



SONGBOOK

Booklet 2

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Work

Cantique de Jean Racine
Drink to me only
Three bells rounds
14 On The King's coming home
16 Christ Church bells in Oxford
17 Well rung Tom boy

Round on a wellknown text
Locus iste
Pastime with good company

This book belongs to:

Cantique de Jean Racine, Op. 11

Gabriel Fauré
(1845-1924)

SATB with organ or piano

1 *Andante* ($\text{♩} = 80$) *cantabile*

Piano or Organ

p *legato* *sim.*

5 *cresc.*

9 *f* *p*

13

pp *pp*

No - tre u - ni - que es - pé -
Ver - be é - gal au Très - Haut No - tre u - ni - que es - pé -

17

De la pai - si - ble

-ran - ce, Jour é - ter - nel de la ter - re et des

-ran - ce, Jour é - ter - nel de la ter - re et des

21

Nous rom - pons le si - len - ce, Di - vin Sau -

nuit, nous rom - pons le si - len - ce, Di - vin Sau -

cieux, nous rom - pons le si - len - ce, Di - vin Sau -

cieux, nous rom - pons le si - len - ce, Di - vin Sau -

25 *cresc.*

-veur jet - te sur nous les yeux, Di - vin Sau -

cresc.

-veur jet - te sur nous les yeux, Di - vin Sau -

cresc.

-veur jet - te sur nous les yeux, Di - vin Sau -

cresc.

-veur jet - te sur nous les yeux, Di - vin Sau -

crescendo

f

29 *diminuendo* *p*

-veur jet - te sur nous les yeux!

diminuendo *p*

-veur jet - te sur nous les yeux!

diminuendo *p*

-veur jet - te sur nous les yeux!

diminuendo *p*

-veur jet - te sur nous les yeux!

diminuendo *p*

il canto marcato

33

Musical score for measures 33-36. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal staves contain whole rests. The piano accompaniment features a complex melodic line in the right hand and a supporting bass line in the left hand, both with various articulations and dynamics.

37

dolce
Ré - pands sur

dolce
Ré - pands sur

dolce
Ré - pands sur

dolce
Ré - pands sur

pp

Musical score for measures 37-40. It consists of five staves: four vocal staves and one piano accompaniment staff. The vocal staves have lyrics "Ré - pands sur" and are marked "dolce". The piano accompaniment has a melodic line in the right hand and a bass line in the left hand, with a "pp" dynamic marking in the first measure.

41 *cresc.*

nous le feu de ta grâ - ce puis - san - te, que tout l'en -

nous le feu de ta grâ - ce puis - san - te, que tout l'en -

nous le feu de ta grâ - ce puis - san - te, que tout l'en -

nous le feu de ta grâ - ce puis - san - te, que tout l'en -

45 *f* *p subito*

-fer, que tout l'en - fer fuie au son de ta voix, Di - si - pe

-fer, que tout l'en - fer fuie au son de ta voix, Di - si - pe

-fer, que tout l'en - fer fuie au son de ta voix, Di - si - pe

-fer, que tout l'en - fer fuie au son de ta voix, Di - si - pe

49

le som - meil d'une â - me lan - guis - san - te,

le som - meil d'une â - me lan - guis - san - te, qui

le som - meil lan - guis - san - te, *mf* qui la con -

le som - meil lan - guis - san - te, qui la con -

53

qui la con - duit à l'ou - bli de tes lois, —

la con - duit à l'ou - bli de tes lois, — *f* qui

-duit — à l'ou - bli de tes lois, — *f* qui la con -

-duit à l'ou - bli de tes lois, *f* qui la con -

57 *f*

qui la con - duit à l'ou - bli de tes lois!

la con - duit à l'ou - bli de tes lois!

-duit — à l'ou - bli de tes lois!

