

TO SIR WALTER PARRATT.

# SIX ELIZABETHAN PASTORALS

SET TO MUSIC FOR CHORUS (S.A.T.B.) UNACCOMPANIED

BY

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(OP. 49).

## No. 4.—Sweet love for me.

(DAMÆTAS' JIG IN PRAISE OF HIS LOVE.)

*Allegro molto.*

**SOPRANO.**  
Fa la la la la la la, fa la la la la la la, fa la la la

**ALTO.**  
Fa la la la la la la, fa la la la la la la, fa la la la

**TENOR.**  
Fa la la la la la la, fa la la la la la la,

**BASS.**  
Fa la la la la la la, fa la la la la la la,

*Allegro molto.*

**PIANO.**  
(For practice only.)  
♩ = 152.  
*f*

*dim.*

la la la la la la la la, fa la la, fa la la,

*dim.*

la la la la la la la la, fa la la, fa la la,

*dim.*

la, la, la, . . . fa la la, fa la la,

*dim.*

la, la, la . . . la . . . la . . .

*dim.*

SWEET LOVE FOR ME.

fa la la la la la la la la . . .

fa la la la la la la la la . . .

fa la la la la la la la la . . .

. . . la la la la la la la . . .

*p*

*Più lento ma vivace.*

*mf* Jol-ly shep-herd, shepherd on a hill, On a hill so mer-ri-ly, On a hill so

*mf* Jol-ly shep-herd, shepherd on a hill, On a hill so mer-ri-ly, On a hill so

*mf* Jol-ly shep-herd, shepherd on a hill, On a hill so mer-ri-ly,

*mf* Jol-ly shep-herd, shepherd on a hill, On a hill so mer-ri-ly,

*Più lento ma vivace.* ♩ = 96.

*mf*

*cres.*

cheer-i-ly, Fear not, shep-herd, there to pipe thy fill, . .

*cres.*

cheer-i-ly, Fear not, shep-herd, there to pipe thy fill, . .

*cres.*

On a hill so cheer-i-ly, Fear not, shep-herd, there to pipe thy fill, . .

*cres.*

On a hill so cheer-i-ly, Fear not, shep-herd, there to pipe thy fill, . .

*cres.*

SWEET LOVE FOR ME.

Fill ev-'ry dale, fill ev-'ry plain: Both sing and say, "Love feels no pain."

Fill ev-'ry dale, fill ev-'ry plain: Both sing and say, "Love feels no pain."

Fill ev-'ry dale, fill ev-'ry plain: Both sing and say, "Love feels no pain."

Fill ev-'ry dale, fill ev-'ry plain: Both sing and say, "Love feels no pain."

*f* *p*

Jol-ly shep-herd, shepherd on a green, On a green so mer-ri-ly, On a green so

Jol-ly shep-herd, shepherd on a green, On a green so mer-ri-ly, On a green so

Jol-ly shep-herd, shepherd on a green, On a green so mer-ri-ly,

Jol-ly shep-herd, shepherd on a green, On a green so mer-ri-ly,

*mf*

cheer-i-ly, Be thy voice shrill, be thy mirth seen, ..

cheer-i-ly, Be thy voice shrill, be thy mirth seen, ..

On a green so cheer-i-ly, Be thy voice shrill, be thy mirth seen, ..

On a green so cheer-i-ly, Be thy voice shrill, be thy mirth seen, ..

*cres.*

SWEET LOVE FOR ME.

Heard to each swain, seen to each trull; Both sing and say, "Love's joy is full."

Heard to each swain, seen to each trull; Both sing and say, "Love's joy is full."

Heard to each swain, seen to each trull; Both sing and say, "Love's joy is full."

Heard to each swain, seen to each trull; Both sing and say, "Love's joy is full."

Jol - ly shep - herd, shep-herd in the sun,

In the sun so mer - ri - ly,

In the sun so mer - ri - ly, In the sun so

In the sun so mer - ri - ly, In the sun so

Sing forth thy songs, and let thy rhymes run Down to the dales from the

Sing forth thy songs, and let thy rhymes run Down to the dales from the

cheer - i - ly, Sing forth thy songs, and let thy rhymes run Down to the dales from the

cheer - i - ly, Sing forth thy songs, and let thy rhymes run Down to the dales from the

SWEET LOVE FOR ME.

hills a-bove: Both sing and say, "No life to love." Jol-ly shep-herd,

hills a-bove: Both sing and say, "No . . life to love."

hills a-bove: Both sing and say, "No life to love." Jol-ly shep-herd,

hills a-bove: Both sing and say, "No life to love."

In the shade so mer - ri - ly, In the shade so cheer - i - ly, . .

shep-herd in the shade, In the shade so cheer - i - ly,

In the shade so mer - ri - ly,

cheer - - i - ly, Joy in thy life, life full of shepherd's trade, Joy in thy

cheer - i - ly, Joy in thy life, life full of shepherd's trade, Joy in thy

cheer - - i - ly, Joy in thy life, life full of shepherd's trade, Joy in thy

In the shade so cheer - i - ly, Joy in thy life, life full of shepherd's trade, Joy in thy

SWEET LOVE FOR ME.

love, love . . . full of glee: Both sing and say, both sing and  
 love, love . . . full of glee: Both sing and say, both sing and  
 love, love full, full of glee: Both sing and say,  
 love, love . . . full of glee: Both sing and say,

say, . . . "Sweet love . . . for me."  
 say, sing and say, . . . "Sweet love for me."  
 both sing and say, . . . "Sweet love . . . for me."  
 both sing and say, . . . "Sweet love . . . for me."

*Allegro molto (come al 1<sup>mo</sup>).*  
*pp* Fa la la la la la la, fa la la la la la la, fa la la la  
*pp* Fa la la la la la la, fa la la la la la la, fa la la la  
*pp* Fa la la la la la la, fa la la la la la la,  
*pp* Fa la la la la la la, fa la la la la la la,  
*Allegro molto (come al 1<sup>mo</sup>).*  
*pp*

SWEET LOVE FOR ME.

la la la la la la la la la la la la la, fa la la, fa la la, *dim.*  
la la la la la la la la la la la la la la, fa la la, fa la la, *dim.*  
la, la, la, . . . . fa la la, fa la la, *dim.*  
la, la, la . . . . la . . . . la . . . . *dim.*

The first system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The music is in a 2/4 time signature with a key signature of one flat. The lyrics are 'la la la la la la la la la la la la la, fa la la, fa la la, dim.' on the first line, 'la la la la la la la la la la la la la la, fa la la, fa la la, dim.' on the second line, 'la, la, la, . . . . fa la la, fa la la, dim.' on the third line, and 'la, la, la . . . . la . . . . la . . . . dim.' on the fourth line.

fa la la la la la la la la la. . . .  
fa la la la la la la la la la. . . .  
fa la la la la la la la la la. . . .  
. . . . la la la la la la la la la. . . .

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The music continues in the same 2/4 time signature and key signature. The lyrics are 'fa la la la la la la la la la. . . .' on the first line, 'fa la la la la la la la la la. . . .' on the second line, 'fa la la la la la la la la la. . . .' on the third line, and '. . . . la la la la la la la la la. . . .' on the fourth line.