



# Sing we and chaunt it

BALLET MADRIGAL  
for 4 voices

Robert Lucas Pearsall  
(1795-1856)

**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.

# Sing we and chaunt it

R. L. Pearsall

**Allegro moderato**

S *mf* Sing we and chaunt it, While love doth grant it,

A *mf* Sing we and chaunt it, While love doth grant it,

T *mf* Sing we and chaunt it, While love doth grant it,

B *mf* Sing we and chaunt it, While love doth grant it,

5

S *f* Fa la la la la la.

A *f* Fa la la la la la la ia la.

T *f* Fa la la la la la.

B *f* Fa la la la la la la la.



## Sing we and chaunt it

9

S *p* Sing we and chaunt it, While love doth grant it,

A *p* Sing we and chaunt it, While love doth grant it,

T *p* Sing we and chaunt it, While love doth grant it,

B *p* Sing we and chaunt it, While love doth grant it,

13

S *f* Fa la la la la.

A *f* Fa la la la la la la la la.

T *f* Fa la la la la la.

B *f* Fa la la la la la la la.

17

S *p* Not long youth last - eth, And old age hast - eth;

A *p* Not long youth last - eth, And old age hast - eth;

T *p* Not long youth last - eth, And old age hast - eth;

B *p* Not long youth last - eth, And old age hast - eth;

21

S Now is best lei - sure To take our plea - sure,

A Now is best lei - sure To take our plea - sure,

T Now is best lei - sure To take our plea - sure,

B Now is best lei - sure To take our plea - sure,

25 *cresc.*

S Fa la la la la, fa la la la la,

A *cresc.*  
Fa la la la la, fa la la la la

T *cresc.*  
Fa la la la la, fa la la la la,

B *cresc.*  
Fa la la la la, fa la la la la

29 *f*

S Fa la la la la la.

A *f*  
la la la la la la la la la.

T *f*  
fa la la la la la.

B *f*  
la la la la la la la la la.

## Sing we and chaunt it

33

S *p* Not long youth last - eth, And old age hast - eth;

A *p* Not long youth last - eth, And old age hast - eth;

T *p* Not long youth last - eth, And old age hast - eth;

B *p* Not long youth last - eth, And old age hast - eth;

37

S Now is best lei - sure To take our plea - sure,

A Now is best lei - sure To take our plea - sure,

T Now is best lei - sure To take our plea - sure,

B Now is best lei - sure To take our plea - sure,

41

S *cresc.* Fa la la la \_\_\_\_\_ la, fa la la la \_\_\_\_\_ la,

A *cresc.* Fa la la la \_\_\_\_\_ la, fa la la la \_\_\_\_\_ la

T *cresc.* Fa la la la \_\_\_\_\_ la, fa la la la \_\_\_\_\_ la,

B *cresc.* Fa la la la \_\_\_\_\_ la, fa la la la \_\_\_\_\_ la

# Sing we and chaunt it

45

S *f* Fa la la la la la.

A *f* — la la la la la la la la la.

T *f* fa — la la — la la la.

B *f* la la la la la la la la la.

A. Hammond & Co.  
(ca. 1860)

Novello, Ewer and Co.  
(1860-1885)

Sing we and chaunt it,  
While love doth grant it,  
Not long youth lasteth,  
And old age hasteth;  
Now is best leisure  
To take our pleasure.

Anon.

#### 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 performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:  
[www.shorchor.net](http://www.shorchor.net)

