

# Sylvie's Favourites

2025

## 1: Amen (The Messiah) - Handel

SATB

Arguably the best bit of the whole oratorio. Bar 83 always gives me goosebumps. Also, for my purposes, it's the best candidate for unaccompanied songbook singing. I have included the little violin duets during the rests for humming along!

## 9: Arise, get up my dear - Morley

SAT

Morley's stuff doesn't usually have a serious vibe, but this one is particularly silly. I like how chaotic it gets before continuing on like nothing ever happened.

## **16: I go before my darling - Morley**

ST (kind of)

Decidedly less silly, though still a bit cheeky. Might be my favourite of his two-voice canzonets, although Fyre and Lightning is tough to beat... Very satisfying to sing (especially when pitched down a minor third). The voices just swap around so you always get to sing both parts!

## 19: Sweet Phyllis stay - Youll

SAT

No one ever sings this because no modern editions are available online (until now). It's one of the first madrigals I ever encountered. Feels very English Madrigal™. I like how the top two voices swap around (I guess I have a type... ).

## **23: Voi mi poneste in foco - Arcadelt**

SAT

Everything I love about Arcadelt. Catchy melody and has a real sense of forward motion. I don't know why, but that mini cannon at bar 22 always gets stuck in my head.

30

35

Upon looking at this I realise I have neglected the basses - sorry!  
Most of you are baritones anyway, right?

15

mal vi pa - rea po - co, Col pian-to  
mal vi pa - rea po - co, Col pian-to  
que-sto mal vi pa - rea po - co, Col  
rad-dop-pia-ste il mio lan - gui - re. Or  
rad-dop-pia - ste il mio lan-gui - re. Or  
pian-to rad-dop - pia-ste il mio lan - gui - re. Or  
io vi vo' ben di - re: Le - va - te l'un mar - ti -  
io vi vo' ben di - re: Le - va - te l'un mar -  
io vi vo' ben di - re: Le - va -  
re, Che di due mor - ti, che di due mor-ti io non pos-so mo -  
ti - - - re, Che di due mor-ti io non pos - so mo -  
te l'un mar - ti - re, Che di due mor-ti io non pos - so mo -

## Amen

From The Messiah (1741)

G. F. Handel

Soprano  
Alto  
Tenor  
Bass

A - men, A - men, A - men, A - men,

5  
A - men, A - men, A - men, A - men,

10  
A - men, A - men, A - men, A - men,

15

A - men, A - men, A - men, A - men, A - men,

20

Violin I

- men, A - men, A - men, A - men,

- men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men,

25

Violin II

A - men, A - men,

**Voi mi poneste in foco**

Primo libro di madrigali a3 (1542)

Jacques Arcadelt

Cantus      Tenor      Bassus

Voi mi po -  
Voi mi po-ne - ste in fo -  
Voi mi po-ne-ste in fo -

5

ne - ste in fo - co, Per far-mi an-zil mio  
co, in fo - co, Per far-mi an-zil mio  
co, in fo - co, Per far-mi an-zil mio

10

dì, Don - na, pe - ri - re; E per - ché que - sto  
dì, Don - na, pe - ri - re; E per - ché que - sto  
dì, Don - na, pe - ri - re; E per - ché que - sto

50

best be - lov - ed Jew - - el, My  
 My on - ly best be - lov - ed Jew - el,  
 lov - ed Jew - - el, My on - ly best be -

on - ly best be - lov - ed Jew - el, My  
 My on - ly best be - lov - ed Jew - el, My  
 lov - ed Jew - - el, My on - ly best be - lov - ed

on - ly best be - lov - ed Jew - el, My  
 on - ly best be - lov - ed Jew - - el, My  
 Jew - - el, My on - - ly best, My

best be - love - ed Jew - - el.  
 on - ly best be - lov - ed Jew - - el.  
 best be - lov - ed Jew - - el.

