

# Sweet Disorder

Words by  
ROBERT HERRICK  
(1591-1674)

DAVID HORNE  
(1970-)

Strict, as if mechanical  $\text{♩} = \text{c.132}$

Tenor

Piano {

15<sup>ma</sup>

**pppp** on the edge of audibility

3

(15<sup>ma</sup>)

**ppp**

6

(15<sup>ma</sup>)

**pp** *sempre*

**fz**

**fz**

2

9

(15<sup>ma</sup>)

12

12

(15<sup>ma</sup>)

15

15

**p**

A

(15<sup>ma</sup>)

5

*molto*

*ffz*

18

18

sweet dis - or - der

*in*

(15<sup>ma</sup>)

**p**

*pp*

*mp*

*fz*

21

the dress

(15<sup>ma</sup>)

*p*

*mp*

*fz*

*fz*

23

Kin - dles in

(8<sup>va</sup>)

*pp*

8<sup>vb</sup>

25

clothes a wan - ton - ness: A

*mp*

*p*

*mp*

*mp*

*mf*

*mp*

28

lawn a - - - bout the

*p*

*mp*

3

6

*mp*

3

*p*

3

30

shoul - ders      thrown      In - to a fine      dis -

*pp*

*p*

33

trac - tion:

*(15<sup>ma</sup>)*

*fz* *p*

*fz* *p*

*fz*

*mf* *p*

36

An er - ring lace,

*fz*

*mf*

*f*

*vb*

39

which here and there

*(15<sup>ma</sup>)*

*f*

*vb*

41

En - thralls the crim - son sto - mach - er:

(8<sup>vb</sup>)

43

*15<sup>ma</sup>*

*mf*

(8<sup>vb</sup>)

45

*mf*

A cuff neg - lect-ful, and there - - - - by

*(15<sup>ma</sup>)*

*mfz*    *mp*    *fz*    *p*    6

48

*mf*

Rib - bands to flow

*fz*

6    6    6

6

50

con - fus - ed - - - ly:

6

*mf* *p*

*mfz* 7

52

15<sup>ma</sup>-

*ffz* *mf*

*mp* 8<sup>vb</sup>

54

*mf*

A win - ning

*f* *mp* < *mf*

*p* — *mf* *fz* *mp* *fz*

*mf* — *f* *ff*

57

*f*

wave, de - - - ser - ving note,

*mf*

*pp* 6 gossamer

59

*p crisp*

In the

15<sup>ma</sup>

pp

mp b<sup>vb</sup>

(8<sup>vb</sup>)

61

tem - pes - tu - ous pet - ti - coat:

(15<sup>ma</sup>)

(8<sup>vb</sup>)

63

(15<sup>ma</sup>)

(8<sup>vb</sup>)

65

*ff dramatic*

*p*

A care - less shoe - string,

(15<sup>ma</sup>)

molto ff pp

(8<sup>vb</sup>)

68 ***ff***

in whose tie I see a wild ci - vi - li - ty:

(15<sup>ma</sup>)

***pp***      ***pp***      ***mp***

(8<sup>vb</sup>)

72 ***p***

Do more be -

15<sup>ma</sup>

***p***      ***pp***      ***pp***      ***pp sempre***

***mfz***      ***mfz sempre***

77 ***mp***

witch me than when art

15<sup>ma</sup>

***8vb***

80

(15<sup>ma</sup>)

82

Musical score page 82. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 82 starts with a dynamic of  $(15^{ma})$ . The middle staff has a dynamic of  $f_z$ . The bottom staff has a dynamic of  $pp$  and a performance instruction "Ped.". Measures 83 and 84 begin with dynamics of  $pp$  and  $pp$  respectively, with the instruction "sempr." Measures 85 and 86 continue with dynamics of  $pp$  and  $pp$ , with the instruction "Ped.".

84

Musical score page 84. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 84 starts with a dynamic of  $mp$ . The middle staff has a dynamic of  $mp$ . The bottom staff has a dynamic of  $pp$  and a performance instruction "Ped.". Measures 85 and 86 begin with dynamics of  $pp$  and  $pp$  respectively, with the instruction "Ped.".

87

Musical score page 87. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 87 starts with a dynamic of  $p$ . The middle staff has a dynamic of  $p$ . The bottom staff has a dynamic of  $pp$  and a performance instruction "Ped.". Measures 88 and 89 begin with dynamics of  $pp$  and  $p$  respectively, with the instruction "Ped.".

90

Musical score page 90. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 90 starts with a dynamic of  $p$ . The middle staff has a dynamic of  $p$ . The bottom staff has a dynamic of  $pp$  and a performance instruction "Ped.". Measures 91 and 92 begin with dynamics of  $pp$  and  $p$  respectively, with the instruction "Ped.".