

The Exercise of Singing

William Byrd: Preface to a book of songs by William Byrd, published in 1588
Reasons briefly set down by th'auctor, to perswade every one to learne to sing.

Sanford Dole

Joyfully ♩ = 84 ♩ = 60
mf

SOPRANO
The ex - er - cise of sing - ing! *f* *mf*

ALTO
The ex - er - cise of sing - ing! *f* *mf*

TENOR
The ex - er - cise of sing - ing! *f* *mf*

BASS
The ex - er - cise of sing - ing! The

Piano for rehearsal only

5

S.
ex - er - cise of sing - ing is de - light - ful to Na - ture, de - light - ful to na - ture,

A.
ex - er - cise of sing - ing is de - light - ful to Na - ture, de - light - ful to Na - ture,

T.
ex - er - cise of sing - ing is de - light - ful to Na - ture, de - light - ful to Na - ture,

B.
ex - er - cise of sing - ing is de - light - ful to Na - ture, de - light - ful to Na - ture,

PNO.

8

S. *p*
de-light-ful to Na-ture de-light-ful to Na-ture and good to pre-serve the

A. *p*
de-light-ful, to Na-ture, de-light-ful to Na-ture and good to pre-serve the

T. *p*
de-light-ful, to Na-ture, de-light-ful to Na-ture and good to pre-serve the

B. *p*
de-light-ful, to Na-ture, de-light-ful to Na-ture and good to pre-serve the

PNO. *p*

Andante ♩ = 72

11

S. *mf* *mp*
health of Man. First it is a know-ledge eas-i-ly taught, and quick-ly learned

A. *mf* *mp*
health of Man. First it is a know-ledge eas-i-ly taught, and quick-ly learned

T. *mf*

B. *mf*

PNO. *mp* *mf*

15

S. *p* *mf*
 where there is a good Mas - ter, and an apt Scho - lar. It doth streng - then all

A. *p* *mf*
 where there is a good Mas - ter, and an apt Scho - lar. It doth streng - then all

T.

B.

PNO. *p* *mf*

20

S. *cresc.* *f*
 parts of the breast and doth o - pen the pipes.

A. *cresc.* *f*
 parts of the breast and doth o - pen the pipes.

T. *mf* 3
 It is a sin - gu - lar good re - me - dy for

B. *mf* 3
 It is a sin - gu - lar good re - me - dy for

PNO. *f* *mf* 3

25

S. _____

A. _____

T. *stut - ter-ing and stam - mer-ing in the speech. It is the best means to pro - cure, to pro -*

B. *stut - ter-ing and stam - mer-ing in the speech. It is the best means to pro - cure, to pro -*

PNO. _____

29

S. _____ *mf*

A. _____ *mf*

T. *cure a per - fect, a per - fect pro - nun - ci - a - tion and to make a good or - a - tor. It*

B. *cure a per - fect, a per - fect pro - nun - ci - a - tion and to make a good or - a - tor. It*

PNO. _____ *mf*

1sts: Ah

35

S. is the on-ly way to know where Na - ture has be-stowed the be - ne - fit of a good voice:

A. is the way to know where Na - ture has be-stowed the be - ne - fit of a good voice:

T. is the way to know where Na - ture has be-stowed the be - ne - fit of a good voice:

B. is the way to know where Na - ture has be-stowed the be - ne - fit of a good voice:

PNO.

40

unis.

S. which gift is so rare, as there is not one a - mong a thou - sand, that

A. which gift is so rare, as there is not one a - mong a thou - sand, that

T. which gift is so rare, as there is not one a - mong a thou - sand, that

B. which gift is so rare, as there is not one a - mong a thou - sand, that

PNO.

