

Reasons to learne to sing
for sixteen-part choir (SSSSAAAATTTTBBBB)
and optional organ

Clifton Callender

2008

Commissioned for the 50th Anniversary of the College Music Society

Reasons to learne to sing

for sixteen-part choir (SSSSAAAATTTTBBBB) and optional organ

Clifton Callender
text by William Byrd

Commissioned by the College Music Society on the occasion of their 50th anniversary

Text:

Reasons briefly set downe by the 'auctor, to perswade everyone to learne to sing.

First it is a Knowledge easely taught, and quickly learned where there is a good Master, and an apt Scoller.

2. The exercise of singing is delightfull to Nature & good to preserve the health of Man.

3. It doth strengthen all the parts of the brest, & and doth open the pipes.

4. It is a singular good remedie for a stutting & stammering in the speech.

5. It is the best meanes to procure a perfect pronounciation & to make a good Orator.

6. It is the onely way to know where Nature hath bestowed the benefit of a good voyce: which guift is so rare, as there is not one among a thousand, that hath it: and in many, that excellent guift is lost, because they want Art to expresse Nature.

7. There is not any Musicke of Instruments whatsoever, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.

8. The better the voyce is, the meeter it is to honour and serve God therewith: and the voyce of man is chiefly to be employed to the ende.

omnis spiritus laudet Dominum.

Since singing is so good a thing
I wish all men would learne to sing.

Notation:



stomp



clap (with neighbor) or slap thigh or chest



snap



indefinite pitch (location of note head on staff indicates relative pitch height, not exact pitch)

17

1-2 S *mp* where — there — is a — good

3-4 *mp* where — there — is a — good

A 1 *mp* where — there — is a — good

T 1 8 Know - ledge eas - e - ly — taught — and quick - ly learned — where — there is a — good Mas -



22

1 Ma - ster ah

2 Ma - ster Scol - ler ah

3 Ma - ster Scol - ler, Scol - ler ah

4 Ma - ster Ma - ster, Ma - ster, Ma - ster ah

1 Ma - ster, Ma - ster, Ma - ster ah

2 *p* and an apt Scol - ler *mf* *pp*

3.4 *p* and an apt Scol - ler *mf* *pp*

1 - ter, *mp* (falsetto) *f* woo—

2 and an apt Scol - ler *mf* *pp* (falsetto) *f* woo—

3.4 and an apt Scol - ler *p* *mf* *pp* (falsetto) *f* woo— uh—

B 1-4 *mf* *f*

Great: foundations *mp*

Organ Swell: flutes *p* *mf* *p* Great

Pedal: foundations



29

pp

1

2

S 3

4

pp

1

A

3.4

and good to pre-serve the the

mf

1.2

T

3.4

The ex-er-cise of sing-ing is de-light-ful and good to pre-serve

to Na-ture

B 1.4

Organ

35

mf *poco f*

A It doth strength-en all the all the parts of the brest, parts of the brest,

3-4 healthof Wo-man healthof Wo-man It doth strength-en all parts of the brest,

T 1-2 health of Man It doth strength-en all

39

ff *ffp* *ff* *f possibile* (breath only)

1-2 parts of the h h h h h h h simile

S *ff* *ffp* *ff* *f possibile* > (breath only)

3-4 parts of the brest, h h h h h h h simile

A *f* *ff* *ffp* *ff* *f possibile* (breath only)

parts of the brest, parts of the h h h h h h h simile

3-4 *f* *ff* *ffp* *ff* *f possibile* (breath only)

parts of the brest, parts of the brest, h h h h h h h simile

T *f* *ff* *ffp* *ff* *f possibile* > (breath only)

1-2 parts of the brest, parts of the brest,

T *ff* *ffp* *ff* *f possibile* (breath only)

3-4 parts of the brest,

B *ff* *ffp* *ff* *f possibile* (breath only)

1-2 parts of the brest,

Organ full organ *ff*

1-2 S

3-4 A

1-2 T

3-4

1-2 B

3-4

and doth o - pen the pipes and

and doth o - pen the pipes and doth o - pen the pipes and

Organ

Great: flutes p

49

ff

S
1-2 and doth o - pen — the pipes

3-4 *ff*
and doth o - pen — the pipes

A
f and doth o - pen the pipes and *ff* doth op - en — the pipes

3-4 *f* and doth o - pen the pipes and *ff* doth op - en — the pipes

T
f doth op - en the pipes and *ff* doth op - en the pipes and doth op - en — the

