

# You stole my love

Anthony Munday  
(c.1560-1633)

Walter Cecil Macfarren  
(1826-1905)

*allegro*  $\text{♩} = 88$

Soprano  
*p* You stole my love; fy u - pon you, fy! You stole my love, fy, fy, a;

Alto  
*p* You stole my love; fy u - pon you, fy! You stole my love, fy, fy, a;

Tenor  
*p* You stole my love; fy u - pon you, fy! You stole my love, fy, fy, a;

Bass  
*p* You stole my love; fy u - pon you, fy! You stole me love, fy, fy a;

Accomp.  
*p*

The first system of the musical score is for the vocal quartet and piano accompaniment. It consists of five staves. The top four staves are for Soprano, Alto, Tenor, and Bass, each with a vocal line and lyrics. The fifth staff is for the piano accompaniment, split into two parts (treble and bass clef). The key signature is two sharps (D major), and the time signature is 2/4. The tempo is marked 'allegro' with a metronome marking of 88. The dynamics are marked 'p' (piano) for all parts.

S  
Gussed you but what a pain it is to prove, You for your love would die, a; *mf* And

A  
Gussed you but what a pain it is to prove, You\_\_\_\_\_ for your love would die, \_ a; *mf* And

T  
Gussed you but what a pain it is to prove, You\_\_\_\_\_ for your love would die, \_ a; *mf* And

B  
Gussed you but what a pain it is to prove, You for your love would die, a; *mf* And

*mf*

The second system of the musical score continues the vocal quartet and piano accompaniment. It consists of five staves. The top four staves are for Soprano (S), Alto (A), Tenor (T), and Bass (B), each with a vocal line and lyrics. The fifth staff is for the piano accompaniment, split into two parts (treble and bass clef). The key signature is two sharps (D major), and the time signature is 2/4. The dynamics are marked 'mf' (mezzo-forte) for all parts.

10

S hence-forth ne-ver long-er, *mf* Be such a craf - ty wrong- er: But

A hence-forth ne-ver long-er, *mf* Be such a craf - ty wrong - er: But

T hence-forth ne-ver long-er, *mf* Be such a craf- ty wrong - er: But

B hence-forth ne-ver long-er, *mf* Be such a craf- ty wrong - er: But

15

S when de-ceit takes such a fall, Then fare - well, sly de - vice and all.

A when de-ceit takes such a fall, Then fare-well, de-vice and all.

T when de - ceit takes such a fall, Then fare-well, de - vice and all.

B when de-ceit takes such a fall, Then fare - well, sly de - vice and all.

S *p* You stole my love; fy u-pon you, fy! You stole my love, fy, fy, a.

A *p* You stole my love ; fy, — fy, — fy, fy u - pon — you,

T *p* You stole my love ; fy, — fy, — fy, fy u - pon you,

B *p* You stole my love; fy u-pon you, fy! You stole my love, fy, fy, a, fy,

S fy u-pon you, fy! fy u-pon you, fy u-pon you, fy u-pon you fy!

A fy, fy, u-pon you, fy, fy, fy! fy, fy u-pon you,

T fy u-pon you, fy, fy, fy, fy, fy u-pon you, fy!

B fy, fy, u-pon you, fy, fy, fy, u-pon you, fy, fy u-pon you,

25 *cresc.*

S fy u - pon you, fy! You stole my love, you stole my *f* love; fy, fy u - pon you; fy, fy,

A fy, fy, fy! You stole my love, stole my *f* love; fy, fy u - pon you,

T fy, fy, fy! You stole my love, you stole my *f* love; fy, fy u - pon you,

B fy, fy, fy! You stole my love, stole my *f* love; fy, fy u - pon you; fy,

*cresc.* *f*

30 *con fuoco*

S fy! You stole my love; fy, fy u - pon you; *f* You stole my love;

A fy You stole my love; fy, u - pon you; *f* You stole my love;

T fy You stole my love; fy, fy u - pon you; *f* You stole my love;

B fy, fy! You stole my love; fy, fy u - pon you; *f* You stole my love;

*f con fuoco*

S  
fy u - pon you, fy! You stole my love, fy on you, fy on you, — my —

A  
fy u - pon you, fy! You stole my love, fy on you, fy on you, — my —

T  
fy u - pon you, fy! You stole my love, fy on you, fy on you my —

B  
fy u - pon you, fy! You stole my love, fy on you, fy on you my —

S  
*ff* love, You — stole — my — love; fy, fy u - pon you!

A  
*ff* love, stole — my — love; fy, fy u - pon you!

T  
*ff* love, my love; you stole, fy, fy u — pon you!

B  
*ff* love, my love; you stole, fy, fy on you!