chan - - - tons, ou - bli - ons nos pei - nes, chan - - - tons.

T
ce fla - con fai - sons la guer - re.

B
quons, bu - vons, vi - dons nos ver - res.

10

S
Chan - tons et bu - vons, à ce fla - con fai - sons la - guer - re,

A
En man - geant d'un gras jam - bon, à

T
En man - geant d'un gras jam - bon, à

B
En man - geant d'un gras jam - bon, à

15

S
chan - tons et bu - vons, mes a - mis, bu - vons done!

A
ce fla - con fai - sons la guer - re.

T
ce fla - con fai - sons la guer - re.

B
ce fla - con fai - sons la guer - re.

Translation

Soprano: When I drink claret, friend, everything spins, spins, spins around; also when I drink (wines from) Anjou or Arbois. Let's sing and drink, my friends, and make war on this flagon.

Alto: Good wine has cheered us up. Let's sing and forget our troubles. While we're eating this juicy ham, let's attack this flagon.

Tenor: Let's drink up; drink then and attack the flagon. While we're eating this juicy ham, let's attack this flagon.

Bass: Drink up, my friends, let's see the bottom of the glass. While we're eating this juicy ham, let's attack this flagon.

Of all the instruments

a catch

Henry Purcell

Of all, all the in - stru - ments, all, all, all the in - stru - ments that
Mark, mark, mark, mark how the strings, how the strings their or - der
But a - bove all, all all all all all, this still a -

4
are, none none none none none none
4
keep, with a whet whet whet whet whet whet
4
bounds, with a zin - gle zin - gle zin - gle zin - gle

5
none none none none none with the Vi - ol - can com - pare.
5
whet whet whet whet whet whet whet and a sweep, sweep, sweep.
5
zin - gle zin - gle zin - gle zin - gle zing, and a zit, zan, zounds.

The Purcell Catch

Watchmen's Song

Henry Purcell (1659-1695)
ed. Jenks and Swiggum

1 At the close of the Ev' - ning the Watch - es were set, the —
2 But now yon - der Stars ap - pear in the sky, And
3 "We shall soon be re - liev'd then eat, drink, and laugh, then —

3 Guards went the Round, and the Ta - ta - ta - too. Ta - ta - ta - too,
ta - ra - ra - ra, Ra - ra - ra - ra Ra - ra - ra - ra Ra - ra - ra - ra Ra - ra - ra - ra,
eat, and drink, and laugh, —

6 Ta - ta - ta - too, Ta - ta - ta - too, Ta - ta - ta - too, Ta - ta - ta - ta - ta -
and
Ra - ra - ra - ra is sound - ed on High,
eat, — drink, and laugh. Here, here's to you, and to you, and to you. — Let us

10 too — was beat. The Ta - ta - ta - Ta - ta - ta too — was beat.
Ta - ra - ra - ra, Ra - ra - ra - ra, ra - ra - ra - ra - ra is sound - ed on High.
eat, — let us drink, let us laugh, then let us sleep till 'tis day."

Lacrimoso son io, K 555

Wolfgang Amadeus Mozart (1756-1791)

Adagio

La - cri - mo - so son i - o, la - cri -

La - cri -

The first system of the musical score consists of four staves. The top staff is the vocal line, written in 4/4 time with a treble clef. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. A slur covers a sixteenth-note run: G4-A4-B4-C5-D5-E5-F5-G5. This is followed by a quarter note G5 with a sharp sign, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics 'La - cri - mo - so son i - o, la - cri -' are written below the notes. The second staff is a piano accompaniment line, mostly containing whole rests, with a half note G4 and a quarter note A4 at the end. The lyrics 'La - cri -' are written below it. The third and fourth staves are also piano accompaniment lines, containing whole rests.

mo - so, la - cri - mo - so son i - o; per - du - to,

mo - so son i - o, la - cri - mo

La - cri - mo

The second system of the musical score also consists of four staves. The top staff is the vocal line, starting with a measure number '6'. It begins with a half note G4, a quarter note A4, and a half note B4. A slur covers a sixteenth-note run: G4-A4-B4-C5-D5-E5-F5-G5. This is followed by a quarter note G5 with a sharp sign, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics 'mo - so, la - cri - mo - so son i - o; per - du - to,' are written below. The second staff is a piano accompaniment line, starting with a measure number '6'. It begins with a half note G4, a quarter note A4, and a half note B4. A slur covers a sixteenth-note run: G4-A4-B4-C5-D5-E5-F5-G5. This is followed by a quarter note G5 with a sharp sign, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics 'mo - so son i - o, la - cri - mo' are written below. The third staff is a piano accompaniment line, starting with a measure number '6'. It begins with a half note G4, a quarter note A4, and a half note B4. A slur covers a sixteenth-note run: G4-A4-B4-C5-D5-E5-F5-G5. This is followed by a quarter note G5 with a sharp sign, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics 'La - cri - mo' are written below. The fourth staff is a piano accompaniment line, containing whole rests.

11

per - du - toho l'i - dol mi - o. La - cri - mo

so, la - cri - mo - so son i - o; per - du - to, per - du - toho

so son i - o, la - cri - mo so, la - cri -

La - cri - mo

16

so son i - o. La - cri - mo so son i -

l'i - dol mi - o. La - cri - mo so son i -

mo - so son i - o; per - du - to, per - du - toho l'i - dol mi -

so son i - o, la - cri - mo so, la - cri - mo - so son i -

21 o, la - cri - mo so, la - cri - mo - so son i o;

21 o. La - cri - mo so son i o, la - cri -

21 o. La - cri - mo so son i o. La - cri -

21 o; per - du - to, per - du - to ho l'i - dol mi - o. La -

26 per - du - to, per - du - to ho l'i - dol mi - o.

26 mo so, la - cri - mo - so son i o.

26 mo so son i o.

26 cri - mo so son i o.

Lacrimoso son io
 Perduto, perduto ho l'idol mio.

*Tearful am I
 I have lost, lost my idol.*

Welcome, Every Guest

Knoxville Harmony

Compiled by John B. Jackson

Madisonville, Tennessee: A.W. Elder, 1838

The musical score is written on a single treble clef staff in 4/4 time with a key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes, with some phrases marked with slurs. The lyrics are printed below the staff, with measure numbers 5, 9, and 13 indicated at the start of their respective lines.

Wel - come, wel - come, ev' - ry guest, Wel - come to our mu - sic feast:*

Mu - sic is our on - ly cheer, Fills both soul and rav - ish'd ear.

Sa - cred Nine, teach us the mode, Sweet - est notes to be ex - plored,

Soft - ly swell the trem - bling air, To com - plete our con - cert fair.