

Since Singing Is So Good a Thing...

TTBB voices, piano

William Byrd (from the introduction to *Psalms, Sonets & Song*, 1588)

J. David Moore

spoken solo:

"Reasons briefly set downe by the author...

to persuade every one to learn to sing."

The musical score is arranged in three systems. The first system features a piano introduction in 2/4 time, marked *mp* and *Andante leggiero* (♩ = c. 96). It includes a treble and bass clef with a triplet of eighth notes. The second system contains the vocal entries for Tenor (T) and Bass (B) in 2/4 time, also marked *Andante leggiero* and *mf*. The lyrics are: "First, it is a knowl-edge". The piano accompaniment continues with chords and moving lines, marked *mf* and *mp*. The third system shows the vocal lines continuing with the lyrics: "ea - si-ly taught, and quick-ly learned, where there is a good" for Tenor and "ea - si-ly taught, and quick-ly learned, where there is a good mas-ter," for Bass. The piano accompaniment provides harmonic support with a steady eighth-note bass line and chordal accompaniment in the treble.

14 *mp*

T
8 mas-ter, and an apt schol-ar. Sec-ond, The ex-er-cise of sing-ing is de-light-ful to

B
and an apt schol-ar. Sec-ond, The ex-er-cise of sing-ing is de-light-ful to

20 *mf*

T
8 Na-ture, and good to pre-serve the health of Man. Third,

B
Na-ture, and good to pre-serve the health of Man. It does

25 *mf*

T
8 It does strength-en all parts of the breast,

B
strength-en all parts of the breast, It does strength-en all

30 *f* *p*

T and does o - pen the pipes. Fourth, It is a sin - gu - lar - ly good re - me - dy,

B parts of the breast, and does o - pen the pipes. Fourth, It is a sin - gu - lar - ly

34 *mf* *p* *rall.* *a tempo*

T good rem - e - dy for stut - ter - ing, for stut - ter - ing and stam - mam - mam - mam - mam -

B good rem - e - dy for stut - ter - ing, for stut - ter - ing and stam - mam - mam - mam - mam -

39 (audible breath)

T mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam -

B mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam - mam -

L.H.

42

T
8

B

f

mam-mam-mam-mam-mam-mam - mam-mam-mam-mam-mam-mam - mam-mer-ing in the speech.

f

mam-mam-mam-mam-mam-mam - mam-mam-mam-mam-mam-mam - mam-mer-ing in the speech.

R.H.

L.H.

f

46

T
8

B

rall. *mp a tempo*

Fifth, It is the

rall. *mp a tempo*

Fifth, It is the

mf *rall.* *a tempo mp*

52

T
8

B

best means to pro-cure per-fect pro-nun-ci - a-tion, per-fect pro - nun - ci -

best means to pro-cure per-fect pro-nun-ci - a-tion, pro - nun - ci -

57

T *mf*
a-tion, and to make a good Or - a - tor. Sixth,

B *mf*
a-tion, and to make a good Or - a - tor. Sixth, It is the on - ly way to know where

63

T *mp*
which gift is so rare, as

B
Na - ture has be-stowed the ben - e - fit of a good voice:

67

T *p* *rit.*
there is not one a-mong a thou - sand that has it. Se - venth,

B *rit.*

p *rit.*

FRESH AYRE MUSIC

71 **Stately** (♩ = c. 88)

T

B

opt. solo
mp legato

There is— not a ny Mu sic of In stru ments what so ev er, com par a ble to

Stately (♩ = c. 88)

T

B

that which is made of the voic es of Men, where the voic es are good, where the voic es are good and the

T

B

(tutti)

same well sort ed and or dered. There is— not a ny Mu sic of In stru ments

83 *mp legato*

T
8 There is not a-ny Mu-sic of In-stru-ments what - so-ev-er, com-par-a-ble to

B
what - so-ev-er, com - par - a-ble to that which is made of the voic-es of Men,

87

T
8 that which is made of the voic - es of Men, where the voic - es are good,

B
where the voic - es are good, where the voic - es are good and the

90

T
8 and the same well sort - ed and or - dered. The bet-ter the voice is, the

B
same well sort-ed and or - dered. The bet-ter the voice is, the

96

accel. poco a poco

Tempo I° (♩ = c. 96)

T
8 meet-er it is to hon-our and serve— God there - with: and the voice of man is

B
8 meet-er it is to hon-our and serve God there - with:

Tempo I° (♩ = c. 96)

accel.

101

T
8 chief-ly to be em-ployed to that end. to be em-ployed to that

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



molto rit.

Grandioso (♩ = c. 82)

T
8 end. *molto rit.* Om - nis spir - i - tus lau - det Do - mi - num,

B
8 Om - nis spir - i - tus lau - det Do - mi - num,

Grandioso (♩ = c. 82)

molto rit.

112

T
8 om - nis spir - i - tus lau - det Do - mi - num, om - nis spir - i - tus

B
om - nis spir - i - tus lau - det Do - mi - num, om - nis spir - i - tus

117

T
8 lau - det Do - mi - num. Since

B
lau - det Do - mi - num. Since

Do - mi - num. Since

rit. *Allegro* (♩ = c. 108) *unis.*

rit. *mf*

121

T
8 sing - ing is so good a thing, I wish all — men would learn to sing.

B
sing - ing is so good a thing, I wish all — men would learn to sing.