

To the Kent Singers
and its conductor,
Marguerite Mullée

Four
by
Donne

for
Three- & Four-part Chorus
of
Mixed Voices *a cappella*

John Donne

Allen Brings

1. The Good-morrow
2. Song
3. Womans Constancy
4. The Sunne Rising

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1. The Good-morrow

♩ = ca. 52

Soprano *mp* *mf*

I won-der by my troth, what thou, and I Did, till we lov'd? were

Alto *mp* *mf*

I won-der by my troth, what thou, and I Did, till we lov'd? were

Tenor *mp* *mf*

I won-der by my troth, what thou, and I Did, till we

Bass *mp* *mf*

I won-der by my troth,

Piano for rehearsal only *mp* *mf*

poco f *mp*

we not wean'd till then? But suck'd on coun-trey pleas-sures, child - ish-ly? Or

poco f *mp*

we not wean'd till then? But suck'd on coun-trey pleas-sures, child-ish - ly?

poco f *mp*

lov'd? were we not wean'd till then? But suck'd on coun-trey pleas-ures, child - ish ly? -

mf *mp*

were we not wean'd till then? But suck'd on coun-trey pleas-sures, child-ish - ly?

poco f *mp*

snort - ed we in the seav - en sleep - ers den? T'was so; But this, all

Or snort - ed we in the sleep - ers den? T'was so; But this, but

Or snort - ed we in the sleep - ers den? But this, —

Or snort - ed we in the sleep - ers den? But this, —

pleas-ures fan - cies bee. If ev - er an - y beau-ty I did see, Which

this, all pleas-ures fan - cies bee. If ev - er an - y beau-ty I did

— all pleas-ures fan - cies bee. If ev - er an - y beau-ty I did

— all pleas-ures fan - cies bee. Which

mp *dim.*
I de - sir'd, and got, t'was but a dreame, a dreame of
poco p *dim.*
see, Which I de - sir'd, and got, t'was but a dreame, a dreame of
poco p *dim.*
see, Which I de - sir'd, — and got, a dreame, — a dreame, a dreame, —
poco p *p* <
I de - sir'd, which I de-sir'd and got, a dreame of thee,

più p *p*
thee. And now good mor-row to our wak - ing
più p < *p* *p*
thee, a dreame of thee. And now good mor-row to our
più p < *p* *dim.* < *più p* *p*
a dreame of thee. And now good mor-row to our
più p
a dreame of thee.

soules, Which watch not one an - oth - er out of feare; For

wak - ing soules, Which watch not one an - oth - er out of feare; For

wak - ing soules, Which watch not one an - oth - er out of feare; For

Which watch not one an - oth - er out of feare; For

love, all love of oth - er sights con - troules, And makes one lit - tle roome, an

love, all love of oth - er sights con - troules, And makes one lit - tle roome, an

love, all love of oth - er sights con - troules, And makes one lit - tle roome, an

love, all love con - troules, And makes one lit - tle roome, an

mp *cresc.*

ev' - ry where. Let sea - dis-cov' - rers to new worlds have gone, Let

mp *cresc.*

ev' - ry where. Let sea - dis - cov' - rers to new worlds have gone, Let

mp *cresc.*

ev' - ry where. Let sea - dis - cov' - rers to new worlds have gone,

mp *cresc.*

ev' - ry where. Let sea - dis - cov' - rers to new worlds have gone,

f *dim.* *mp*

Maps to oth-er, worlds on worlds have showne, _____

f *dim.* *mp*

Maps to oth - er, worlds on worlds _____ have showne, _____ Let us pos - sesse one world, —

< f *dim.* *mp* (*mp*)

Let Maps to oth - er, worlds on worlds have showne, have showne, Let us pos -

< f *dim.* *mp* (*mp*)

Let Maps to oth - er, worlds have showne, have showne, Let

mp Let us pos - sesse one world, *p* each hath one, and
poco p each hath one, *p* each hath one, and
p sesse one world, *dim.* each hath one, and is one, *dim.*
us pos-sesse one world, *p* each hath one, and is one, *dim.*

dim. *poco rit.* *pp* a tempo *più p* is one. My face is thine eye, thine in mine ap -
dim. *pp* *più p* is one. My face is thine eye, thine in
pp and is one.
pp and is one. *pp* *più p*

