

Ah, Poor Bird*

Musical notation for "Ah, Poor Bird*" in 2/4 time. The music consists of four staves, each with a treble clef. The lyrics are: "Ah, poor bird, Take thy flight, Far above the sorrows of this sad night." The notation includes various note heads and stems, with some notes having small arrows pointing upwards or downwards.

The source of this modern English text is unknown. The music seems to be based on the minor key version of *Oh, My Love* found in *The Catch Club*, 1762. This round can be sung as part of a quodlibet with *Rose, Rose* and/or *Hey, Ho, Nobody Home*.

Alleluia

18th Century

Musical notation for "Alleluia" in 2/4 time, attributed to the 18th century. It features two staves, each with a treble clef. The lyrics are: "Al - le - lu - ia, Al - le - lu - ia," repeated. The notation uses eighth and sixteenth notes.

Thomas Ken, 1709

Alleluia*

Israeli

Musical notation for "Alleluia" in 2/4 time, attributed to the Israeli. It features three staves, each with a treble clef. The lyrics are: "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia," followed by "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia." The notation uses eighth and sixteenth notes.

See *Hashivenu* for variant with Hebrew text.

Musical notation for "Alleluia" in 2/4 time, attributed to Thomas Ken, 1709. It features four staves, each with a treble clef. The lyrics are: "All," "Let us sin," "er," and "Ding." The notation uses eighth and sixteenth notes.

Thomas Ken, 1709

Musical notation for "Alleluia" in 2/4 time, attributed to Thomas Ken, 1709. It features four staves, each with a treble clef. The lyrics are: "All praise," "For all," "Keep me," and "Be -neath." The notation uses eighth and sixteenth notes.

W*

John Hilton (1599–1657)

fol - low, fol - low,
v, fol - low, fol - low,
3.
To the green-wood,
ood, green - wood tree.

y and secondary sources.

Singing

Israeli

hen be - gin the song?
en be - gin the song?
en be - gin the song?

text.

Come, Let's Dance

French, 13th Century

1. 2.
Come, let's dance and sing a song to - geth - er,
Come, we'll laugh and have a jol - ly time.

Conditum Kirie

Pammelia, 1609

1. 2.
Con - di - tur Ki - ri - e
3. 4.
om - ni - um qui vi - vunt, Ki - ri - e.

Translation: Lord, Founder of everything that lives.

The Cuckoo

E. Bolkovac

Jacopo Gotfredo Ferrari (1759–1842)

1. 2.
The cuck - oo is a bird who's ver - y sil - ly,
3. 4.
likes to sing and nev - er fails to say: cuck - oo,
cuck - oo, cuck - oo, cuck - oo.

Rise Up, O Flame

Christoph Praetorius (d. 1609)

1. 2. 3. 4.

Rise up, O Flame, by thy light glowing,
Show to us Beauty, Vision and Joy.

This text for *Rise Up, O Flame* is a translation of Fritz Jöde's text found in his collection *Der Kanon*. *Rise Up, O Flame* may be sung as part of a quodlibet with *There Is No Sorrow*.

Rose, Rose*

1. 2. 3. 4.

Rose, Rose, Rose, Will I ever see thee red?
Aye, marry that I will, if thou but stay.

This is an English variant of *Beaux Yeux*. Some versions use: "Will I ever see thee wed?" This round may be sung as part of a quodlibet with *Ah, Poor Bird* and/or *Hey, Ho, Nobody Home (Variant)*.

Row, Row, Row Your Boat*

1. 2. 3. 4.

Row, row, row your boat,
Gently down the stream,
Merrily, merrily, merrily, merrily,
Life is but a dream.

1. 2.

Row the boat along, gently down the stream,
Fetch a torch and set it alight, fire! fire!

S
Seymour Batab

1.

See the seafarers, now is born a king!

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Vine and Fig Tree

Israeli

Pammelia, 1609

gal-lant town,
neg brown did-dle down,
n hang-ing stout,
pence our all.

1.
And ev'-ry man 'neath his vine and fig tree, Shall live in
peace and un - a - fraid. 2.
fraid. And in - to plough-shares
turn their swords, na - tions shall learn war no more. 1.
war no more. 2.
See *Lo Yissa Goy* for Hebrew text.

a*

Philip Hayes (1738–1797)

ere an - gels sing,
- ias - ring, In
di - um est!
n heaven, and alleluias ring.

Viva la Musica

Michael Praetorius (1571–1621)

1. Vi - va, vi - va la mu - si - ca,
2. Vi - va, vi - va la mu - si - ca,
3. Vi - va la mu - si - ca!

Translation: Long live music!