

# It Was a Lover and His Lass

William Shakespeare

Gerard Barton

Allegro commodo (♩=160)

*mf*

1. It —  
2. Be -  
3. This  
4. Then,

*f* *p*

The piano introduction consists of two systems of music. The first system features a bass line with a repeat sign and a treble line with chords and moving lines. The second system continues the bass line and treble line, ending with a *p* dynamic marking.

was — a lov - er and his lass,  
tween- the a - cres of the rye,  
car — ol they be - gan that hour,  
pret - ty lov - ers, take the time, } With a hey, and a ho, and a

The first system of the vocal line and piano accompaniment. The vocal line is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs. The lyrics are: "was — a lov - er and his lass, / tween- the a - cres of the rye, / car — ol they be - gan that hour, / pret - ty lov - ers, take the time, } With a hey, and a ho, and a".

hey — no - ni - no, { That o'er the green corn - fields did pass. }  
These pret - ty coun - try folks would lie, } In —  
How that a life was but a flow'r }  
For love is crown - ed with the prime }

The second system of the vocal line and piano accompaniment. The vocal line is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs. The lyrics are: "hey — no - ni - no, { That o'er the green corn - fields did pass. } / These pret - ty coun - try folks would lie, } In — / How that a life was but a flow'r } / For love is crown - ed with the prime }".

spring-time, the on - ly pret - ty ring - time;

*pp* *cresc.*

When birds do sing, hey ding-a-ding-a-ding, Sweet lov - ers love the

spring, When birds do sing, hey ding - a - ding - a - ding, Sweet

*f* *dim.*

1.2.3. 4.  
lov - ers love the spring. — lov - ers love the spring. —

*f* *ff*