



I saw lovely Phillis

A FOUR-PART MADRIGAL

Robert Lucas Pearsall
(1795-1856)

Allegretto ♩ = 120

S
I saw love - ly Phil - lis ly - ing on li - lies, And

A
I saw love - ly Phil - lis ly - ing on li - lies, And

T
I saw love - ly Phil - lis ly - ing on li - lies, And

B
I saw love - ly Phil - lis ly - ing on li - lies, And

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G major and 3/4 time. The tempo is marked 'Allegretto' with a quarter note equal to 120 beats. The lyrics are: 'I saw love - ly Phil - lis ly - ing on li - lies, And'. The score shows the first line of music for each voice part.

I saw lovely Phillis

5

S fair - er was she than her flow - er - y bed; But

A fair - er was she than her flow - er - y bed; But

T fair - er was she than her flow - er - y bed; But

B fair - er was she than her flow - er - y bed; But

9

S then she did spy me, O, then *fz* _____ did she *p*

A then she did spy me, O, then *fz* _____ did she *p*

T then she did spy me, O, then *fz* _____ did she *p*

B then she did spy me, O, then *fz* _____ did she *p*

13

S fly _____ me; Not heed - ing nor hear - ing one

A fly _____ me; Not heed - ing nor hear - ing one

T fly _____ me; Not heed - ing nor hear - ing one

B fly _____ me; Not heed - ing nor hear - ing one

I saw lovely Phillis

17

S word that I said. Why did she fly, when I

A word that I said. Why did she fly, when I

T word that I said. Why did she fly, when I

B word that I said. Why did she fly, when I

21

S wish'd her to stay? It is not well done, to _____

A wish'd her to stay? It is not well done, to _____

T wish'd her to stay? It is not well done, to _____

B wish'd her to stay? It is not well done, to _____

25

S — drive lov - ers a - way; For they'll sing fa la

A — drive lov - ers a - way; For they'll sing fa la

T — drive lov - ers a - way; For they'll

B — drive lov - ers a - way;

I saw lovely Phillis

29

S
la la la la la la la, they'll sing fa la

A
la la la la la la la, they'll sing fa la

T
sing fa la la _____ la, they'll sing fa la

B
pp For they'll sing fa la la la, they'll sing fa la

33

S
la la la la _____ la la la la la la.

A
la la la la la la la la la.

T
la la la la la la la la.

B
la la la la la la la la la la la.

S
And when I next meet her, how shall I greet her? If

A
And when I next meet her, how shall I greet her? If

T
And when I next meet her, how shall I greet her? If

B
And when I next meet her, how shall I greet her? If

I saw lovely Phillis

42

S she should come smil - ing - ly for - ward to me, No,

A she should come smil - ing - ly for - ward to me, No,

T she should come smil - ing - ly for - ward to me, No,

B she should come smil - ing - ly for - ward to me, No,

46

S no, I will spite her: I'll shun _____ her and

A no, I will spite her: I'll shun _____ her and

T no, I will spite her: I'll shun _____ her and

B no, I will spite her: I'll shun _____ her and

50

S slight _____ her, And cold and un - feel - ing as

A slight _____ her, And cold and un - feel - ing as

T slight _____ her, And cold and un - feel - ing as

B slight _____ her, And cold and un - feel - ing as

I saw lovely Phillis

54

S mar - ble I'll be. What do I care, e'en

A mar - ble I'll be. What do I care, e'en

T mar - ble I'll be. What do I care, e'en

B mar - ble I'll be. What do I care, e'en

58

S though she des - pair? Her hands let her wring, I _____

A though she des - pair? Her hands let her wring, I _____

T though she des - pair? Her hands let her wring, I _____

B though she des - pair? Her hands let her wring, I _____

62

S — will mer - ri - ly sing; I will sing fa la

A — will mer - ri - ly sing; I will sing fa la

T — will mer - ri - ly sing; I will

B — will mer - ri - ly sing;

I saw lovely Phillis

66

S
la la la la la la la, I'll sing fa la

A
la la la la la la la, I'll sing fa la

T
sing fa la la _____ la, I'll sing fa la

B
pp I will sing fa la la la, I'll sing fa la

Detailed description: This block contains the first system of a four-part vocal score for 'I saw lovely Phillis', measures 66-69. The score is in G major (one sharp) and 4/4 time. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts begin with a series of 'la' notes, followed by 'I'll sing fa la'. The Tenor part starts with 'sing fa la', has a long melisma line, and then continues with 'la, I'll sing fa la'. The Bass part begins with a piano (*pp*) dynamic and the lyrics 'I will sing fa la la la, I'll sing fa la'. Dynamics include *f* (forte) for the 'I'll sing' phrase in all parts.

70

S
la la la la _____ la la la la la la.

A
la la la la la la la la la.

T
la la la la la la la la.

B
la la la la la la la la la la.

Detailed description: This block contains the second system of the four-part vocal score, measures 70-73. The Soprano part features a melisma line and ends with a fermata. The Alto, Tenor, and Bass parts continue with 'la' notes. Dynamics include *f* (forte) and *pp* (pianissimo).

Novello, Ewer and Co.
(1860-1885)

Robert Lucas Pearsall (1795-1856) was born at Clifton Hill, Bristol, into a wealthy Quaker family. His father was an army officer and amateur musician. He was privately educated and practiced as a barrister in Bristol. In 1825, after suffering a stroke, he took his family to live abroad. He sold the family estate in Willsbridge and, in 1842, bought the Schloss Wartensee, a ruined medieval keep near Rorschach in Switzerland and spent several years restoring it. He remained there until his death. Pearsall was an amateur composer and many of his compositions were not published until after his death. He is best remembered for his part-songs and madrigals but also wrote orchestral works, anthems, services, musical treatises, and edited a Catholic hymnal. He kept in touch with his home city of Bristol and wrote many pieces for the Bristol Madrigal Society. He also composed poetry, some of which he used for his madrigals, such as 'Why Do the Roses' and 'Why should the cuckoo's tuneful note'. The particle "de" often spelled in his name is a feature added after his death by his daughter Philippa.

I saw lovely Phillis lying on lilies,
And fairer was she than her flowery bed;
But then she did spy me, O, then did she fly me;
Not heeding nor hearing one word that I said.
Why did she fly, when I wished her to stay?
It is not well done, to drive lovers away;
For they'll sing fa la la la la la la la.

And when I next meet her, how shall I greet her?
If she should come smilingly forward to me,
No, no, I will spite her: I'll shun her and slight her,
And cold and unfeeling as marble I'll be.
What do I care, e'en though she despair?
Her hands let her wring, I will merrily sing;
I will sing fa la la la la la la la.

Anon.

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