



Nymph and Swain

MADRIGAL

Clarence Dickinson
(1873-1969)

Allegro vivace

mf

S Has - ten__ hith - er nymph and swain, _____

mf

A Has - ten__ hith - er nymph and swain, _____

mf

T Has - ten__ hith - er nymph and swain, _____

mf

B Has - ten__ hith - er nymph and swain, _____

Nymph and Swain

4

S Join the dance and song,

A Join the dance and song,

T Join the dance and song,

B Join the dance and song,

7

S Hark! the call re - sounds a - gain, hark, hark, hark,

A Hark! the call re - sounds a - gain, hark, hark, hark,

T Hark! the call re - sounds a - gain, hark,

B Hark! the call re - sounds a - gain, hark,

10

S hark, hark, hark, the call re - sounds a - gain, From our

A hark, hark, hark, From our

T hark, hark, hark, hark, the call re - sounds a - gain, From our

B hark, hark, hark, hark, the call re - sounds a - gain,

Nymph and Swain

14 *rit.*

S mer - ry, mer - ry throng!

A mer - ry, mer - ry throng!

T mer - ry, mer - ry throng!

B *rit.*

17 *più lento* *p* *cresc.*

S He who fain would dance and play, Let him *cresc.*

A He who fain would dance and play, Let him *cresc.*

T He who fain would dance and play, Let him *cresc.*

B He who fain would dance and play, Let him *cresc.*

21 *a tempo primo* *f*

S join our rout, Dance un - til his feet give way,

A join our rout, Dance un - til his feet give way,

T join our rout, Dance un - til his feet give way,

B join our rout, Dance un - til his feet give way,

Nymph and Swain

25

S Sing — till — breath be out. ————— Fa, la, la, la,

A Sing — till — breath be out. ————— Fa, la, la, la,

T Sing — till — breath be out. ————— Fa, la, la, la,

B Sing — till — breath be out. ————— Fa, la, la, la,

28

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

A la, la, la, la, la, Fa, la, Fa, la, la, la, la, la, la, la,

T la, la, la, la, la, Fa, la, Fa, la, la, la, la, la, la, la,

B la, la, la, la, la, ————— Fa, la, la, la, la, la, la, la, la, ————— Fa, la, la, la, la, la, la, la,

32

S la, la, la, la, la, ————— Fa, la, la, la, la, la! *rit.*

A la, la, la, la, la, ————— Fa, la, la, la, la, la! *rit.*

T la, la, la, la, la, ————— Fa, la, la, la, la, la! *rit.*

B la, la, la, la, la, ————— Fa, la, la, la, la, la! *rit.*

Nymph and Swain

meno mosso

38 *p*

S Hold it — though a - mid — your joy, Oth - er thoughts a - bove, —

A Hold it — though a - mid — your joy, Oth - er thoughts a - bove,

T *p* Hold it — though a - mid — your joy, Oth - er thoughts a -

B *p* Hold it — though a - mid — your joy, Oth - er thoughts a -

41

S How that Cu - pid, wan - ton boy, Here - a-bouts doth rove; —

A How that Cu - pid, wan - ton boy, Here - a-bouts doth rove; —

T bove, — How that Cu - pid, wan - ton boy, Here - a-bouts doth rove;

B bove, How that Cu - pid, wan - ton boy, Here - a-bouts doth rove;

44 *f* *a tempo primo* *mf*

S Cu - pid, whose — de - ceit - ful arts —

A Cu - pid, whose — de - ceit - ful arts —

T Cu - pid, whose — de -

B Cu - pid, whose — de -

Nymph and Swain

48

S We re - sist in vain,

A We re - sist in vain,

T ceit - ful arts We re - sist in vain,

B ceit - ful arts We re - sist in vain,

52

S Who de - lights to fill all hearts With his pleas - ing pain. *portamento*

A Who de - lights to fill all hearts With his pleas - ing pain. *portamento*

T Who de - lights to fill all hearts With his pleas - ing with his pain. *portamento*

B Who de - lights to fill all hearts With his pain, pain. *portamento*

56 *a tempo primo*

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

A Fa, la, la, la, la, la, la, Fa, la, la, la, la, la,

T Fa, la, la, la, la, la, la, Fa, la, la, la, la, la,

B Fa, la, la, la, la, la, la, Fa, la, la, la, la, la,

Nymph and Swain

59

S
la, _____ Fa, la, la, la, la, la, la, la, la,

A
la, _____ Fa, la, la, la, la, la, la, la, la,

T
la, _____ Fa, la, la, la, la, la, la, la, la,

B
la, _____ Fa, la, la, la, la, la, la, la, la, _____

62

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

A
Fa, la, la, la, la, la, la, la, la, Fa, la, la, la, la, la, la, la,

T
Fa, la, la, la, la, la, la, la, la, Fa, la, la, la, la, la, la, la,

B
Fa, la, la, la, la, la, la, la, la, _____ Fa, la, la, la, la, la, la, la,

65

S
rit. la, la, la, la, la, _____ Fa, la, la, la, la, la!
rit.

A
rit. la, la, la, la, la, _____ Fa, la, la, la, la, la!
rit.

T
rit. la, la, la, la, la, _____ Fa, la, la, la, la, la!
rit.

B
rit. la, la, la, la, la, _____ Fa, la, la, la, la, la!

Clarence Dickinson (1873-1969) was born in Lafayette, Indiana, and studied at Northwestern University in Chicago. He travelled to Europe and studied with Heinrich Reimann, the organist of the Kaiser-Wilhelm Memorial Church in Berlin, and with Moritz Moszkowski, Alexandre Guilmant, and Gabriel Pierné in Paris. Returning to the U.S., he served as organist-choirmaster at Brick Presbyterian Church in New York City for over fifty years. He was founding director of the School of Sacred Music at Union Theological Seminary and a founding member of The American Guild of Organists. He was active as an organist, choirmaster, composer, virtuoso, performer, author, editor, lecturer, and teacher; and was considered the Dean of American Church Musicians. He celebrated his 90th birthday conducting a large choral festival at The Riverside Church in Manhattan.

Hasten hither nymph and swain,
Join the dance and song,
Hark! the call resounds again
From our merry throng!
He who fain would dance and play,
Let him join our rout,
Dance until his feet give way,
Sing till breath be out.
Fa, la, la, la, la!

Hold it though amid your joy,
Other thoughts above,
How that Cupid, wanton boy,
Hereabouts doth rove;
Cupid, whose deceitful arts
We resist in vain,
Who delights to fill all hearts
With his pleasing pain.
Fa, la, la, la, la!

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