3-4 *f* and doth op - en the pipes and *ff* doth op - en — the pipes

B
f doth o - pen the pipes and *ff* doth o - pen the pipes and doth o - pen — the pipes

3-4 *f* doth o - pen the pipes and *ff* doth o - pen the pipes and doth o - pen — the pipes

Organ
ff full organ

53 *p*

1 *p*
ah

2 *p*
ah

1 *mf* *p*
It is a sin-gu-lar good re-me-die for a

T 2 *p*
ah

3 *p*
ah

1 *p*
ah

B 2 *p*
ah

Organ
flutes *p*

Detailed description of the musical score: The score is for page 53 and is in 3/4 time with a key signature of two flats. It features vocal parts for Alto (A), Tenor (T), and Bass (B), and an Organ part. The organ part is specifically for flutes. The vocal parts have lyrics: 'ah' and 'It is a sin-gu-lar good re-me-die for a'. The organ part provides harmonic support with chords and melodic lines. Dynamics include piano (p) and mezzo-forte (mf). The score is divided into systems, with the organ part starting in the second system.

60

1 *mp* in the speech — in the speech —

2 *mp* stam-mer-ing stam-mer-ing

T 3 *mf* *mp* shoo stam-mer-ing stam-mer-ing

4 *mf* shoo

1 *mp* stut-ting stut-ting stut-ting

2 *mp* stut-ting stut-ting stut-ting

B 3 *mf* *mp* shoo stut-ting stut-ting

4 *mf* shoo

Organ
flutes
mf

62 *f*

1-2
A
It is the best means

3-4
f
It is the best means

1
T
8 in the speech— in the speech— in the speech—

2-4
8

B 1-4

chorus reeds
(oboe/bassoon)
f

Organ
mf
foundations 16'
mf

Detailed description of the musical score: The score is for page 62 and is in a key with two flats (B-flat major or D-flat minor). It features several parts:

- Vocal Part A (1-2):** Treble clef, lyrics: "It is the best means". Dynamics: *f*.
- Vocal Part 3-4:** Treble clef, lyrics: "It is the best means". Dynamics: *f*.
- Tenor Part (1):** Treble clef, lyrics: "in the speech—". Dynamics: *f*.
- Organ:** Treble and Bass clefs. The right hand plays a melodic line with dynamics *f* and *mf*. The left hand plays a rhythmic accompaniment with dynamics *mf*. The organ is labeled "foundations 16'".
- Chorus Reeds (oboe/bassoon):** Treble clef, dynamics *f*.
- Other parts (2-4, B 1-4):** Indicated by a slash with a vertical line through it, meaning they are not present in this version.

65 *f*

1-2 S a per - - - fect

3-4 a per - - - fect

1-2 A to pro - - - cure

3-4 to pro - - - cure

1 T in the speech

2-4

B 1-4

Organ

1-2 S pro - nun - - - ci - - - a - - - tion and to

3-4 pro - nun - - - ci - - - a - - - tion and to

1-2 A and to

3-4 and to

1 T da da da da da da da da *simile*

2-4

B 1-4

Organ

Detailed description: This is a page of a musical score for a choir and organ. It features five systems of staves. The first system is for Soprano (S), with parts for voices 1-2 and 3-4. The lyrics are 'pro - nun - - - ci - - - a - - - tion and to'. The second system is for Alto (A), with parts for voices 1-2 and 3-4, with lyrics 'and to'. The third system is for Tenor (T), with parts for voices 1 and 2-4. The lyrics are 'da da da da da da da da' with a 'simile' marking. The fourth system is for Bass (B), with parts for voices 1-4, marked with a slash. The fifth system is for Organ, with three staves showing the organ accompaniment. The music is in a key with two flats and a 4/4 time signature. There are dynamic markings like 'p' and 'f' throughout.

71

1-2 S make a good

3-4 S make a good

1-2 A make a good

3-4 A make a good

1 T

2-4 T

B 1-4

Organ

Detailed description: This is a page of a musical score, page 14, starting at measure 71. It features five systems of staves. The first system is for Soprano (S), with two parts (1-2 and 3-4) singing the lyrics 'make a good'. The second system is for Alto (A), also with two parts (1-2 and 3-4) singing the same lyrics. The third system is for Tenor (T), with a first part (1) playing a melodic line and a second part (2-4) containing rests. The fourth system is for Bass (B), with a part (1-4) containing rests. The fifth system is for Organ, with three parts: the upper part playing chords, the middle part playing a rhythmic accompaniment, and the lower part playing a simple bass line. The music is in a key with two flats and a 3/4 time signature.