-duit à l'ou - bli de tes lois! *p* Ô Christ, sois fa - vo -

dimin. *p*

61

à ce peu - ple fi - dè - le pour te bé -

-ra - ble à ce peu - ple fi - dè - le pour te bé -

65

p Re - çois les chants qu'il

p Re - çois les chants qu'il of - fre à ta

-nir main - te - nant ras - sem - blé, à ta

-nir main - te - nant ras - sem - blé, Re - çois les chants qu'il

69

cresc. of - fre à ta gloi - re im - mor - tel - le et *f* de - tes -

cresc. gloi - re im - mor - tel - le et *f* de - tes -

cresc. gloi - re im - mor - tel - le et *f* de - tes -

cresc. of - fre à ta gloi - re im - mor - tel - le et *f* de - tes -

73 *pp subito*

dons — qu'il re - tour - ne com - blé, Et de — tes —

pp subito

dons — qu'il re - tour - ne com - blé, Et de — tes —

pp subito

dons — qu'il re - tour - ne com - blé, Et de — tes —

pp subito

dons — qu'il re - tour - ne com - blé, Et de — tes —

77 *pp*

dons — qu'il re - tour - ne com - blé!

pp

dons — qu'il re - tour - ne com - blé!

pp

dons — qu'il re - tour - ne com - blé!

pp

dons — qu'il re - tour - ne com - blé!

81 *pp* Et de tes dons

pp Et de tes dons

pp Et de tes dons

pp Et de tes dons

Et de tes dons

sempre dolce

pp

85 *ppp* *poco rall.* qu'il re - tour - ne com - blé!

ppp qu'il re - tour - ne com - blé!

ppp qu'il re - tour - ne com - blé!

ppp qu'il re - tour - ne com - blé!

qu'il re - tour - ne com - blé!

poco rall.

ppp

To Celia
Drink to Me Only with Thine Eyes

Ben Jonson (1572–1637)

Traditional

Arr.: H. Elliot Button (1861–1925)

p

1. Drink to me on - ly with thine eyes, and I will pledge, will
 2. I sent thee late a ro - sy wreath, not so much hon - 'ring,

Melody

1. with

p

1. Drink to me on - ly with thine eyes, and I will pledge, will
 2. I sent thee late a ro - sy wreath, not so much hon - 'ring,

p

1. with

rall. *a tempo*

pledge with mine; or leave a kiss with-in the cup and I'll not ask, not
 hon - 'ring thee as giv-ing it a hope that there it could not, could not

mine; *p* for
 2. thee *pp* with - ered

pledge with mine; or leave a kiss with-in the cup and I'll not ask, not
 hon - 'ring thee as giv-ing it a hope that there it could not, could not

mine; *ppp* for
 2. thee with - ered

8 *mf*

ask for wine. The thirst that from the soul doth rise doth
with - ered be; but thou there-on didst on - ly breathe, and

wine.
be;

f

mf

8 ask for wine. The thirst that from the soul doth rise doth
with - ered be; but thou there-on didst on - ly breathe, and

wine.
be;

mf

11 *rall.* *a tempo* *pp*

ask a drink di - vine; but might I of Jove's
sent'st it back to me, since when it grows and

ask a drink di - vine; but might I of Jove's
sent'st it back to me, since when it grows and

p
pp

pp

14

nec - tar sip, I would not change for thine.
smells, I swear, not of it - self but thee!

nec - tar sip, I would not change for thine.
smells, I swear, not of it - self but thee!

by Dr. J. Blow On the Kings coming home

I. Ring, ring the Bells, and the Glas-ses pull a- way.

II. This a grand Pit-cher, pull a- way, pull a- way, tis a grand,

III. Our King we have a- gain, Ring the bells, Our

4 Ring, ring the Bells and the grand Pit- cher Day. Drink, let us drink, drink, King we have a- gain, now all your Pit- chers clat- ter,

6 Glas- ses pull a- way, pull a- way. He that leads we will drink, Let us drink to our po- wer. We'll have clat- ter, clat- ter clat- ter, clat- ter, clat- ter. And

8

set all the ves-sels in the
 full six-ty rounds
 may he, and may he like Gi-deon all,

10

House, all, all, all the ves-sels in the House on their heads.
 and out do, out do the To- wer.
 all, all, all, all his E- ne-mies scat-ter.

by Anon: Upon Christ Church Bells in Oxford

I. Hark, the bon-ny Christ Church Bells, One,
II. Hark, the first and se-cond Bell, that
III. Tin- gle, Tin- gle, Ting. goes the small bell at Nine. to

3 Two, Three, Four, Five, Six. They sound so woun- dy great, so
e- ve- ry day at Four and Ten, cries come, come, come, come
call the Bea- rers home. But the De'il a man will

6 wound' rous sweet, and they trou- ly, mer- ri- ly, mer- ri- ly.
come, come to Pray'rs. and the Ver- ger troops be- fore ye
leave his Can till he hears the migh- ty Tom.

