

As I Went Over Tawny Marsh

1



As I went o - ver Tawn - y Marsh, there I met with a tawn - y lass;

9 2



Tawn - y hose and tawn - y shoon, tawn - y pet - ti - coat, tawn - y gown,

17 3



Tawn - y brows and tawn - y face; her tawn - y eyes put me in my place.

Bubbling and Splashing

Henry Purcell
(1658-1695)

1



Bub-bling and splash-ing, and foam-ing and dash - ing, With noise and with bus - tle the

7 2



brook rush-es by. But si - lent and slow does the deep riv - er flow, On its

13 3



smooth glass - y — bo - som re - flect - ing the sky. Thus shal - low pre - tence bab-bles

19




on with-out sense, While true know - ledge and wis - dom flow si - lent-ly by.

Wilt thou lend me thy mare to go a mile?


Edmund Nelham/Anon.

1



Wilt thou lend me thy mare to go a mile?__ No! she's lam'd leap-ing

2




o-ver a stile. But if thou wilt her to me__ spare, Thou shalt have mo-ney for__

3



__ thy mare. Oh! Oh!_____ say you so! Mo-ney will make the

22




mare to go, Mo - ney will make the mare to go.

Let Simon's beard alone


John Hilton
(1599-1657)

1




Let Si - mon's beard a - lone, a-lone, let Si - mon's beard a - lone,__ 'Tis

2



no dis - grace to Si - mon's face for__ he had ne - ver one;_____ Then

3



mock not, nor scoff not, nor jeer not, nor sneer not, but ra - ther him be - moan.

Adieu, Sweet Amaryllis

adapted from a madrigal by
John Wilbye (1598)

1 A - dieu, sweet A - ma - ryl - lis, For since to part your will is, A -
2 O woe - ful _____ ti - ding!
3 Yet once a - gain ere that I part from

5 dieu, sweet A - - - ma - ryl - - - lis.
There is for me no bi - - - - ding.
thee, A - ma - ryl - lis, sweet _____ a - dieu.

The musical score is written for three voices (1, 2, and 3) in a three-part setting. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system (measures 1-4) shows the vocal lines with lyrics. The second system (measures 5-8) continues the vocal lines. The score includes various musical notations such as slurs, accents, and dynamic markings.