73

ff

1-2
S
3-4

or - a - tor

ff

1
A 2
3-4

or - a - tor

ff

1
T
2.4

ba ba ba ba ba ba *simile*

ff

1-2
B
3-4

da

ff

full organ

Organ

ff

ff

poco a poco ritardando

al ♩ = 51

a tempo ♩ = 76
poco a poco ritardando

76

rubato *mf*

1 hath be - stowed the guift of a good voyce

2 *subito p* It is the to know where Na-ture *pp*

3 ly way to know where Na-ture

4 *subito p* the one - ly

1 way to know where Na-ture *pp* *p* is so

2 *subito p* one - ly way to know where Na-ture *pp* *p* which guift is so

1 *subito p* the one - ly way to know where Na-ture *pp*

2 *subito p* It is the one - ly way to know where Na-ture *pp*

1 *subito p* way to know where Na-ture *pp* *p* is so

2 *subito p* one - ly way to know where Na-ture *pp* *p* which guift is so

foundations

Organ *subito p* *p*

al $\bullet = 51$

rubato

mf

84

1
a-mong a thou sand that hath it and in ma ny that

S 2
p there is not o ne *pp*

3
p rare that there is not o ne *pp*

1
rare that there is not o ne *pp*

A 2
rare that there is not o ne *pp*

1
p there is not o ne *pp*

T 2
p rare that there is not o ne *pp*

1
rare that there is not o ne *pp*

B 2
rare that there is not o ne *pp*

Organ

90
 S 1
 ex - cel - lent gift is lost be - cause they want art to ex - presse na - ture

95
 S
 1-2 not a - ny Mu-sicke of in - stru - ments what - so - ev - er com - par - a - ble to
 3-4 There is not a - ny Mu-sicke of in - stru - ments what - so - ev - er com - par - a - ble to

A
 1-2 Mu-sicke of in - stru - ments what - so - ev - er com - par - a - ble to
 3-4 a - ny Mu-sicke of in - stru - ments what - so - ev - er com - par - a - ble to

T
 1-2 not a - ny Mu-sicke of in - stru - ments what - so - ev - er com - par - a - ble to
 3-4 There is not a - ny Mu-sicke of in - stru - ments what - so - ev - er com - par - a - ble to

B
 1-2 Mu-sicke of in - stru - ments what - so - ev - er com - par - a - ble to
 3-4 a - ny Mu-sicke of in - stru - ments what - so - ev - er com - par - a - ble to

Organ
 Swell: foundations
 foundations 16'

101

1-2 S *p* < *mp* *p* < *mp* > *p* *p*
 that which is made of the voy - ces Wo - man where

3-4 *p* < *mp* *p* < *mp* > *p* *p*
 that which is made of the voy - ces Wo - man where

1-2 A *p* < *mp* *p* < *mp* > *p* *p*
 that which is made of the voy - ces Wo - man where

3-4 *p* < *mp* *p* < *mp* > *p* *p*
 that which is made of the voy - ces Wo - man where

1-2 T *p* < *mp* *p* < *mp* > *p* *p*
 that which is made of the voy - ces of Man where

3-4 *p* < *mp* *p* < *mp* > *p* *p*
 that which is made of the voy - ces of Man where

1-2 B *p* < *mp* *p* < *mp* > *p* *p*
 that which is made of the voy - ces of Man where the voy - ces are

3-4 *p* < *mp* *p* < *mp* > *p* *p*
 that which is made of the voy - ces of Man where the voy - ces are

Organ *mp* *p* *mp*

1-2 S good or - dered

3-4 S good or - dered

1-2 A good or - dered

3-4 A good or - dered

T 1-2 *mp* The bet - ter the voyce is,

1-2 B good and the same well sor - ted and or - dered The bet - ter the voyce is,

3-4 B good and the same well sor - ted and or - dered The bet - ter the voyce is,

Organ *p* flutes

The musical score is arranged in systems. The first system contains Soprano (S) and Alto (A) parts, both with lyrics 'good' and 'or - dered'. The second system contains Tenor (T) and Bass (B) parts. The Tenor part has lyrics 'The bet - ter the voyce is,' and a dynamic marking of *mp*. The Bass part has lyrics 'good and the same well sor - ted and or - dered The bet - ter the voyce is,' and dynamic markings of *mp* and *mp*. The Organ part includes a dynamic marking of *p* and the instruction 'flutes'. The score is written in a key signature of two flats and a 2/4 time signature.