peares, And true plaine hearts doe in the fac - es rest, *poco p*

mine ap - peares, And true plaine hearts doe in the fac - es rest, *pp* *più p*

My face is thine eye, thine in mine ap - *pp* *più p*

My face is thine eye, thine

più p *cresc.*
Where can we finde two

più p *cresc.*
Where can we finde two

peares, And true plaine hearts doe in the fac - es rest, *più p* Where can we

in mine ap - peares, And true plaine hearts doe in the fac - es rest, *più p* Where

bet - ter hem - i - speares With - out sharpe North, with - out de -

bet - ter hem - i - speares With - out sharpe North, with - out de -

cresc. *mp* *poco p*

finde two bet - ter hem - i - speares With - out sharpe North, with -

cresc. *mp* *poco dim.* *poco p*

can we finde two bet - ter hem - i - speares With - out sharpe North, with -

clin - ing West? What ev - er dyes, was not mixt e - qual

clin - ing West? What ev - er dyes, was not mixt e - qual

mp *mf* *mf* *dim.*

with - out de - clin - ing West? What ev - er dyes, was not mixt

out de - clin - ing West? What ev - er dyes, was not mixt

mf *poco f* *dim.*

ly; If our two loves be one, or, thou and I Love so a -

ly; If our two loves be one, or, thou and I Love so a -

8 e - qual-ly; If our two loves be one, *poco p*

e - qual - ly; If our two loves be one, *poco p*

mp *mf* *mp* *mf*

like, that none doe slack-en, none can die.

like, that none doe slack-en, none can die.

or, thou and I Love so a - like, that none doe slacken, none can die.

or, thou and I Love so a - like, that none doe slack-en, none can die.

poco p *mp* *poco p* *dim.* *p*

3'12"

2. Song

11

♩ = 112

legg. molto

Soprano *mf*
Goe, and catche a fall - ing starre, Tell,

Alto *mf*
Goe, and catche a fall - ing starre, _ Get _ with child a man - drake

Tenor

Piano for rehearsal only *mf*

me, where all past yeares are, _ Or who cleft the Div - els

roote, Tell me where all past yeares are, Or who _ cleft the Div - els

poco f

foot, *poco f*

Teach me to heare — Mer - maides sing - ing,

mf

foot, *mf*

Teach me, — Or to

Teach me to heare — Mer - maides sing - ing, Or to

poco f

mf

And finde What winde Serves to ad - vance an hon - est minde.

mp

keep off en - vies sting - ing, And finde What winde Serves to ad - vance an hon - est

mp

keep off en - vies sting - ing, And finde What — winde Serves to ad - vance an hon - est

mf

If thou beest borne to strange sights, Things in - vis - i - ble to
 minde. If thou beest borne to strange — sights, Things in - vis - i - ble to
 minde. If thou beest borne to strange sights, — Things in - vis - i - ble to

see, Ride ten thou - sand daies and nights, Till age snow white haies on
 see, Ride ten thou - sand daies and nights, Till age
 see, Ride ten thou - sand daies and nights, Till age

thee, Thou, — when thou re - torn'st, wilt tell mee All strange

snow white haire on thee, Thou, when thou re - torn'st, wilt tell mee All strange

snow white haire on thee, Thou, when thou re - torn'st, wilt tell mee All strange

mf *poco f* *mf* *mp*

won-ders that be - fell thee, And swear No where Lives a wo - man true, and

won-ders that be - fell thee, And swear No where Lives a wo - man true, and

won-ders that be - fell thee, And swear No where Lives a wo - man true, and

poco f *mf* *mf* *mf*

faire. If thou findest one, let mee

faire. If thou findest one, if thou findest one, let mee

faire. If thou findest one, let mee

mp *mp* *mf*

This system contains measures 1 through 6. It features three vocal staves and a piano accompaniment. The first vocal staff has lyrics 'faire. If thou findest one, let mee' with a mezzo-piano (*mp*) dynamic. The second vocal staff has lyrics 'faire. If thou findest one, if thou findest one, let mee' with a mezzo-piano (*mp*) dynamic. The third vocal staff has lyrics 'faire. If thou findest one, let mee' with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a mezzo-piano (*mp*) section in measures 1-3 and a mezzo-forte (*mf*) section in measures 4-6.

