



**Come,
shepherd swains**

**Healey Willan
(1880-1968)**

Come, Shepherd swains, that wont to hear me sing,
Now sigh and groan!
Dead is my Love, my Hope, my Joy, my Spring;
Dead, dead and gone!

O, she that was your Summer's Queen,
Your day's delight,
Is gone, gone and will no more, no more be seen;
O cruel spite!

Break all your pipes that wont to sound
With pleasant cheer,
And cast yourselves upon the ground
To wail my Dear!

Come, Shepherd swains, come Nymphs, and all arow
To help me cry;
Dead is my Love, and, seeing she is so,
Lo! now I die!

From John Wilbye's "Second Book of Madrigals" (1609)

Come shepherd swains

Healey Willan

Lento ♩ = 66

S
Come, Shep - herd swains, that wont to hear me

A
Come, Shep - herd swains, that wont to hear me

T
Come, Shep - herd swains, that wont to hear me

B
Come, Shep - herd swains, that wont to hear me

3
S
sing, Now sigh and groan! Dead is my

A
sing, Now sigh and groan! Dead is my

T
sing, Now sigh and groan! Dead is my

B
sing, Now sigh and groan! Dead is my



Come shepherd swains

7

S Love, my Hope, my Joy, my Spring; *f* Dead, dead and gone! *pp*

A Love, my Hope, my Joy, my Spring; *f* Dead, dead and gone! *pp*

T Love, my Hope, my Joy, my Spring; *f* Dead, dead and gone! *pp*

B Love, my Hope, my Joy, my Spring; *f* Dead, dead and gone! *pp*

11

S O, she that was your Sum - mer's Queen, Your

A O, she that was your Sum - mer's Queen, Your day's de -

T O, she that was your Sum - mer's Queen, your Sum - mer's Queen, Your

B O, she that was your Sum - mer's Queen, Your

14

S day's de - light, Is gone, gone and

A light, Is gone, gone and

T day's de - light, Is gone, gone and

B day's de - light, Is gone, gone and

Come shepherd swains

17

S will no more, no more be seen; O cru - el spite!

A will no more, no more be seen; O cru - el spite!

T will no more be seen; O cru - el spite!

B will no more be seen; O cru - el spite!

20

S Break all your pipes that wont to sound With plea - sant cheer, And

A Break all your pipes that wont to sound With plea - sant cheer, And

T Break all your pipes that wont to sound With plea - sant cheer, And

B Break all your pipes that wont to sound With plea - sant cheer, And

molto sostenuto e dim.

23

S cast your - selves up - on the ground To

A cast your - selves up - on the

T cast your - selves up - on the

B cast your - selves up - on the

Come shepherd swains

26

S wail, _____ to wail my Dear! *pp* Come, *mp* Shep - herd

A ground _____ To wail my Dear! *pp* Come, *mp* Shep - herd

T ground _____ To _____ wail _____ my Dear! *pp* Come, *mp* Shep - herd

B ground To wail my Dear! *pp* Come, *mp* Shep - herd

30

S swains, come Nymphs, and all a - row To help me cry;

A swains, come Nymphs, and all a - row To help me cry;

T swains, come Nymphs, and all a - row To help me cry;

B swains, come Nymphs, and all a - row To help me cry;

33

S *p dim.* Dead is my Love, _____ and, *pp* see - ing she is

A *p dim.* Dead is my Love, _____ and, *pp* see - ing she is

T *p dim.* Dead is my Love, _____ and, *pp* see - ing she is

B *p dim.* Dead is my Love, _____ and, *pp* see - ing she is

Come shepherd swains

Adagio

36

S
so, Lo! now I die!

A
so, Lo! now I die!

T
so, Lo! now I die!

B
so, Lo! now I die!

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Detailed description: This is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is for measures 36-39. The tempo is marked 'Adagio'. The lyrics are 'so, Lo! now I die!'. The dynamics are marked as *mf* (mezzo-forte) and *pp* (pianissimo). The Soprano part starts with a half note 'so,' followed by quarter notes 'Lo!', 'now', 'I', and a half note 'die!'. The Alto part starts with a half note 'so,' followed by quarter notes 'Lo!', 'now', 'I', and a half note 'die!'. The Tenor part starts with a half note 'so,' followed by quarter notes 'Lo!', 'now', 'I', and a half note 'die!'. The Bass part starts with a half note 'so,' followed by quarter notes 'Lo!', 'now', 'I', and a half note 'die!'. The dynamics are *mf* for the first two measures and *pp* for the last two measures. There are hairpins indicating a crescendo in the first measure and a decrescendo in the second measure of each part.

Novello and Co.
(1907)

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