117

mf *f* *mf* *p* *mf*

1-2 A the meet - er it is to ho - nour and serve God there - with; there - with; and the voyce

3-4 *mf* *f* *mf* *p* *mf*

3-4 the meet - er it is to ho - nour and serve God there - with; there - with; and the voyce

1-2 T ⁸ the meet - er it is to ho - nour and serve God there - with; there - with; and the voyce

3-4 ⁸ *mf* *f* *mf* *p* *mf*

3-4 the meet - er it is to ho - nour and serve God there - with; there - with; and the voyce

1-2 B *mf* *f* *mf* *p* *mf*

1-2 the meet - er it is to ho - nour and serve God there - with; there - with; and the voyce

3-4 *mf* *f* *mf* *p* *mf*

3-4 the meet - er it is to ho - nour and serve God there - with; there - with; and the voyce

Organ *p* *mf* *p* *p*

al $\text{♩} = 51$

126

S

1-2

3-4

mf

ff

Wo - man is chief - ly to be im - ployed to that ende.

A

1-2

3-4

ff

of Wo - man is chief - ly to be im - ployed to that ende.

T

1-2

3-4

ff

of _____ man is chief - ly to be im - ployed to that ende.

B

1-2

3-4

ff

of _____ man is chief - ly to be im - ployed to that ende.

Organ

f

$\text{♩} = \text{♩} = 51$

132

1-2 S
om - nis spir - i - tus lau - det Do - mi - num om - nis spir - i - tus lau - det Do - mi - num

3-4
om - nis spir - i - tus lau - det Do - mi - num om - nis spir - i - tus lau - det Do - mi - num

1 A
om - nis spir - i - tus lau - det Do - mi - num om - nis spir - i - tus lau - det Do - mi - num

2
om - nis spir - i - tus lau - det Do - mi - num om - nis spir - i - tus lau - det Do - mi - num

3-4
om - nis spir - i - tus lau - det Do - mi - num om - nis spir - i - tus lau - det Do - mi - num

1 T
lau - det ___ Do - minum om - nis ___ spir - i - tus lau - det ___

2
lau - det ___ Do - minum om - nis ___ spir - i - tus lau - det ___

3-4
lau - det ___ Do - minum om - nis ___ spir - i - tus lau - det ___

1-2 B
lau - det ___ Do - minum om - nis ___ spir - i - tus lau - det ___

3-4
lau - det ___ Do - minum om - nis ___ spir - i - tus lau - det ___

Organ
full organ
ff

138

mp

3 Since sing - ing is so good a thing I wish all Wo -

4 *mp*
would

1 Do - mi - num om - nis spir - i - tus

T 2 Do - mi - num om - nis spir - i - tus

3.4 Do - mi - num om - nis spir - i - tus m

1-2 Do - mi - num om - nis spir - i - tus m

B Do - mi - num om - nis spir - i - tus m

3.4 Do - mi - num om - nis spir - i - tus m

Organ

subito p

subito p

subito p

1 *p* om - nis spir - i - tus lau - det Do -

2 *p* om - nis spir - i - tus lau - det Do -

3 - men - - learne - to - sing learne - to - sing - sing

4 learne - to - sing learne - to - sing sing - sing - sing -

1 *mp* learne - to - sing learne - to - sing sing - sing -

2 *p* sing -

3 *p* learne - learne - to - sing

4 *p* learne - learne - learne - to - sing

1-2 *p* learne - to - sing

T 3-4

1-2 B

3-4

Organ

foundations 16' flutes 16'

foundations and flutes *p*

p

152

1 - mi - nu - - - m niente

2 - mi - nu - - - m niente

3 niente

4 sing niente

1 niente

2 niente

A niente

3 niente

4 niente

1-2 niente

T niente

3-4 niente

1-2 niente

B niente

3-4 niente

Organ niente

niente

* turn off organ, holding chord until sound has completely died