by Anon: Well rung Tom boy

I. Well rung Tom boy, Well rung Tom.

II. Ding dong Cuc- koo well rung Tom. The

III. Owl and the Cuc- koo the Fool and the Song.

IV. well sung Cuc- koo, well rung Tom.

ROUND ON A WELL-KNOWN TEXT

E minor

1 and 2

All parts start on B, 8 bars apart

David Ellyard

1

The square, the square on the hy - po - te - nuse of a right - ang - led

7

2

tri - ang - le is e - qual to, is e - qual to the sum of the squares, the

13

3

sum of the squares on the two ad - ja - cent sides, fa la la, fa la la, fa la la,

19

fa la la, and hey, non-ny no! on the two ad - ja - cent sides.

24 *cresc.* *p* *mf* *p*

ir - re-pre hen - si-bi lis est, ir - re - pre - hen - si - bi-lis est. Lo - cus i - ste

ir - re-pre hen - si-bi lis est, ir - re - pre - hen - si - bi - lis est. Lo - cus i - ste

si-bi lis est, ir - re-pre hen - si-bi lis est, ir - re-pre hen - si - bi-lis est. Lo - cus i - ste

Lo - cus i - ste a

32 *mf* *f* *p*

a De-o fa - ctus est, lo - cus i - ste a De-o fa - ctus est, a De-o, De - o,

a De-o fa - ctus est, lo - cus i - ste a De-o fa - ctus est, a De-o, De - o

a De-o fa - ctus est, lo - cus i - ste *f* a De-o fa - ctus est, *p* a De-o, De - o

De - o fa - ctus est, lo - cus i - ste a De - o fa - ctus est, a De - o, De - o

40 *cresc.* *f* *pp*

De - - - - o, a De-o, De - o fa - ctus est.

De - - - - o, a De-o, De - o fa - ctus est.

De - - - - o, a De-o, De - o fa - ctus est.

De - - - - o, a De-o, De - o fa - ctus est.

Pastime with good company

Henry VIII

Cantus

1. Pas-time with good com - pa-ny, I love and shall un - to___ I die. Gruch so will but
 2. Youth will have need dal - li-ance, Of good or ill some pas - tance. Com - pa-ny me-
 3. Com - pa - ny with ho - ne-sty, Is ver - tue, and vice to___ flee. Com - pa-ny is

Tenor

1. Pas-time with good com - pa-ny, I love and shall un - to___ I die. Gruch so will but
 2. Youth will have need dal - li-ance, Of good or ill some pas - tance. Com - pa-ny me-
 3. Com - pa - ny with ho - ne-sty, Is ver - tue, and vice to___ flee. Com - pa-ny is

Bassus

1. Pas-time with good com - pa-ny, I love and shall un - to___ I die. Gruch so will but
 2. Youth will have need dal - li-ance, Of good___ or ill some pas - tance. Com - pa-ny me-
 3. Com - pa - ny with ho - ne-sty, Is ver-tue,___ and vice_to flee. Com - pa-ny is

6

none___ de - ny, So God be pleas'd, so live___will I: For my pas-tance, Hunt, sing and dance, My
 think'th then best All thoughts and fan - ta - sies_to di-gest. For i - dle-ness Is chief mis-tress Of
 good or ill, But eve - ry man hath his___free-will. The best en - sue, The worst e - schew My

none___ de - ny, So God be pleas'd, so live___will I: For my pas-tance, Hunt, sing and dance, My
 think'th then best All thoughts and fan - ta - sies_to di-gest. For i - dle-ness Is chief mis-tress Of
 good or ill, But eve - ry man hath his___free-will. The best en - sue, The worst e - schew My

none de - ny, So God be pleas'd, so live_will I: For my pas-tance, Hunt, sing and dance, My
 think'th then best All thoughts and fan - ta - sies.to di - gest. For i - dle-ness Is chief mis-tress Of
 good or ill, But eve - ry man hath his free - will. The best en - sue, The worst e - schew My

11

heart___ is set, To my com - fort, All good - ly sport: Who shall_ me let?
 vi - ces all Then who can say But pass - the - day Is best_ of all.
 mind___ shall be Ver - tue to use Vice to re - fuse Thus shall I use me.

heart___ is set, To my com - fort, All good - ly sport: Who shall_ me let?
 vi - ces all Then who can say But pass - the - day Is best_ of all.
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