

Adam Lay Ybounden

Words: anon., 15th century

Music: Chris Hutchings

Dark and melancholy (♩ = c. 54)

Part 1 (sop/ten) *p* *mp* *p* *mf* *mp*

Part 2 (alto/bass) *p* *mp* *p* *mf* *mp*

1. A - dam lay y - boun - den, Boun - den in a bond: —

1. A - dam lay y - boun - den, Boun - den in a bond: —

5 *mp* *p*

1 Four thou - sand win - ter thought he not too long. — 2. And all was for an

2 Four thou - sand win - ter thought he not too long. — 2. And all was for an

10 *mp* *p* *mf* *mp*

1 ap - ple, an ap - ple that he took, As cler - kes find - en writ - ten

2 ap - ple, an ap - ple that he took, As cler - kes find - en writ - ten

More hopeful and energetic (♩ = c. 72)

15 *p* *mp* *cresc.* *mf* *cresc.*

1 in their book. — 3. Ne had the ap - ple ta - ken been, ne had the ap - ple

2 in their book. — 3. Ne had the ap - ple ta - ken been, the

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20 *cresc.* *f*

1 ta - ken been, Ne had ne - ver our La - dy a -

2 ap - ple ta - ken been, Ne had ne - ver our La - dy

23 *mf* *rit.* *mp*

1 been hea - ven - é queen, a - been hea - ven - é queen;

2 — a - been, a - been hea - ven - é queen, hea - ven - é queen;

Slower, reverential ($\text{♩} = \text{c. } 60$)

mp *mf*

1 4. Bles - sed be the time that ap - ple ta - ken was,

2 4. Bles - sed be the time that ap - ple ta - ken was,

accel. poco a poco (until bar 43)

1 There - fore we moun sing - en, there - fore we moun sing - en,

2 There - fore we moun sing - en, there - fore we moun

dim. *mp*

1 there - fore we moun sing - en: De - o

2 sing - en, sing - en, sing - en:

cresc. sempre

1 gra - ci - as! De - o gra - ci - as! De - o gra - ci - as! De - o

2 De - o gra - ci - as! De - o gra - ci - as! De - o gra - ci - as!

Excited ($\text{♩} = \text{c. } 84$) *molto rit.* *ff*

1 gra - ci - as! De - o gra - ci - as! De - o gra - ci - as!

2 De - o gra - ci - as! De - o gra - ci - as, gra - ci - as!

Calm but joyful ($\text{♩} = \text{c. } 54$) *f* *rit.* *(non dim.)*

1 De - o, De - o gra - ci - as!

2 De - o, De - o gra - ci - as!

Performance notes:

If only altos are singing part 2, only sopranos should sing part 1; and if only tenors are singing part 1, only basses should sing part 2.

Any layout within that is fine: S/A, T/B, S/B, ST/B, S/AB, or SA/TB.

If all four parts are available, I suggest having tenors & basses sing verse 1, sopranos & altos sing verse 2, and all sing verses 3-4.

Some optional low notes are provided for part 2, but at least some singers on part 2 should sing the higher notes when provided.

The piece may be performed one or two semitones lower if needed. Transposed score available on request from the composer.