know, Yet doe not, I would not goe, Though at

know, let mee know, Yet doe not, I would not goe, Though at

know, Such a Pil-grim-age were sweet; Yet doe not, Though at

mp *mf*

This system contains measures 7 through 12. It features three vocal staves and a piano accompaniment. The first vocal staff has lyrics 'know, Yet doe not, I would not goe, Though at' with a mezzo-forte (*mf*) dynamic. The second vocal staff has lyrics 'know, let mee know, Yet doe not, I would not goe, Though at' with a mezzo-forte (*mf*) dynamic. The third vocal staff has lyrics 'know, Such a Pil-grim-age were sweet; Yet doe not, Though at' with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a mezzo-piano (*mp*) section in measures 7-9 and a mezzo-forte (*mf*) section in measures 10-12. The time signature changes from 4/4 to 3/4 in measure 10 and back to 4/4 in measure 11.

next doore wee might meet, Though shee were true, when you met her, And

next doore wee might meet, Though shee were true — when you met — her, And

next doore wee might meet, Though shee were true when you met her, And

last, till you write your let - ter, Yet shee, yet shee Will bee

last, till you write your let - ter, Yet shee Will bee

last, till you write your let ter, Yet shee Will bee

mp dim. *p* *dim.*

False, _____ Will bee False, ere I come, to two,

mp dim. *p*

False, ere I come, Will bee _____ False, ere I come,

mp dim. *p*

False, ere I come, _____ Will bee _____ False, ere I come, to

mp dim. *p* *dim. poco a poco*

più p

or three. _____

dim. *pp*

to two, _____ or three, to two, or three. _____

dim. *pp*

two, or three, to two, _____ or three. _____

pp

3. Womans Constancy

♩ = 46

Alto *p* Now, *p* now thou hast lov'd me

Tenor *poco p* Now thou hast lov'd me one whole day, *poco p* To

Bass *poco p* Now thou hast lov'd me one whole day, *mp* To mor - row, to mor-row when —

Piano *poco p*

For rehearsal only

one whole day, *mf dim.* now thou hast lov'd me one —

mor - row when thou leav'st, *mp* what wilt thou say? *mf* Wilt

— thou leav'st, what wilt thou say? *mf dim.* Wilt thou then An - te -

p

— whole day,

mp *dim.* *poco p*

thou then An - te - date some new made vow? Or say that now We are not just those

poco p *p*

date some new — made vow? Or say that now We are not just those

poco p

poco p *mp*

Or, that oathes made in rev - er - en - tiall

mp

per - sons, which we were? Or, that oathes — made in rev - er - en - tiall

mp

per - sons, which we were? Or, that oathes made in rev - er - en - tiall

mp

mf feare Of Love, and his wrath, an - y may for - sweare? Or, as
mf feare Of Love, and his wrath, - an - y may for - sweare? Or, as
mf feare Of Love, and his wrath, his wrath, an - y may for - sweare? Or, as

Piano accompaniment with *mf* and *poco f* markings. The key signature changes from 3/4 to 2/4 in measure 3.

true deaths, true mar - yag - es un - tie, So lov - ers con - tracts,
 true deaths, true mar - yag - es un - tie, So lov - ers con - tracts,
 true deaths, true mar - yag - es un - tie, So

Piano accompaniment. The key signature changes from 2/4 to 3/4 in measure 5.

im - ag - es of those, Binde but till sleep, deaths im - age,
 — im - ag - es of those, Binde — but till sleep, deaths im - age,
 lov - ers con - tracts, — im - ag - es of those, Binde — but till

them un - loose? Or, your owne end to
 them un - loose, — them un - loose? Or, — your owne end to Jus - ti -
 sleep, deaths im - age, them un - loose? — Or,

dim. *più p* *poco p* *più p* *poco p* *più p* *dim.* *più p* *poco p*

Jus - ti - fie, For hav - ing pur-pos'd change, and false - hood; you Can
 fie, For hav - ing pur-pos'd change, and false - hood; you Can
 your owne end to Jus - ti - fie, For hav - ing pur-pos'd change, and

Dynamics: *mp*, *poco p*

have no way but false - hood to be true? Vaine
 have no way but false - hood to be true? Vaine
 false - hood; you Can have no way but false - hood to be

Dynamics: *mp*, *mf*

poco f *mp* *mf* *poco f*

lun - a - tique, a - gainst these scapes I could Dis - pute, and con - quer, if I

poco f *mp* *mf* *poco f*

lun - a - tique, a - gainst these scapes I could Dis - pute, and con - quer, if I

poco f *(mf)* *(mf)* *poco f*

true? Vaine lun - a - tique, a - gainst these scapes I could Dis - pute, and con - quer, if I

mp *p*

would,

p *mp*

would_ Which I ab - staine, which I ab - staine, which I ab - staine to

mp *p* *poco p*

would, Which I, _____ which I ab - staine, which I ab - staine to doe, For

doe, For by to mor-row, for by to mor - row, _____ I

by to mor-row, for by to mor-row, I may thinke,

morendo

morendo

morendo

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics and two piano accompaniment staves. The vocal line begins with a fermata on a whole note 'doe,' followed by eighth-note phrases. The piano accompaniment consists of a treble and bass staff. The bass staff has a melodic line with slurs and accents, while the treble staff provides harmonic support with chords and moving lines. The word 'morendo' is written above the piano staves in the second and third measures.

may thinke, I may thinke, I may thinke so too, _____ I may thinke so _____ too.