30

<sup>8</sup> A - men, A-men, A - men, A -  
 A - men, A-men, A -  
 A - men, A - men, A -  
 A - men, A - men, A - men, A -

<sup>8</sup> Violin I  
 men, A -  
<sup>8</sup> Violin II  
 men, A -  
 men, A -  
 men, A -

35

O come a-gain, O come a-gain,  
O come and  
gain, O come a-gain, O come a-gain, O come and  
come a - gain, O come and take me

40

take me with thee. Be not still un-kind and too too  
take me with thee. Be not still un-kind and too too  
with thee. Be not still un - kind

45

cru - el, Be not still un-kind and too too cru - el, and  
cru - el, Be not still un-kind and too too cru - el, and  
kind, Be not still un-kind and cru - el, and

too too cru - el, My on - ly  
too too cru - el,  
too too cru - el, My on - ly best be -

50

men, A

men, A

men,

men,

men, A

men, A

A

55

men, A men, A

men, A men, A men, A men, A

men, A men, A men, A men, A

men, A men, A men, A men, A

60

men,

A men,

men, A men,

A men, A -

65

A men,

A men,

A men,

men, A -

men, A -

men, A men, A

A men, A men,

A men, A -

men, A - men, A -

men, A - men, A -

men, A - men, A - men, A -

# Sweet Phyllis, Stay

Canzonets to Three Voyces (1608)

Henry Youll

Cantus

Altus

Bassus

Sweet Phyl-lis stay, let  
Sweet Phyl-lis stay, let pi-ty move  
pi-ty move thee, let pi-ty move thee, Sweet  
thee, Let O some pi-ty move thee,  
Sweet Phyl-lis stay, let pi-ty move thee, Sweet  
Phyl-lis stay, let pi-ty, pi-ty move thee, Let  
Sweet Phyl-lis stay, let pi-ty move thee, Sweet  
Phyl-lis stay, let pi-ty move thee, Let, O let some  
O some pi-ty Phyl-lis, pi-ty move thee. O come a-  
Phyl-lis stay, let pi-ty Phyl-lis move thee. O come a-  
pi-ty, pi-ty Phyl-lis, pi-ty move thee, O

Typeset by Sylvie Nolf



35  
ge - ther Sweet-ly kiss each o - ther, And like two wan -

will to-ge - ther Sweet-ly kiss each o-ther, And like two wan -

40  
tons, Dal-ly dal-ly dal-ly dal-ly dal - ly dal-ly  
tons, Dal-ly dal-ly dal - ly dal-ly dal-ly dal-ly dal - ly

45  
dal-ly dal-ly dal - ly dal - ly dal-ly dal-ly dal - ly.  
dal-ly dal-ly dal-ly dal - ly dal-ly dal-ly dal - ly.

70  
men, A -  
men, A -  
men,  
men, A -

men, A -  
men, A -  
A -  
men,  
men, A -

75  
men, A -  
men, A -  
men, A -  
A -  
men, A -  
men, A -

80

men, A - men, A - men, A - men,

men, A - men, A - men, A - men,

men, A - men, A - men, A - men,

men, A - men, A - men, A - men,

men, A - men, A - men, A - men.

85

men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men.

20

ling, Fol-low thou to the bower in the close  
ling, Fol-low thou to the bower in the close

al - ley, There we will to - ge - ther, Sweet-ly kiss each o -  
al - ley, There we will to - ge - ther, Sweet-ly kiss each o - ther,

25

ther, And like two wan - tons, Dal - ly dal-ly dal - ly dal-ly  
And like two wan - tons, Dal - ly dal-ly

30

dal - ly  
dal - ly dal - ly dal - ly dal - ly dal - ly dal - ly dal - ly

## I go before my darling

# The First Booke of Canzonets to Two Voyces (1595)

Thomas Morley

Cantus C I go be-fore my dar

Tenor C I go be-fore my

5  
ling, I go be-fore my dar - ling, I go be-fore my dar

dar - - - ling, I go be-fore my dar - ling, I go be-fore my dar-

10  
- - - ling, I go be-fore my dar - ling, I go be-fore my

ling, I go be-fore my dar - - -

15  
dar - - - ling, I go be-fore my dar - - -

ling, I go be-fore my dar - - -

## **Arise get up my dear**

## Canzonets to Three Voyces (1593)

Thomas Morley

Cantus

Altus

Bassus

5

A - rise, get up, my  
A - rise, get up, my  
up my dear, get up my dear (what I say)  
dear, get up, my dear

