



# List! Lady, be not coy

MADRIGAL  
for six voices

Robert Lucas Pearsall  
(1795-1856)

# List! Lady, be not coy

R. L. Pearsall

Moderato

S 1 List! list! La - dy, be not coy! La - dy, be not

S 2 List! La - dy, be not coy! be not coy!

A List! La - dy, list! be not coy!

T 1 List! list! La - dy, La - dy, be not coy! be not,

T 2 List! list! La - dy, La - dy, be not coy!

B List! La - dy, La - dy, be not coy! La - dy, be not

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6

S1  
coy! La - dy, be not coy or coz - en'd!

S2  
La - dy, be not coy! be not coz - en'd! Beau - ty is

A  
or coz - en'd! Beau - ty

T1  
be not coy! La - dy, be not coy or coz - en'd! Beau - ty is

T2  
La - dy, La - dy, be not coy or coz - en'd!

B  
coy! be not coy or coz - en'd! Beau - ty is

11

S1  
List! La - dy, list! list! La - dy, Beau - ty must not be hoard - ed,

S2  
Na - ture's coin; must not be hoard - ed, must not be

A  
is Na - ture's coin; must not be hoard -

T1  
Na - ture's coin; must not be hoard - ed,

T2  
List! La - dy, Beau - ty must not be hoard - ed, But

B  
Na - ture's coin; must not be hoard - ed,

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S 1  
But must be cur - rent and the good there - of Con -

S 2  
hoard - ed, But must be cur - rent and the good there - of Con -

A  
- - ed, But must be cur - rent and the good there - of Con -

T 1  
But must be cur - rent and the good there - of Con - sists, and the

T 2  
must be cur - rent and the

B  
But must be cur - rent and the good there - of Con - sists, con -

20 *cresc.*

S 1  
sists In mu - tu - al and

S 2  
*cresc.*  
sists In mu - tu - al

A  
*cresc.*  
sists, the good there - of Con - sists In mu - tu - al

T 1  
*cresc.*  
good there - of Con - sists In mu - tu - al

T 2  
*cresc.*  
good there - of Con - sists, con - sists In mu - tu - al

B  
*cresc.*  
sists, the good there - of Con - sists In mu - tu - al

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24

S 1 par - tak - en bliss.

S 2 and par - tak - en bliss. If you

A and par - tak - en bliss. If you let slip time

T 1 and par - tak - en bliss. If you let slip

T 2 and par - tak - en bliss. If you let

B and par - tak - en bliss. If you let

29

S 1 If you let slip time like a ne - glect - ed

S 2 let slip time like a ne - glect - ed

A like a ne - glect - ed rose, It with -

T 1 time like a ne - glect - ed

T 2 slip time like

B slip time like a ne - glect - ed rose,

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34

S 1  
rose, It with - ers on the stem with lan - guish'd head!

S 2  
rose, It with - ers on the stem with lan - - - - -

A  
ers. it with - ers on the stem.

T 1  
rose, It with - ers on the stem,

T 2  
a rose, It with - - - ers, It is for

B  
It with - ers on the stem,

39

S 1  
It is for home - ly

S 2  
- - - - - guish'd head! It is for

A  
- It is for home - ly

T 1  
It is for home - ly fea - tures,

T 2  
home - ly fea - tures to keep home, for home - ly fea - tures to keep

B  
It is for home - ly fea - tures to keep home!

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43

S 1 fea - tures to keep home! Coarse com - plex - ions,

S 2 home - ly fea - tures to keep home! Coarse com -

A fea - tures to keep home! Coarse com - plex - ions, cheeks of

T 1 it is \_\_\_\_\_ for home - ly fea - tures to keep home! Coarse com -

T 2 home! Coarse com - plex - ions,

B Coarse com - plex - ions, coarse com - plex - ions, cheeks \_\_\_\_\_

47

S 1 cheeks of sor - ry grain, *cresc.* may serve, \_\_\_\_\_ may serve \_\_\_\_\_ to ply Thy

S 2 plex - ions, \_\_\_\_\_ may serve \_\_\_\_\_ to ply Thy

A sor - ry grain, *cresc.* may serve to ply Thy sam -

T 1 plex - ions, *cresc.* cheeks of sor - ry grain, may

T 2 \_\_\_\_\_ *cresc.* coarse com - plex - ions, cheeks of

B \_\_\_\_\_ *cresc.* of sor - ry grain, may serve to ply \_\_\_\_\_

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51

S 1 sam - - - pler and teaze, teaze *dim.*

S 2 sam - - - pler and teaze *dim.*

A - - - - - pler and teaze *dim.*

T 1 serve to ply Thy sam - pler and teaze the hus - wife's wool! *dim.*

T 2 sor - - - ry grain, may teaze the *dim.*

B Thy sam - - - pler and teaze the *dim.*

56

S 1 the hus - - - - - wife's

S 2 the hus - wife's wool!