I may thinke so, I may _____ thinke so, I may thinke so _____ too.

pp

pp

pp

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics 'may thinke, I may thinke, I may thinke so too, _____ I may thinke so _____ too.' The piano accompaniment continues with similar melodic and harmonic patterns. The word 'pp' (pianissimo) is written above the piano staves in the sixth, seventh, and eighth measures. The system concludes with a double bar line.

4. The Sunne Rising

25

♩ = 152

mf lively & dance-like

Soprano
 Bus - ie old foole, un - ru - - ly Sunne, Why

Alto
mf lively & dance-like
 Bus - ie old foole, un - ru - - ly Sunne, Why dost thou

Tenor
mf lively & dance-like
 Bus - ie old foole, un - ru - - ly Sunne, Why dost thou

Bass
mf lively & dance-like
 Bus - ie old foole, un - ru - - ly Sunne, Why

Piano
mf lively & dance-like
 For rehearsal only

dost thou thus, Through win - dows, and through cur - taines call on

thus, Through win - dows, and through cur - taines, cur - taines call on

thus, Through win - dows, and through cur - - - taines call on

dost thou thus, Through win - dows, and through cur - taines call on

us? Must to thy mo - tions lov - ers sea-sons run? Saw-cy pe-dan-tique

us? Must to thy mo - tions lov - ers sea-sons run? Saw-cy pe-dan-tique

us? Must to thy mo - tions lov - ers sea-sons run? Saw-cy pe-dan-tique

us? Must to thy mo - tions lov - ers sea-sons run? Saw-cy pe-dan-tique

wretch, goe chide Late schoole boyes, and sowre prentic - es, Goe tell Court-

wretch, goe chide Late schoole boyes, and sowre prentic - es, Goe tell Court -

wretch, goe chide Late schoole boyes, and sowre prentic - es, Goe tell Court-

wretch, goe chide Late schoole boyes, and sowre prentic - es, Goe tell Court-

poco f

hunts - men, that the King will ride, Call coun-trey ants to har - vest of - fic - es;

poco f

hunts-men, that the King will ride, Call coun-trey ants to har - vest of - fic - es;

poco f

hunts-men, that the King — will ride, — Call coun-trey ants to har - vest of - fic - es;

poco f

hunts-men, that the King will ride, Call coun-trey ants to har - vest of - fic - es;

mf *cresc.*

Love, all a - like, no sea-son knowes, nor clyme, Nor houres, — dayes, —

mf *cresc.*

Love, all a - like, no sea-son knowes, — nor clyme, *cresc.* Nor houres, — dayes,

mf *cresc.*

Love, all a - like, no sea-son knowes, — Nor houres, — dayes, — moneths, —

mf *cresc.*

Love, all a - like, no sea-son knowes, — nor clyme, — Nor dayes, — moneths, —

rall. A little more sustained ♩ = 138

f *mp*

moneths, which are the rags of time. Thy beames, so rev-er-end, and strong Why

f *poco p* *mp*

moneths, which are the rags of time. Thy beames, so rev-er-end, and strong Why

f *mp*

which are the rags of time. Thy beames, so rev-er-end, and strong Why

f *poco p* *mp*

which are the rags of time. Thy beames, so rev-er-end, and strong Why

mf

shouldst thou thinke? I could e - clipse and cloud them with a

mf

shouldst thou thinke? and cloud them with a

mf

shouldst thou thinke? I could e - clipse and cloud them with a

mf

shouldst thou thinke? and cloud them with a

mp winke, But that I would not lose her sight so long: *poco p* If her eyes have not blind - ed

mp winke, But that I would not lose her sight: *poco p* If her eyes have not blind - ed

mp winke, But that I would not lose her sight so long: *poco p*

mp winke, But that I would not lose her sight: If her eyes have not

mp winke, But that I would not lose her sight: *poco p*

mp winke, But that I would not lose her sight: *poco p*

mp thine, Looke, and to mor - row late, tell mee,

mp thine, Looke, and to mor - row late, tell mee, Wheth - er both the' In - di - a's of

poco p Looke, and to mor - row tell mee, Wheth - er both the' In - di - a's of

poco p blind - ed thine, Wheth - er both the' In - di -

mp thine, Looke, and to mor - row late, tell mee, Wheth - er both the' In - di - a's of

mp thine, Looke, and to mor - row late, tell mee, Wheth - er both the' In - di - a's of

