

# Who prostrate lies

Thomas Bateson  
(1575-1630)

Soprano I {

Soprano II {

Alto {

Tenor {

Bass {

Practice {

5

*f* Who prostrate lies at wo-men's feet, at wo-men's feet,

*f* Who prostrate lies at wo-men's feet, at wo-men's feet, **p** And calls them

*f* Who prostrate lies at wo-men's feet, at wo-men's feet,

*f* Who prostrate lies at wo-men's feet, at wo-men's feet,

*f* Who prostrate lies at wo-men's feet, at wo-men's feet,

*f* Who prostrate lies at wo-men's feet, at wo-men's feet, **p** And calls them

S {

A {

T {

B {

**p** And calls them dar-lings dear and sweet, and calls them

dar-lings dear and sweet, dear and sweet, and calls them dar-lings dear, and

**p** And calls them dar-lings dear and sweet, dear and sweet, and calls them

**p** And calls them dar-lings dear and sweet, and calls them dar-lings

dar-lings dear and sweet, and calls them dar-lings dear and

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S      dar-lings dear and      sweet, and calls them dar-lings dear and      sweet,

calls them dar-lings      dear and sweet, and      calls them dar-lings      dear and sweet, **f** and

A      sweet,      and      calls them dar-lings      dear and sweet, **f** and      calls them dar-lings

T      dear and sweet, and      calls them dar-lings      dear and sweet, and      sweet,

B      sweet,      **f** and      calls them dar-lings

15

S      and calls them      dar-lings      dear and      sweet, dear      and      sweet, **p** Pro - test - ing

calls them dar-lings      dear      and sweet,      dear and      sweet, **p** Pro - test - ing

A      dear and sweet, and      sweet, and      calls them      dar - lings dear and      sweet, **p** Pro - test - ing

T      **f** and calls them      dar-lings      dear and      sweet, dear and      sweet,

B      dear and sweet,      and calls them      dar - lings dear and      sweet,

[20]

S { love and crav- ing grace, And prais - ing oft, and prais- ing  
 love and crav-ing grace,  
 A love and crav-ing grace, And prais - ing oft, and  
 T *p* and crav - ing grace, And prais- ing oft,  
 B *p* and crav-ing grace, And prais - ing

[25]

S oft a fool-ish face, and prais-ing oft a fool- ish  
 prais - ing oft, and prais-ing oft a fool - ish face, a fool-ish  
 A prais- ing oft a fool - ish face, a fool-ish face, and prais- ing oft a fool-ish  
 T and prais - ing oft, and prais-ing oft a fool - ish face, a fool - ish  
 B oft and prais- ing oft a fool-ish face, and prais - ing oft a fool-ish

[30]

Soprano (S) part lyrics:  
face; **f** Are of - ten - times de - ceiv'd at last,  
face; **f** Are of - ten - times de - ceiv'd at last, **p** Then catch at nought and hold—

Alto (A) part lyrics:  
face; **f** Are of-ten-times de-ceiv'd at last, **p** Then catch at nought and hold—

Tenor (T) part lyrics:  
face; **f** Are of - ten - times de - ceiv'd at last,

Bass (B) part lyrics:  
face; **f** Are of - ten-times de - ceiv'd at last, **p** Then

Piano part (bottom staff):  
Accompaniment consisting of chords and bass notes.

Soprano (S) part lyrics:  
**p** Then catch at nought and hold— it fast,  
it fast, then catch at nought and hold—

Alto (A) part lyrics:  
it fast, then catch at nought and hold—

Tenor (T) part lyrics:  
**p** Then catch at nought and hold— it fast,

Bass (B) part lyrics:  
catch at nought and

Piano part (bottom staff):  
Accompaniment consisting of chords and bass notes.

35

S then catch at nought and hold it fast, and hold it fast. **f** are

cresc.

A it fast, then catch at nought and hold it fast, fast, **f** are

cresc.

T then catch at nought and hold it fast, and hold it fast, **f** are

cresc.

B hold it fast, **f** are

cresc.

40

S of - ten - times de - ceiv'd at last, **p** then catch at nought and hold

of - ten - times de - ceiv'd at last,

A of-ten-times de-ceiv'd at last, **p** then catch at nought and hold

T of - ten - times de - ceiv'd at last,

B of - ten-times de - ceiv'd at last, **p** then

S { it fast, **p** then catch at nought and hold—  
 S { **p** then catch at nought and hold— it fast,  
 A { it fast, then catch at nought and hold—  
 T { 8 it fast, then catch at nought and hold—  
 B { catch at nought and  
 B { and

Soprano (S) vocal line:

it fast, then catch at nought and hold it fast.

then catch at nought and hold it fast, and hold it fast.

Alto (A) vocal line:

it fast, then catch at nought and hold it fast, it fast.

Tenor (T) vocal line:

then catch at nought and hold it fast, and hold it fast

Bass (B) vocal line:

hold it fast.

Accompaniment (Piano):

The piano accompaniment consists of two staves. The top staff uses eighth-note chords in common time. The bottom staff uses quarter-note chords in common time. Both staves begin with a forte dynamic (F) and transition to a piano dynamic (P) as the vocal parts enter.