10

dear, a - rise, my dear, make haste to be  
rise, my dear, make haste and be gone be gone thee,  
love, rise make haste be - gone thee,

gone thee, lo where the bride, lo where the  
lo where the bride, lo where the bride, the  
lo where the bride, lo where the bride fair

bride fair Daph - ne, bright, where the bride fair  
 bride, where the bride fair Daph - ne bright tar-ries  
 Daph - ne, bright, where the bride fair Daph - ne

15 Daph - ne bright tar-ries on thee,  
 all this while on thee. Hark,  
 bright still stays on thee.

20 Hark, O, hark yon mer-ry mer-ry  
 O, hark yon mer - ry, mer - ry, mer - ry, mer - ry  
 Hark, O, hark yon mer-ry mer-ry, wan-ton mai -

mai-dens squeal - ing. Spice cake sops in wine  
 mai-dens squeal - ing: spice cake sops in wine, sops in  
 - dens squeal - ing:

70 Min-strels; how fine they firk it? and how the maids  
 how fine they firk it, firk it? and see how the maids  
 how fine they firk it? and how the maids jerk it, with

jerk it; with Kate and Will, Tom and Jill, now a skip,  
 jerk it, jerk it? with Kate and Will, and Jill,  
 Kate and Will, Tom and Jill, hey ho brave, now a

75 then a trip, fine - ly set a loft there a-gain as oft,  
 now a trip, then a skip, fine-ly set a loft, there a -  
 skip, there a trip, fine - ly set a loft, all for fair

80 hey ho bles - sed ho - li, ho - li - day.  
 gain as oft, O fine brave ho - li - day.  
 Daph - ne's, Daph ne's, wed - ding, wed - ding day.

60

hark yon Min-strels; how fine they firk it? and  
Min-strels, how fine they firk it, firk it? and see  
Min-strels, how fine they firk it? and how the maids  
how the maids jerk it; with Kate and Will, Tom and Jill,  
how the maids jerk it, jerk it, with Kate and  
jerk it, with Kate and Will, Tom and Jill, hey ho

65

now a skip, then a trip, fine - ly set a loft, there a -  
Will, and Jill, now a trip, then a skip, fine-ly set a  
brave, now a skip, there a trip, fine - ly set a loft,

gain as oft; O bles-sed ho-li - day; List hark yon  
loft, hey ho fine brave ho - li - day. Hark list yon Min-strels,  
on a fine wed-ding wed - ding day. List hark yon Min-strels,

25

are now deal - ing, spice cake sops in wine, sops in  
wine are deal - ing, spice cake sops  
spice cake sops in wine, spice cakes are a  
wine, sops in wine are a deal -  
in wine, sops in wine are deal - ing, spice cake sops  
deal - - - - - ing, spice

30

ing; spice cake sops in wine, sops in wine are  
in wine, O fine, spice cake sops in wine, O fine, are  
cake sops in wine, sops in wine are a deal-ing,

35

now a deal - ing; Run then, run  
a deal - ing, Run then, run a pace,  
are a deal - ing, Run then, run a pace,

a pace, run a pace; run then run  
run a pace, run a pace, Run then, run a pace, a  
run a pace then, run then run a

40  
a pace then and get a bride lace, and a  
pace, and get, O get a bride lace, and a  
pace, a pace and get a bride lace, and a

gilt rose - ma - ry branch the while yet there is  
gilt Rose - ma - ry branch the while yet there is  
gilt Rose - ma - ry branch the while yet there is

45  
catch - ing, and then hold fast for  
catch - ing, and then hold fast for  
catch - ing, and then hold fast for

50  
fear of old snatch - ing. A -  
fear of old snatch - ing. A -  
fear of old snatch - ing. A -

las my dear why weep  
las my dear, O why weep  
las my love, my love, why weep

55  
she? O fear not, fear not that, dear  
she, O fear not, fear not  
ye, O fear not, fear not that, dear

love, dear love, the next day keep we, List  
that, dear love, the next day keep we. Hark list yon  
love, the next day keep we, List hark yon