Sing Lullaby. Madrigal for Four Voices

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Sing lullaby.

MADRIGAL FOR FOUR VOICES.

GEORGE GASCOIGNE, 1575.

C. E. HORSLEY, 1871.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

p *Moderato.*

1st TREBLE. 1. Sing lul - la - by, as wo - men do, Wherewith they bring their babes to rest; And

2nd TREBLE. 2. lul - la - by my youth - ful years, It is now time to go to bed; For

TENOR (8ve. lower). 1. Sing lul - la - by, as wo - men do, Wherewith they bring their babes to rest; And

BASS. 2. lul - la - by my youth - ful years, It is now time to go to bed; For

ACCOMP. *ad lib.* *p*

The first system of the musical score for 'Sing lullaby' features four vocal parts (1st Treble, 2nd Treble, Tenor, and Bass) and an accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato' and the dynamics are 'p' (piano). The lyrics for the first system are: '1. Sing lul - la - by, as wo - men do, Wherewith they bring their babes to rest; And' for the 1st Treble, and '2. lul - la - by my youth - ful years, It is now time to go to bed; For' for the 2nd Treble, Tenor, and Bass. The accompaniment is marked 'ad lib.' and 'p'.

1. lul - la - by can I sing too, As wo - man - ly as can the best; With *pp*

2. crook - ed age and ho - ry years, Have won the ha - ven with - in my head; With *pp*

1. lul - la - by can I sing too, As wo - man - ly as can the best; With *pp*

2. crook - ed age and ho - ry years, Have won the ha - ven with - in my head; With *pp*

The second system of the musical score continues the vocal parts and accompaniment. The lyrics for the first system are: '1. lul - la - by can I sing too, As wo - man - ly as can the best; With' for the 1st Treble, and '2. crook - ed age and ho - ry years, Have won the ha - ven with - in my head; With' for the 2nd Treble, Tenor, and Bass. The dynamics are 'pp' (pianissimo).

1. lul - la - by they still their child, And if I be not much be - guil'd, Full *pp*

2. lul - la - by then youth be still, With lul - la - by con - tent thy will, Since *pp*

1. lul - la - by they still their child, And if I be not much be - guil'd, Full *pp*

2. lul - la - by then youth be still, With lul - la - by con - tent thy will, Since *pp*

The third system of the musical score continues the vocal parts and accompaniment. The lyrics for the first system are: '1. lul - la - by they still their child, And if I be not much be - guil'd, Full' for the 1st Treble, and '2. lul - la - by then youth be still, With lul - la - by con - tent thy will, Since' for the 2nd Treble, Tenor, and Bass. The dynamics are 'pp' (pianissimo).

1st Time.

1. ma - ny wan - ton babes have I, Which must be still'd with lul - la - by. 2. First

2. cou - rage quails and comes be - hind, Go sleep, and so be - guile thy mind. 2. First

2nd Time. 3RD VERSE.

- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a - pace; For

- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a - pace; For

- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a - pace; For

- guile thy mind. Next lul - la - by my ga - zing eyes, Which wonted were to glance a - pace; For

ev - 'ry glass may now suf - fice To show his fur - rows in my face. With lul - la - by then

ev - 'ry glass may now suf - fice To show his fur - rows in my face. With lul - la - by then

ev - 'ry glass may now suf - fice To show his fur - rows in my face. With lul - la - by then

ev - 'ry glass may now suf - fice To show his fur - rows in my face. With lul - la - by then

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are: "wink a-while, With lul-la-by your looks beguile; Let no fair face or beau-ty bright En-". Above the first vocal staff, there are markings "scen" and "do." with arrows pointing to specific notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "- tice you eft with vain delight, Let no fair face or beau-ty bright En-tice you eft with". The piano accompaniment continues with the same rhythmic pattern. There are dynamic markings like *f* (forte) above some notes in the vocal parts.

Third system of the musical score, labeled "4TH VERSE." at the beginning. It consists of four vocal staves and a piano accompaniment. The lyrics are: "vain delight. Thus lul-la-by my youth, mine eyes, My will, my ware, and all that was; I". Above the first vocal staff, there are markings "pp" (pianissimo) and "cres." (crescendo) with arrows. The piano accompaniment starts with a *pp* marking. The system concludes with a final cadence.

can no more de-lays devise, But wel-come pain, let pleasure pass. With lul-la-by now

can no more de-lays devise, But wel-come pain, let pleasure pass. With lul-la-by now

can no more de-lays devise, But wel-come pain, let pleasure pass. With lul-la-by now

can no more de-lays devise, But wel-come pain, let pleasure pass. With lul-la-by now

take your leave, With lul-la-by your dreams deceive; And when you rise with waking eye, Re-mem-ber then this

take your leave, With lul-la-by your dreams deceive; And when you rise with waking eye, Re-mem-ber then this

take your leave, With lul-la-by your dreams deceive; And when you rise with waking eye, Re-mem-ber then this

take your leave, With lul-la-by your dreams deceive; And when you rise with waking eye, Re-mem-ber then this

lul-la-by, And when you rise with waking eye, Re-mem-ber then this lul-la-by.

lul-la-by, And when you rise with waking eye, Re-mem-ber then this lul-la-by.

lul-la-by, And when you rise with waking eye, Re-mem-ber then this lul-la-by.

lul-la-by, And when you rise with waking eye, Re-mem-ber then this lul-la-by.

f and slower to the end.