

Getting around

Four Rounds

on

Old English Verses

for

Four- & Five-part Chorus

with optional piano accompaniment

Allen Brings

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Robert Herrick

Round One

Allen Brings

♩ = 112

1. Borne I was to meet with Age, — And to walke Life's pil - grim - age.
2. How - so - ev - er, cares, a - due; — Ile have nought to say to you:

1. Much I know of Time is spent, — Tell I can't, what's Res - i - dent. 47"
2. But Ile spend my com - ming houres, — Drink - ing wine, and crown'd with flowers.

Robert Herrick

Round One

Allen Brings

♩ = 112

poco rit.

Sopranos

Altos

Tenors

Basses

Piano

mf

poco rit.

a tempo

S
Borne I was to meet with Age, — And to walke Life's pil - grim-age.

A
Borne I was to meet with Age, —

T

B

Piano

The first system of the musical score consists of four measures. The Soprano (S) part begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The Alto (A) part has a whole rest in the first measure, followed by a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The Tenor (T) and Bass (B) parts have whole rests throughout the four measures. The piano accompaniment features a treble and bass staff. The treble staff has a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The bass staff has a half note G3, a quarter note A3, a half note B3, a quarter note G3, a half note F#3, a quarter note E3, and a half note D3. The tempo is marked 'a tempo'.

S
Much I know of Time is spent, — Tell I can't, what's Res - i - dent.

A
And to walke Life's pil - grim - age. Much I know of Time is spent, —

T
Borne I was to meet with Age, — And to walke Life's pil - grim - age.

B
Borne I was to meet with Age, —

Piano

The second system of the musical score consists of four measures. The Soprano (S) part begins with a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The Alto (A) part begins with a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The Tenor (T) part begins with a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The Bass (B) part begins with a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The piano accompaniment continues with the same melody as the first system. The tempo is marked 'a tempo'.

S
How-so - ev - er, cares, a - due; — Ile have nought to say to you:

A
Tell I can't, what's Res-i - dent. How - so - ev - er, cares, a - due; —

T
Much I know of Time is spent, — Tell I can't, what's Res - i - dent.

B
And to walke Life's pil - grim-age. Much I know of Time is spent, —

Piano

S
But Ile spend my com-ming houres, — Drink - ing wine, and crown'd with flowers.

A
Ile have nought to say to you: But Ile spend my com - ming houres, —

T
How - so - ev - er, cares, a - due; — Ile have nought to say to you:

B
Tell I can't, what's Res-i - dent. How - so - ev - er, cares, a - due; —

Piano

S

A

T

B

Piano

Drink-ing wine, and crown'd with flowers.

But Ile spend my com - ming houres, Drink-ing wine, and crown'd with flowers.

Ile have nought to say to you: But Ile Spend my com - ming houres,

rit.

S

A

T

B

Piano

Drink-ing wine, and crown'd with flowers.

rit.

58"

Anonymous

Round Two

Allen Brings

♩ = 120

O would I were where I would be! There would I be where I am not: For
 where I am would I not be, And where I would be I can not. 22"

Anonymous

Round Two

Allen Brings

♩ = 104

Sopranos
 Altos
 Tenors
 Basses
 Piano

The score is for a four-part vocal harmony (Sopranos, Altos, Tenors, Basses) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The tempo is marked as 104 beats per minute. The piano part begins with a mezzo-forte (mf) dynamic. The vocal parts enter with a whole note rest, followed by a half note rest, and then a quarter note rest, before the final chord.

S would I were where I would be! There would I be where I am not: For where I am would

A O would I were where

T O would I were where I would be! There would I be where

B

Piano

S I not be, And where I would be I can not. O would I were where

A I would be! There would I be where I am not: For where I am would

T I am not: For where I am would I not be, And where I would be

B O would I were where I would be! There would I be where

Piano

S
I would be! There would I be where I am not: For where I am would

A
I not be, And where I would be I can not. O would I were where

T
I can not. O would I were where I would be! There would I be where

B
I am not: For where I am would I not be, And where I would be

Piano



S
I not be, And where I would be I can not.

A
I would be! There would I be where I am not: For where I am would

T
I am not: For where I am would I not be, And where I would be

B
I can not. O would I were where I would be! There would I be where

Piano



S

A

T

B

Piano

I not be, And where I would be I can not.

I can not.

I am not: For where I am would I not be, And where I would be

poco rit.

S

A

T

B

Piano

I can not.

poco rit.

Thomas Lodge

♩ = 76

Round Three

Allen Brings

§

§

1. My Phil - lis hath the morn - ing sun At first to look up - on her; And
2. My Phil - lis hath prime - feath - er'd flow'rs, That smile when she treads on them; And
3. But Phil - lis hath too hard a heart, A - las that she should have it! It

§

1. Phil - lis hath morn - wak - ing birds Her ris - ings still to hon - our. 1'31"
2. Phil - lis hath a gal - lant flock, That leaps since she doth own them.
3. yields no mer - cy to de - sert, Nor grace to those that crave it.

