



Six Part Songs
No. 5

Prithee, why?

Charles Hubert Hastings Parry
(1848-1918)

Why so pale and wan, fond lover?
Prithee, why so pale?
Will, when looking well can't move her,
Looking ill prevail?
Prithee, why so pale?

Why so dull and mute, young sinner?
Prithee, why so mute?
Will, when speaking well can't win her,
Saying nothing do't?
Prithee, why so mute?

Quit, quit for shame! This will not move;
This cannot take her.
If of herself she will not love,
Nothing can make her:
The devil take her!

Sir John Suckling (1609–1642)

Prith-ee, why?

C. Hubert H. Parry

Lively ♩ = about 120

S *mf* Why so pale and wan, fond lov - er? Prith-ee, why, why so

A *mf* Why so pale and wan, fond lov - er? Prith-ee, why, why so

T *mf* Why so pale and wan, fond lov - er? Prith-ee, why so

B *mf* Why so pale and wan, fond lov - er? Prith-ee, why so

4
S *mf* pale? Will, when look - ing well can't move her,

A *mf* pale? Will, when look - ing well can't move her,

T *mf* pale? Will, when look - ing well can't move her,

B *mf* pale? Will, when look - ing well can't move her, Look - ing

Prith-ee, why?

7

S *mf* Look-ing ill pre - vail? *mf cresc.* Prith-ee, why, prith-ee,

A *mf* Look-ing ill pre - vail? *mf cresc.* Prith-ee, why,

T *mf* Look-ing ill pre - vail? *mf cresc.* Prith-ee, why,

B *mf* ill pre - vail? Prith-ee, why, *cresc.* prith-ee,

10

S why, prith - ee, why, prith-ee, why so pale?

A — prith - ee, why, prith - ee, why, why so pale?

T prith - ee, why, prith - ee, why so pale?

B why, prith - ee, why so pale?

13

S *mf* Why so dull and mute, young sin - ner? *p* Prith-ee, why, why so

A *mf* Why so dull and mute, young sin - ner? *p* Prith-ee, why, why so

T *mf* Why so dull and mute, young sin - ner? *p* Prith-ee, why so

B *mf* Why so dull and mute, young sin - ner? *p* Prith-ee, why so

Prith-ee, why?

16

S
mute? Will, when speak - ing well can't win her,

A
mute? Will, when speak - ing well can't win her,

T
mute? Will, when speak - ing well can't win her,

B
mute? Will, when speak - ing well can't win her, *mf* Say - ing

19

S
f Say - ing noth - ing do't? *mf* Prith-ee, why, Prith-ee, *mf cresc.*

A
mf Say - ing noth - ing do't? *mf cresc.* Prith-ee, why,

T
mf Say - ing noth - ing do't? *mf* Prith-ee, why,

B
noth - ing do't? Prith-ee, why, *cresc.* prith-ee,

22

S
why, prith - ee, why, prith - ee, why so mute?

A
prith - ee, why, prith - ee, why why prith so mute?

T
cresc. prith - ee, why, *f* prith - ee, why so mute?

B
why, prith - ee, why so mute?

Prithee, why?

Animato

25 *f* *cresc.*

S Quit, quit for shame! This _____ will not move; This _____ can - not take her.

A Quit, quit for shame! This _____ will not move; This _____ can - not take her.

T Quit, quit for shame! This _____ will not move; This _____ can - not take her.

B Quit, quit for shame! This _____ will not move; This _____ can - not take her.

28 *f* *cresc.*

S If of her - self she will not love, if of her - self she will not,

A If of her - self she will not love, if of her - self she

T If of her - self she will not love, if of her - self she

B If of her - self she will not love, if of her -

31 *f* *cresc.*

S will not, will not love, Noth - ing, noth - ing,

A will not, will not love, Noth - ing, noth - ing,

T will not, will not love, Noth - ing, noth - ing,

B self she will not love, Noth - ing, noth - ing,

Prithee, why?

34

S
noth - ing can make her: The dev - il take her!

A
noth - ing can make her: The dev - il take her!

T
noth - ing can make her: The dev - il take her!

B
noth - ing can make her: The dev - il take her!

The musical score consists of four staves, one for each voice part: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff begins with a treble clef (except for the Bass part which has a bass clef) and a key signature of one flat (B-flat). The music is in 4/4 time. The lyrics are: "noth - ing can make her: The dev - il take her!". The Soprano part starts with a measure rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The Alto part starts with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The Tenor part starts with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The Bass part starts with a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The music continues with similar patterns for the second part of the phrase. Dynamics include *ff* (fortissimo) and accents (>).

Novello and Company
(1909)

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.

please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:

www.shorchor.net

