

Sweet was the Song

v. 1,2 15th Century and
v. 3 W. Ballet (17th Century)

Chris Humphrey

gently $\text{♩} = 72$

Musical score for three voices: Soprano, Alto, and Harp. The score consists of two staves. The top staff includes Soprano and Alto voices, both in treble clef and 3/2 time. The bottom staff includes Harp, with its upper half in treble clef and lower half in bass clef, also in 3/2 time. The harp part features a melodic line with dynamic markings "legato" and "p". The score begins with a rest followed by a series of eighth-note chords.

Continuation of the musical score for Soprano (S), Alto (A), and Harp (Hp.). The score is divided into measures, indicated by vertical bar lines. Measure 4 starts with a rest for the Soprano and Alto, followed by a measure of 3/2 time. The Harp begins its melodic line in measure 4, featuring sustained notes and eighth-note chords. Measures 5 and 6 show the continuation of the melodic line for all three voices.

Sweet was the Song

2
7

S

A

7

Hp.

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

10

S

A

10

Hp.

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

Sweet was the Song

3

13

S

A

Hp.

p This en - dris night I saw a

13

Soprano (S) and Alto (A) sing eighth-note chords. Bassoon (Hp.) provides harmonic support with sustained notes and eighth-note patterns. Measure 13 ends with a fermata over the bassoon's note.

mp

16

S

A

Hp.

sight, _____ A star as bright as _____ day; _____ And

16

Soprano (S) and Alto (A) sing melodic lines with eighth-note patterns. Bassoon (Hp.) provides harmonic support with sustained notes and eighth-note patterns. Measure 16 ends with a fermata over the bassoon's note.

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4
19

Soprano (S) and Alto (A) parts are shown. The Soprano part begins with a dotted half note followed by eighth notes. The Alto part has a sustained note. The lyrics are: "e'er a - mong a maid - en sung, lul - lay la lul - la - by, lul -".

Horn (Hp.) part starts at measure 19, playing eighth-note patterns.

22

Soprano (S) part begins with a dotted half note followed by a rest, then changes to a 3/2 time signature. The lyrics are: "lay."

Alto (A) part begins with a rest, then changes to a 3/2 time signature. The dynamic is **p**. The lyrics are: "Lul-la, lul - la, lul - la lul - la - by, lul - la, lul - la, lul - la, lul - la -".

Horn (Hp.) part starts at measure 22, playing eighth-note patterns.

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5

28

Soprano (S) vocal line:

mp This love - ly mai - den sat and sung, _____ And

Alto (A) vocal line:

by. *mp* This love - ly maid - en sat and

Horn (H.) instrumental line:

28

Sweet was the Song

6

31

Soprano (S) vocal line:

to her child __ did __ say: _____ 'My son, my brother, fa - ther,

Alto (A) vocal line:

sung, _____ And to her child __ did __ say, _____ 'My

Horn (Hp.) continuo line:

34

Soprano (S) vocal line:

dear, _____ why __ li - est thou in hay?' Lul - la, lul -

Alto (A) vocal line:

son, my brother, fa - ther, li - est thou in hay?' Lul - la, lul -

Horn (Hp.) continuo line:

Soprano (S) part:

37

Soprano (S) part:

37

Horn (H.) part:

Soprano (S) and Alto (A) parts are shown in treble clef, 3/2 time signature, and B-flat key signature. The bassoon (Horn) part is shown in bass clef, 3/2 time signature, and B-flat key signature.

Soprano (S) Part:

40
 Soprano (S) and Alto (A) parts are shown in treble clef, 3/2 time signature, and B-flat key signature. The bassoon (Horn) part is shown in bass clef, 3/2 time signature, and B-flat key signature.

Alto (A) Part:

40
 Soprano (S) and Alto (A) parts are shown in treble clef, 3/2 time signature, and B-flat key signature. The bassoon (Horn) part is shown in bass clef, 3/2 time signature, and B-flat key signature.

Sweet was the Song

8

43

S was the song the Vir - gin sang _____ when she to Beth'lem Ju - dah

A

Hp. *p*

This section contains three staves. The top staff is for the Soprano (S), the middle for the Alto (A), and the bottom for the Bassoon (Hp.). The key signature is B-flat major (two flats). Measure 43 starts with eighth-note chords from both voices, followed by a sustained note from the soprano. Measure 44 begins with eighth-note chords, followed by sustained notes from both voices. Measure 45 continues with eighth-note chords, followed by sustained notes from both voices.

46

S came _____ And was de - liv - ered of a son That bless - ed

A

Hp. *p*

This section contains three staves. The top staff is for the Soprano (S), the middle for the Alto (A), and the bottom for the Bassoon (Hp.). The key signature is B-flat major (two flats). Measure 46 starts with sustained notes from both voices, followed by eighth-note chords. Measure 47 begins with eighth-note chords, followed by sustained notes from both voices. Measure 48 continues with eighth-note chords, followed by sustained notes from both voices.

49

S Je - sus hath to name.

A ***pp*** Lul - la, lul - la - by.

Hp.

52

S

A Lul - la, lul - la - by.

Hp.

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10

55

S

A

Lul - la, lul - la - by.

55

Hp.

This section contains two staves. The top staff is for the Soprano (S), starting with a note and three rests. The bottom staff is for the Alto (A), starting with a note followed by six eighth notes and a rest. The lyrics 'Lul - la, lul - la - by.' are written below the A staff. The bassoon (Hp.) staff begins with a note, followed by six eighth notes, a rest, and then a series of eighth-note patterns. Measure numbers 55 and 56 are indicated above the staves.

59

S

A

59

Hp.

This section contains two staves. The top staff is for the Soprano (S), starting with a note and three rests. The bottom staff is for the Alto (A), starting with a note and three rests. The bassoon (Hp.) staff begins with a note, followed by six eighth notes, a rest, and then a series of eighth-note patterns. Measure numbers 59 and 60 are indicated above the staves.

62

S

A

Hp.

3

3

3

rit.

ppp

8