Thomas Lodge

♩ = 76

Round Three

Allen Brings

rit.

rit. My

Sopranos

Altos

Tenors

Basses

Piano

mp

a tempo

S

A

T

B

Phil - lis hath the morn - ing sun At first to look up - on her; And

Piano

a tempo

S

A

T

B

Phil - lis hath the morn - ing sun At first to look up - on her; And

Piano

first to look up - on her; And Phil - lis hath morn - wak - ing birds Her

Phil - lis hath morn - wak - ing birds Her ris - ings still to hon - our. My

S first to look up - on her; And Phil - lis hath morn - wak - ing birds Her

A Phil - lis hath morn - wak - ing birds Her ris - ings still to hon - our. My

T ris - ings still to hon - our. My Phil - lis hath prime-feath - er'd flow'rs, That

B Phil - lis hath pr ime-feath - er'd flow'rs, That smile when she treads on them; And

Piano

S ris - ings still to hon - our. My Phil - lis hath prime-feath - er'd flow'rs, That

A Phil - lis hath prime-feath - er'd flow'rs, That smile when she treads on them; And

T smile when she treads on them; And Phil - lis hath a gal - lant flock, That

B Phil - lis hath a gal - lant flock, That leaps since she doth own them. But

Piano

S
smile when she treads on them; And Phil - lis hath a gal - lant flock, That

A
Phil - lis hath a gal - lant flock, That leaps since she doth own them. But

T
leaps since she doth own them. But Phil - lis hath too hard a heart, A -

B
Phil - lis hath too hard a heart, A - las that she should have it! It

Piano

S
leaps since she doth own them. But Phil - lis hath too hard a heart, A -

A
Phil - lis hath too hard a heart, A - las that she should have it! It

T
las that she should have it! It yields no mer - cy to de - sert, Nor

B
yields no mer - cy to de - sert, Nor grace to those that crave it.

Piano

S
las that she should have it! It yields no mer - cy to de - sert, Nor

A
yields no mer - cy to de - sert, Nor grace to those that crave it.

T
8 grace to those that crave it.

B

Piano

Detailed description: This block contains the first system of a musical score, measures 1 through 4. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with the lyrics 'las that she should have it!' and continues with 'It yields no mer - cy to de - sert, Nor'. The Alto part begins with 'yields no mer - cy to de - sert, Nor' and continues with 'grace to those that crave it.'. The Tenor and Bass parts are silent in this system. The Piano accompaniment is shown in the bottom system, featuring a melody in the right hand and a bass line in the left hand, both with long slurs spanning measures 1-4.

S
grace to those that crave it. _____

A

T

B

Piano

Detailed description: This block contains the second system of a musical score, measures 5 through 8. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part continues with the lyrics 'grace to those that crave it.' and has a long horizontal line indicating a continuation of the melody. The Alto, Tenor, and Bass parts are silent in this system. The Piano accompaniment is shown in the bottom system, continuing the melody and bass line from the first system, with a final measure in measure 8.

rit.

S

A

T

B

Piano

rit.

2'4"

William Shakespeare

Round Four

Allen Brings

♩ = 80

1. On a day — a — lack the day! — Love, whose month is ev — er May,
2. But, a — lack, my hand is sworn Ne'er to pluck thee from thy thorn:

1. Spied a blos — som pass — ing fair Play — ing in the wan — ton air:
2. Vow, a — lack, for youth un — meet; Youth so apt to pluck a sweet!

1. Through the vel — vet leaves the wind — All un — seen 'gan pass — age find;
2. Do not call it sin in me — That I am for — sworn for thee;

1. That the lov — er, sick to death, — Wish'd him-self the heav — en's breath.
2. Thou for whom e'en Jove would swear — Ju — no but a trol — lop were;

1. Air, quoth he, thy cheeks may blow; — Air, would I might tri — umph so!
2. And de — ny him — self for Jove, — Turn — ing mor — tal for thy love.

1'18"

16
William Shakespeare

Round Four

Allen Brings

$\text{♩} = 69$

Sopranos 1

Sopranos 2

Altos

Tenors

Basses

Piano

mf

S1
On a day—a - lack the day! — Love, whose month is ev - er May, Spied a blos-som

S2
On a day—a -

A

T

B

Piano

S1 pass-ing fair Play-ing in the wan-ton air: Through the vel-vet leaves the wind—

S2 lack the day! — Love, whose month is ev-er May, Spied a blos-som pass-ing fair

A — On a day—a-lack the day! —

T —

B —

Piano

S1 All un-seen 'gan pass-age find; That the lov-er, sick to death, — Wish'd him-self the

S2 Play-ing in the wan-ton air: Through the vel-vet leaves the wind— All un-seen 'gan

A Love, whose month is ev-er May, Spied a blos-som pass-ing fair Play-ing in the

T — On a day—a-lack the day! — Love, whose month is

B —

Piano

S1 heav-en's breath. Air, quoth he, thy cheeks may blow;_ Air. would I might tri - umph so!

