

Fain Would I Change That Note

Tobias Hume (c.1579 – 1645)

Healey Willan (1880 - 1968)
Ed. Douglas J Walczak (ASCAP)

Andante moderato

SOPRANO *mf*
Fain would I change that note To which Good love

ALTO *mf*
Fain would I change that note To which Good

TENOR *mf*
Fain would I change that note To which Good love

BASS *mf*
Fain would I change that note To which Good

3
S. *mf*
hath charm'd me, Long, long to sing by rote, Fan - cy - ing

A. *mf*
love hath charm'd me, Long, long to sing by rote, Fan -

T. *mf*
hath charm'd me, Long to sing by rote,

B. *mf*
love hath charm'd me, Long, long to sing by rote,

6
S. *f*
that, that harm'd me: Yet when this thought doth come, "Love,

A. *f*
- cy - ing that, that harm'd me: Yet when this thought doth come, "Love,

T. *f*
Fan - cy - ing that, that harm'd me: Yet when this thought doth come, "Love,

B. *f*
Fan - cy - ing that, that harm'd me: Yet when this thought doth come, "Love,

9

S. *ff*
love is the per - fect sum Of all de - light,"

A. *ff*
love is the per - fect sum Of all de - light,"

T. *ff*
love is the per - fect sum Of all de - light,"

B. *ff*
love is the per - fect sum Of all de - light,"

13

S. *mf*
I have no o - ther choice Ei - ther for pen or voice To

A. *mf*
I have no o - ther choice Ei - ther for pen or voice To

T. *mf*
I have no o - ther choice Ei - ther for pen or voice To

B. *mf*
I have no o - ther choice Ei - ther for pen of voice To

16 *rit.* **Poco animato**

S. *f*
sing or write. O Love, they wrong thee much That say thy sweet is

A. *f*
sing or write. O Love, they wrong thee much That say thy sweet is

T. *f*
sing or write. O Love, they wrong thee much That say thy sweet is

B. *f*
sing or write. O Love, they wrong thee much That say thy sweet is

20

S. bit - ter, When thy rich fruit is such As no - thing can be

A. bit - ter, When thy rich fruit is such As no - thing can be

T. bit - ter, When thy rich fruit is such As no - thing can be

B. bit - ter, When thy rich fruit is such As no - thing can be

24

S. sweet - er Fair house of joy and bliss Where tru - est

A. sweet - er Fair house of joy and bliss Where tru - est

T. sweet - er Fair house of joy and bliss Where tru - est

B. sweet - er Fair house of joy and bliss Where tru - est

27

S. plea - sure is, I do a - dore thee; I know thee what thou art,

A. plea - sure is, I do a - dore thee; I know thee what thou art,

T. plea - sure is, I do a - dore thee; I know thee what thou art,

B. plea - sure is, I do a - dore thee; I know thee what thou art,

S. *pp* < > I serve thee with thy heart, And *p* fall _____ be - fore *p* thee. *pp* >

A. *pp* < > I serve thee with thy heart, And *p* fall _____ be - fore *p* thee. *pp* > *3*

T. *pp* < > I serve thee with thy heart, And *p* fall _____ be - fore *p* thee. *pp* > *3*

B. *pp* < > I serve thee with thy heart, And *p* fall _____ be - fore *p* thee. *pp* >

Detailed description: This is a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in a common time signature (C) and a key signature of three flats (B-flat major or D-flat minor). The lyrics are: "I serve thee with thy heart, And fall _____ be - fore _____ thee." The Soprano part begins with a piano (*pp*) dynamic and a hairpin crescendo. The Alto, Tenor, and Bass parts also begin with *pp* dynamics. The second half of the score, starting with "And fall", features a change in key signature to three sharps (F# major or C# minor) and includes performance markings such as *p* (piano), *pp* (pianissimo), and a triplet of eighth notes marked with a '3'. The Tenor and Alto parts have a triplet of eighth notes in the phrase "be - fore". The score concludes with a fermata over the final note of each part.