Lento $\text{♩} = 60$

43

S. hath it: and in ma - ny that

A. hath it: and in ma - ny that

T. 1sts: Ah
hath it: and in ma - ny that

B. hath it: and in ma - ny that

PNO. *Lento* $\text{♩} = 60$

45

S. *p* ex-cel-lent gift is lost, *pp* is lost, be-cause they want art to ex-press Na - ture.

A. *p* ex-cel-lent gift is lost, *pp* is lost, be-cause they want art to ex-press Na - ture.

T. *p* ex-cel-lent gift is lost, *pp* is lost, be-cause they want art to ex-press Na - ture.

B. *p* ex-cel-lent gift is lost, *pp* is lost, be-cause they want art to ex-press Na - ture.

PNO. *p* *pp*

Andante ♩ = 72

52 *p*

S. There is not a - ny Mu - sic of In - stru - ments what - so - ev - er, com - par - a - ble to that which is

A. *p* There is not a - ny Mu - sic of In - stru - ments what - so - ev - er, com - par - a - ble to that which is

T. *p* There is not a - ny Mu - sic of In - stru - ments what - so - ev - er, com - par - a - ble to that which is

B. *p* There is not a - ny Mu - sic of In - stru - ments what - so - ev - er, com - par - a - ble to that which is

PNO. *p*

Andante ♩ = 72

55 *f* *p*

S. made of the voi - ces of Men, where the voi - ces are good, and the same well sort - ed and or - dered... The

A. *f* *p* made of the voi - ces of Men, where the voi - ces are good, and the same well sort - ed and or - dered... The

T. *f* made of the voi - ces of Men, where the voi - ces are good, and the same well sort - ed and or - dered...

B. *f* made of the voi - ces of Men, where the voi - ces are good, and the same well sort - ed and or - dered.

PNO. *f* *p*

60 Lento ♩ = 60

S. bet - ter the voice is, the meet - er it is to hon - or and serve God there - with:

A. bet - ter the voice is, the meet - er it is to hon - or and serve God there - with: *p*

T. and the *p*

B. and the

PNO. *p*

Lento ♩ = 60

62

S.

A.

T. voice of man is chief - ly to be em - ployed to that end.

B. voice of man is chief - ly to be em - ployed to that end.

PNO.

Semi-chorus (with male altos?)

64 $\text{♩} = 72$

S. *p*
om - nis spi - ti - tus, om - nis spi - - - ri -

A. *p*
om - nis spi - - - ri - tus, spi - ri - tus om - nis spi - ti -

T. *p* *mf*
om - nis spi - - - ri - tus lau -

B. *p*
om - nis spi - ri - tus

PNO. $\text{♩} = 72$
p

Full Chorus

70 *mf* *f* $\text{♩} = 84$

S. *mf* *f*
tus lau - det Do - - mi - num. Since sing - ing is so good a thing!

A. *mf* *f*
tus lau - det Do - mi - num. Since

T. *mf* *f*
- det Do - - mi - num. Since sing - ing is so good a thing!

B. *mf* *f*
lau - det Do - - mi - num. Since

PNO. $\text{♩} = 84$
mf *f*

75

$\text{♩} = 60$
mf

S. Since sing - ing is so good a thing I

A. sing - ing is so good a thing! Since sing - ing is so good a thing I

T. Since sing - ing is so good a thing I

B. sing - ing is so good a thing! — Since sing - ing is so good a thing I

PNO. $\text{♩} = 60$
mf

78

S. wish all men would learn to sing, I wish all men would learn to sing.

A. wish all men would learn to sing, I wish all men would learn to sing.

T. wish all men would learn to sing, I wish all men would learn to sing.

B. wish all men would learn to sing, I wish all men would learn to sing.

PNO.

80 *dim.* *p* *cresc.*

S. Since sing-ing is so good, since sing - ing is good. I wish all men would

A. *dim.* *p* *cresc.*
Since sing-ing is so good, since sing - ing is good I wish all men would

T. *dim.* *p* *cresc.*
Since sing-ing is so good, since sing - ing is good I wish all men would

B. *dim.* *p* *cresc.*
Since sing-ing is so good, since sing - ing is good I wish all men would

PNO. *dim.* *p* *cresc.*

83 *f*

S. learn to sing, to sing, to sing!

A. *f*
learn to sing, to sing, to sing!

T. *f*
learn to sing, to sing, to sing! Ah! *3*

B. *f*
learn to sing, to sing, to sing!

PNO. *f*