S2 pass-age find; That the lov - er, sick to death,_ Wish'd him-self the heav-en's breath.

A wan-ton air: Through the vel - vet leaves the wind_ All un - seen 'gan pass-age find;

T ev - er May, Spied a blos - som pass - ing fair Play - ing in the wan-ton air:

B On a day—a - lack the day! — Love, whose month is ev - er May,

Piano

S1 But, a - lack, my hand is sworn Ne'er to pluck thee from thy thorn: Vow, a - lack, for

S2 Air, quoth he, thy cheeks may blow;_ Air, would I might tri - umph so! But, a - lack, my

A That the lov - er, sick to death,_ Wish'd him-self the heav-en's breath. Air, quoth he, thy

T Through the vel - vet leaves the wind_ All un - seen 'gan pass-age find; That the lov - er,

B Spied a blos - som pass - ing fair Play - ing in the wan-ton air: Through the vel - vet

Piano

S1 youth un - meet; Youth so apt to pluck a sweet! Do not call it sin in me —

S2 hand is sworn Ne'er to pluck thee from thy thorn: Vow, a - lack, for youth un - meet;

A cheeks may blow;— Air, would I might tri - umph so! But, a - lack, my hand is sworn

T sick to death,— Wish'd him-self the heav-en's breath. Air, quoth he, thy cheeks may blow;—

B leaves the wind— All un - seen 'gan pass-age find; That the lov - er, sick to death,—

Piano

S1 That I am for - sworn for thee; Thou for whom e'en Jove would swear— Ju - no but a

S2 Youth so apt to pluck a sweet! Do not call it sin in me — That I am for -

A Ne'er to pluck thee from thy thorn: Vow, a - lack, for youth un - meet; Youth so apt to

T Air, would I might tri - umph so! But, a - lack, my hand is sworn Ne'er to pluck thee

B Wish'd him-self the heav-en's breath. Air, quoth he, thy cheeks may blow;— Air, would I might

Piano

S1 trol - lop were; And de - ny him - self for Jove, — Turn - ing mor - tal for thy love.

S2 sworn for thee; Thou for whom e'en Jove would swear — Ju - no but a trol - lop were;

A pluck a sweet! Do not call it sin in me — That I am for - sworn for thee;

T from thy thorn: Vow, a - lack, for youth un - meet; Youth so apt to pluck a sweet!

B tri - umph so! But, a - lack, my hand is sworn Ne'er to pluck thee from thy thorn:

Piano

S1

S2 And de - ny him - self for Jove, — Turn - ing mor - tal for thy love.

A Thou for whom e'en Jove would swear — Ju - no but a trol - lop were; And de - ny him -

T Do not call it sin in me — That I am for - sworn for thee; Thou for whom e'en

B Vow, a - lack, for youth un - meet; Youth so apt to pluck a sweet! Do not call it

Piano

S1

S2

A

T

B

Piano

self for Jove, — Turn-ing mor-tal for thy love.

Jove would swear — Ju - no but a trol - lop were; And de-ny him - self for Jove, —

sin in me — That I am for - sworn for thee: Thou for whom e'en Jove would swear —

S1

S2

A

T

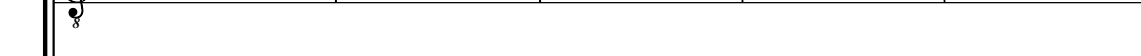
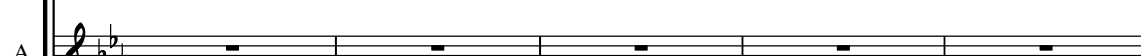
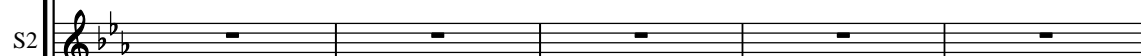
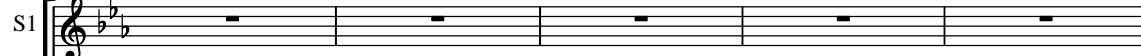
B

Piano

Turn-ing mor-tal for thy love.

Ju - no but a trol - lop were; And de-ny him - self for Jove, — Turn-ing mor-tal

22

*poco rit.**a tempo*

for thy love.
poco rit. *a tempo*

*rit.**rit.*

1'59"

Wilton, July 6, 1999

Ad maiorem gloriam Dei