

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.

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

Amen

From The Messiah (1741)

G. F. Handel

Musical score for "Amen" from The Messiah by G.F. Handel, featuring four voices: Soprano, Alto, Tenor, and Bass. The score is in common time, key signature of C major (two sharps), and consists of three systems of music.

System 1: The vocal parts begin with sustained notes. The Bass part starts with a rhythmic pattern of eighth and sixteenth notes. The lyrics "A - men, A - men, A - men," are repeated at the end of the system.

System 2: The vocal parts continue with sustained notes. The Bass part features a rhythmic pattern of eighth and sixteenth notes. The lyrics "A - men, A - men, A - men," are repeated at the end of the system.

System 3: The vocal parts continue with sustained notes. The Bass part features a rhythmic pattern of eighth and sixteenth notes. The lyrics "A - men, A - men, A - men," are repeated at the end of the system.

15

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

20

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

25

Violin II

8

8

8

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

A - men, A-men, A -

A - men, A - men, A -

A - men, A - men, A -

35

8 Violin I

- men,

8 Violin II

- men,

8 - men,

- men,

A -

A -

A -

A -

50

men,

A

men, A

men,

men,

men,

A

men, A

A

men, A men,

A

men, A men, A men, A men,

men, A men, A men, A men,

men, A men, A men, A men,

60

men,
men,
men, A
men, A -

65

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

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

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
men, A

80

men, A

men, A

men, A

men, A - men,

men,

A - men, A

men,

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.

Arise get up my dear

Canzonets to Three Voyces (1593)

Thomas Morley

Cantus

Altus

Bassus

5

10

Typeset by Sylvie Nolf

The music is in common time, with a key signature of one sharp. The vocal parts are: Cantus (top), Altus (middle), and Bassus (bottom). The lyrics are integrated into the musical lines, with some words appearing on multiple staves. The score is presented in a single column, with measure numbers 5 and 10 indicated above certain staves.

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

15 Daph - ne bright tar-ries on thee,
 all this while on thee. Hark,
 8 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
 8 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
 8 - dens squeal - ing:

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,

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
 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

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-strells,

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, finely 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.

I go before my darling

The First Booke of Canzonets to Two Voyces (1595)

Thomas Morley

Cantus C

Tenor C

I go be-fore my dar - -
I go be-fore my

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

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-tions, Dal - ly dal-ly

30

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

dal - ly dal - ly dal - ly dal - ly dal - ly. There we will to-
ly dal - ly dal - ly dal - ly dal - ly. There we

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.

Sweet Phyllis, Stay

Canzonets to Three Voyces (1608)

Henry Youll

Cantus Altus Bassus

5 10 15

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

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

thee, O come a-gain, O come a - gain, O come a-gain,
 thee, O come a-gain, O come a - gain,
 thee, O come a - gain, O come and

25
 O come and take me with thee. O come a - gain, O
 O come and take me with thee, O come a - gain,
 take me with thee. O come a - gain,

30
 come a - gain, O come and take me with thee,
 O come a - gain and take me with thee, O come a -
 - O come a-gain, and take me with thee, O

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 -

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

45 too too____cru - el, My on - ly

too too____cru - - el,

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

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 -

55

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

60

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.

Voi mi poneste in foco

Primo libro di madrigali a3 (1542)

Jacques Arcadelt

Cantus Tenor Bassus

5

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

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

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
 20 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 -
 25 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 -

ri - - re, che di due mor - - ti
 ri - re, che di due mor - ti, che di due mor -
 8 ri - re, che di due mor - ti, che di due mor -

6
2

35

non pos - so mo - ri - - re.
 ti io non pos - so mo - - ri - re, mo - ri - re.
 8 ti io non pos - so mo - ri - - re, mo - ri - re.