Be where thou leftst them, or lie here with mee. Aske
 spice and Myne Be where thou leftst them, or lie here with mee. Aske
 spice and Myne Be where thou leftst them, or lie here with mee.
 a's of spice and Myne Be where thou leftst them, or lie with mee.

mp *mf* *mf* *mf* *mp* *mf*

for those Kings whom thou saw'st yes - ter - day, And thou shalt heare, All
 for those Kings whom thou saw'st yes - ter - day, And thou shalt heare, All
 Aske for those Kings whom thou saw'st yes - ter-day, And thou shalt
 Aske for those Kings whom thou saw'st yes-ter - day, And thou shalt

mp *mp* *mf* *mp* *mf* *mp* *mp*

here in one bed lay. She' is all States, and all Prin - ces, —

here in one bed lay. She' — is — all States, —

heare, All here in one bed lay. She' — is all States, and all

heare, All here in one bed lay. She' is all States, — and all

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "here in one bed lay. She' is all States, and all Prin - ces, —". The piano part provides harmonic support with chords and moving lines.

poco f I, — No - thing else is. *mf* Prin - ces doe but

poco f I, — No - - thing, else — is.

mf Prin - ces, *poco f* I, — No - thing else — is. *mf* Prin - ces doe but

mf Prin - ces, *poco f* I, — No - thing else is. — Prin - ces doe but

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings: *poco f* (poco fortissimo) and *mf* (mezzo-forte). The lyrics are: "I, — No - thing else is. Prin - ces doe but". The piano accompaniment continues with harmonic support, including some arpeggiated figures.

play us; *mf* All wealth — al - chi-mie. Thou

mf com-par'd to this, All hon-or's mim - ique; All wealth — al - chi-mie.

play — us; hon - or's mim - - ique;

play — us; *mf* All hon-or's mim - ique;

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "play us; All wealth — al - chi-mie. Thou". The piano accompaniment provides harmonic support. The system concludes with the lyrics "com-par'd to this, All hon-or's mim - ique; All wealth — al - chi-mie." and "play — us; hon - or's mim - - ique;".

poco f sunne art halfe as hap - py'as wee, In that the world's con - tract - ed thus; Thine

poco f Thou — sunne art halfe as hap - py'as wee, In that the world's con-tract-ed thus; Thine

mf Thou sunne art halfe as hap - py'as wee, In that the world's con-tract-ed thus; Thine

poco f Thou — sunne art halfe as hap - py'as wee; Thine

The second system of the musical score continues the vocal and piano parts. The vocal parts enter with the lyrics "sunne art halfe as hap - py'as wee, In that the world's con - tract - ed thus; Thine". The piano accompaniment provides harmonic support. The system concludes with the lyrics "Thou — sunne art halfe as hap - py'as wee; Thine".

age asks ease, and since thy du - ties bee To warme the world, that's done in warm - ing

age asks ease, and since thy du - ties bee To warme, that's done in warm - ing

age asks ease, that's done in warm - ing

age asks ease, and since thy du - ties bee To warme,

us. Shine here to us, shine here to us, and thou art

us. Shine here to us, shine here to us, and thou art

us. Shine here to us, and thou art eve-ry where;

Shine here to us, shine here to us, and thou art eve - ry where;

eve-ry where; This bed thy cen-ter is, these walls, thy spheare, this
 eve-ry where; This bed thy cen-ter is, these walls, thy spheare, this
 This bed thy cen-ter is, this bed thy cen-ter is, these walls, thy spheare,
 This bed thy cen-ter is, this bed thy cen-ter is, these walls, thy spheare,

bed, thy spheare, this bed, thy spheare. bed, thy spheare.
 bed, thy spheare, this bed, this bed, thy spheare.
 this bed, thy spheare, this bed, this bed, this bed, thy spheare.
 this bed, thy spheare, this bed, this bed, this bed, thy spheare.