

Love Bade Me Welcome

for Nichole

George Herbert (1593-1632)

Daniel Brinsmead
bio and poem text at sbmp.com

Espressivo ♩ = 65

p *sub. mp*

S Love bade me wel-come;— yet my soul drew

A Love bade me wel-come;— yet my soul drew

T Love bade me wel-come;— yet my soul drew

B Love bade me wel-come;— yet my soul drew

for rehearsal only

Espressivo ♩ = 65

p *sub. mp*

4

mf back, Guilt - y of dust and sin. But quick-eyed Love,...

mf back, Guilt - y of dust and sin.

mf back, Guilt - y of dust and sin. But

mf back, Guilt - y of dust and sin.

Duration: 5:00

LISTEN TO A RECORDING at SBMP.COM

performed by the Quire of Voyces, Nathan Kreitzer, conductor

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7

ob - serv - ing me grow

mf But quick-eyed Love, — ob - serv - ing me grow

quick-eyed Love, — *mf* ob - serv - ing me grow

But quick-eyed Love, — ob - serv - ing me grow

9

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slack From my first en-trance in, *mp* Drew

slack From my first en-trance in,

slack From my first en-trance in, —

slack From my first en-trance in, —

slack From my first en-trance in, *mp*

12

near - er to me, Drew near - er to me, Drew near - er to me, sweet - ly, Drew near - er to me, sweet - ly, Drew near - er to me, sweet - ly, Drew near - er to me, sweet - ly,

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15

sweet - ly ques-tion-ing If I lack'd an - y - thing. "A sweet - ly ques-tion-ing If I lack'd an - y - thing. "A sweet - ly ques - tion - ing If I lack'd an - y - thing. sweet - ly ques - tion - ing If I lack'd an - y - thing. "A

18

guest," I an-swer'd, "Worth - y to be here:"

guest," I an-swer'd, "Worth - y to be here:"

mp "Worth - y to be here:"

mp "Worth - y to be here:"

21

Più mosso
sub. f

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Love said, "You shall be he." _____ "I, the un-kind, un-grate-ful? ..

Love said, "You shall be he." _____ "I, the un-kind, un-grate-ful? ..

Love said, "You shall be he." _____ "I, the un-kind, _____ un-grate-ful? ..

Love said, "You shall be he." _____ "I, the un-kind, _____ un-grate-ful? ..

Più mosso
sub. f

24 **Meno mosso** *mf* **rit.** *mp*

Ah, my dear, I can-not look on Thee."

Ah, my dear, I can-not look on Thee."

Ah, my dear, I can-not look on Thee."

Ah, my dear, I can-not look on Thee."

Meno mosso *mf* **rit.** *mp*



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28 **A tempo** $\text{♩} = 65$

Love took my hand— and smil-ing did re - ply,

Love took my hand— and smil-ing did re - ply,

Love took my hand and smil - ing, smil - ing did re - ply,—

Love took my hand and smil - ing did re - ply,—

A tempo $\text{♩} = 65$



31 *mf* *f*

"Who made the eyes but I? Who made the eyes but

mf *f*

"Who made the eyes but I? Who made the eyes but

mf *f*

"Who made the eyes but I? Who made the eyes but

mf *f*

"Who made the eyes but I? Who made the eyes but

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34 *mf* *f*

I?" "Truth, Lord; but I have marr'd them: _____

mf *f*

I?" "Truth, Lord; but I have marr'd them: _____

mf *f*

I?" "Truth, Lord; but I have marr'd them: _____

mf *f*

I?" "Truth, Lord; but I have marr'd them: _____

Meno mosso
mp

38

let my shame Go where it doth de - serve." — "And
let my shame Go where it doth de - serve."
let my shame Go where it doth de - serve."
let my shame Go where it doth de - serve."

Meno mosso
mp

41

Soprano Solo *Solo mf*

“And know you not,” says Love, —

S know you not, — And know you not,” says *mf*

A “And know you not,” says *mf*

T “And know you not,” says *mf*

B “And know you not,” says *mf*

43

“And know you not, Who bore the blame? Who bore the
Love, “Who bore the blame? Who bore the
Love, “And know you not, Who bore the blame? Who bore the
Love, “Who bore the blame? Who bore the
Love, “Who bore the blame? Who bore the

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blame? Who bore the blame? Who bore the blame? Who bore the blame? Who bore the blame? Who bore the blame?

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Piano introduction in G major, 3/4 time. The right hand plays a sequence of chords: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of chords: G2, A2, B2, C3, B2, A2, G2.

55



Chorus: You must sit down, and
meat. You must sit down, and
meat. You must sit down, and
meat. You must sit down, and
meat. You must sit down, and

The musical score consists of six systems. The first system is the vocal line. The second system is the piano accompaniment. The third system is the vocal line. The fourth system is the piano accompaniment. The fifth system is the vocal line. The sixth system is the piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The piece ends with a double bar line.

57 *mp* **Meno mosso**

taste my meat." *mp* *p* So I did sit and

taste my meat." *mp* *p* So I did sit,

taste my meat." *mp* *p* So I did, So I

taste my meat." *mp* *p* So I did sit,

taste my meat." *mp* *p* So I did sit, **Meno mosso**

60 *p* **poco rall.**

So I did sit and eat.

eat. So I did sit and eat.

So I did sit and eat.

did sit and eat, did sit and eat.

So I did sit and eat.

poco rall.

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