A the hus - wife's wool!

T 1 teaze the hus - - - - - wife's

T 2 wool! What

B hus - - - - - wife's wool!



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60

Musical score for measures 60-63. The score is for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The key signature has two sharps (F# and C#). Measure 60 starts with a treble clef and a common time signature. The lyrics are: S1: wool!; S2: What need a; A: -; T1: wool!; T2: need a ver - - - - -; B: -. Measure 61: S1: -; S2: -; A: -; T1: -; T2: -; B: -. Measure 62: S1: -; S2: -; A: What need; T1: -; T2: -; B: What need. Measure 63: S1: -; S2: -; A: a; T1: -; T2: -; B: a.

64

Musical score for measures 64-67. The score is for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The key signature has two sharps (F# and C#). Measure 64 starts with a treble clef and a common time signature. The lyrics are: S1: ver - - - - -; S2: ver - - - - -; A: ver - - - - -; T1: ver - - - - -; T2: - - - - -; B: ver - - - - -. Measure 65: S1: - - - - -; S2: - - - - -; A: - - - - -; T1: - - - - -; T2: - - - - -; B: - - - - -. Measure 66: S1: - - - - -; S2: - - - - -; A: - - - - -; T1: - - - - -; T2: - - - - -; B: - - - - -. Measure 67: S1: - - - - -; S2: - - - - -; A: - - - - -; T1: - - - - -; T2: - - - - -; B: - - - - -. Measure 68: S1: What need a; S2: What need a; A: -; T1: -; T2: -; B: -.

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69

S 1 ver - meil tin - - - - ctur'd lip of that?

S 2 ver - meil tin - ctur'd lip of that? Love - - - -

A *f* What need of that? a ver - meil lip

T 1 *f* What need of that? What need, What need of

T 2 *f* What need a ver - meil lip of that? What

B *f* What need of that? What need of

73

S 1 - What need of that? Love - dart - - - - ing

S 2 - - - - - dart - - - - ing eyes

A What need of that? Love - dart - - - - ing eyes and

T 1 that, what need of that? Love - ing eyes and

T 2 need, what need of that? Love - dart - - - - ing eyes and

B that? What need of that? Love - dart - ing eyes and

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77

S 1 eyes and tress - es like the morn?

S 2 and tress - es like the morn?

A tress - - - - - es like the morn?

T 1 tress - es like the morn?

T 2 tress - es like the morn?

B tress - es, and tress - es like the morn?

Novello, Ewer and Co.  
(1860-1885)

**Robert Lucas Pearsall** (1795-1856) was born at Clifton Hill, Bristol, into a wealthy Quaker family. His father was an army officer and amateur musician. He was privately educated and practiced as a barrister in Bristol. In 1825, after suffering a stroke, he took his family to live abroad. He sold the family estate in Willsbridge and, in 1842, bought the Schloss Wartensee, a ruined medieval keep near Rorschach in Switzerland and spent several years restoring it. He remained there until his death. Pearsall was an amateur composer and many of his compositions were not published until after his death. He is best remembered for his part-songs and madrigals but also wrote orchestral works, anthems, services, musical treatises, and edited a Catholic hymnal. He kept in touch with his home city of Bristol and wrote many pieces for the Bristol Madrigal Society. He also composed poetry, some of which he used for his madrigals, such as 'Why Do the Roses' and 'Why should the cuckoo's tuneful note'. The particle "de" often spelled in his name is a feature added after his death by his daughter Philippa.

List, Lady, be not coy or cozen'd.  
Beauty is Nature's coin; must not be hoarded,  
But must be current, and the goodness thereof  
Consists In mutual and partaken bliss.  
If you let slip time, like a neglected rose  
It withers on the stem with languish'd head.  
It is for homely features to keep home;  
Coarse complexions, cheeks of sorry grain, may serve to ply  
Thy sampler and tease the huswife's wool.  
What need a vermeil tinctur'd lip of that;  
Love-darting eyes and tresses like the morn?

*Comus* (1634)  
John Milton (1608-1674)

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