

GORDON BINKERD

THOUGH YOUR STRANGENESS
FRETS MY HEART

BOOSEY & HAWKES

Though your strangeness frets my heart,
Yet may not I complain:
You persuade me, 'tis but Art,
That secret love must feign.
If another you affect,
'Tis but a show t'avoid suspect.
Is this fair excusing? O, no, all is abusing.

When another holds your hand,
You swear I hold your heart:
When my Rivals close do stand,
And I sit far apart,
I am nearer yet than they,
Hid in your bosom, as you say.
Is this fair excusing? O, no, all is abusing.

Would my Rival then I were,
Or else your secret friend:
So much lesser should I fear,
And not so much attend.
They enjoy you, ev'ry one,
Yet must I seem your friend alone.
Is this fair excusing? O, no, all is abusing.

Thomas Campion
(2d Book of Ayres, 1613)

Though Your Strangeness Frets My Heart

THOMAS CAMPION

SSATB

GORDON BINKERD

Moderato

Soprano I
Soprano II
Alto
Tenor
Bass
Piano (rehearsal only)

Though your strange - ness frets my heart, Yet may not com - plain:
Your strange - ness,
Frets my heart,
Frets my heart,
Though,

Moderato

a tempo *cresc.*
You per - suade me, 'tis but Art, that,
P *cresc.*
You per - suade 'tis but Art, 'tis but Art,
sustained *P* *cresc.*
may not I com - plain: You per - suade 'tis but Art,
unis. *cresc.*
may not I com - plain: You per - suade 'tis but Art, 'tis but Art,
P *cresc.*
'tis but Art, 'tis but Art, 'tis but Art,
sustained *a tempo* *cresc.*
'tis but Art, 'tis but Art, 'tis but Art,

rit.

That se - cret love must feign.

That se - cret love must feign.

That se - cret love, se - cret, se - cret must feign.

P

p a tempo

That se - cret love must feign. If an

unis. *div.*

That se - cret love, se - cret, se - cret love, If an -

rit. *a tempo*

p rit.

oth - er,

p

oth - er,

p

oth - er,

a tempo

oth oth - er, 'Tis but a

oth oth - er, you af - fect, af - fect,

oth - er, you af - fect,

rit. *a tempo*

O, _____
 but a show, Is this fair ex - cus
 but a show, Is this fair ex - cus - ing?
 unis. show, a show t'a - void sus - pect.
 Is this fair ex - cus - ing?

P *f* *f* *f*

cresc.

no, all is a - bus - ing, all a - bus - ing.
 - ing? no, O, no, all a - bus - ing, a - bus - ing.
 no, O, no.
 no, O, no.

f *sustained*

sustained

a tempo
Solo
mp

When an - oth - er holds your hand, You swear -

holds, _____

mp holds, _____ holds, _____ holds - You _____

mp When an - oth - er holds, _____ You, you

a tempo
mp *cresc.*

mf _____ I hold your heart: _____

mp When my Ri - vals close do stand,

Ri - vals close, close do stand, unis.

mf Ri - vals close, close do stand, unis. *mp*

swear _____ I hold your heart; I hold your heart: Ri - vals close do stand, close do stand, unis.

swear _____ I hold your heart, your heart; _____ close do stand,

mf *mp* *cresc.*

Tutti *sustained cresc.* *ff.* *P*

And I, I sit far a - part, I am near - er -

cresc. *ff.* *P*

close do stand, close do stand, And I, I sit far a - part,

cresc. *ff.* *P*

close do stand, close do stand, And I sit far, far a - part, a - part, a - part,

cresc. *ff.* *P*

close do stand, do stand, And I, I sit near - er yet, a - part, a - part,

cresc. *div.* *ff.*

close do stand, do stands, And I, I sit,

sustained *cresc.* *ff.* *P*

yet than they, Hid in your bos - om as you say, you say, you say.

P *PP* *PP*

Hid in your bos - om, as you say, you say, you say,

PP

a - part, Is this ex - cus - ing, this ex - cus - ing? In your bos - om, as you say, you say, you say, you say.

PP

a - part, Is this ex - cus - ing, this ex - cus - ing? In your bos - om, as you say, you say, you say, you say.

PP

Would my Ri -

P

O, no, all is a - bus - ing.

div. P

O no, all is a - bus - ing,

P

val then I were, Or else, less

P

Or else your se - cret friend: less

So much less

div. 1. P

rit. *pp* *sustained*
 And not so much at - tend.
 fear, And not at tend.
 fear, or should I fear, And not at tend.
 (b) *rit.* *pp* *sustained*
 2. *pp* not at tend.

a tempo
 Solo They en - joy you, ev - 'ry one, Yet I must seem,
 They en - joy you, en - joy, you, ev - 'ry one,
 seem; seem your

a tempo

pp your friend a - lone. *Tutti cresc.* Is this fair ex - cus - - ing? *f*

pp your friend a - lone. *cresc.* Is this fair this *f*

lone. *cresc.* Is, is this fair ex - cus - ing, *f*

friend a - lone. *pp cresc.* Is this fair, fair ex-cus - ing, Is, is this *f*

Is this fair?

heavy O, no no. *rall. e dim. pp*

heavy fair? O, no O, no, O, no. *rall. e dim. pp*

heavy fair? O, no, O, no, O, no. *rall. e dim. pp*

heavy fair ex-cus-ing? O, no, O, no O, no. *rall. e dim. pp*

O, no, O, no. *heavy* *rall. e dim. pp*

heavy *rall. e dim. pp*

GORDON BINKERD

CHORAL WORKS

Women's Voices

The Beautiful Changes
Hope is the Thing with Feathers

Infant Joy
Love Looks for Love

Men's Voices

And Viva Sweet Love
Dum Medium Silentium
From Your Throne, O Lord
Let My Prayer Come Like Incense
Liebeslied

A Scotch Mist
Songs from 'The Silver Tassie'
There is a Garden in Her Face
They Lie at Rest

Mixed Voices

Alleluia for St. Francis
Autumn Flowers
Ave Maria
A Birthday
The City Child
A Christmas Caroll
Christmas Day
Compleynt, Compleynt
Confitebor Tibi
A Conjunction, to Electra
O Darling Room
The Ebb and Flow
Epitaphs
Eternitie
Feast of St. Francis of Assisi
For the Infant Michael
Garden
Huswifery
I Dare Not Ask a Kisse
He Come to Thee in all Those Shapes
In a Whispering Gallery
Jesus Weeping
The Lamb
The Last Invocation
Last Light
Let Not Thy Tombstone
Memorial
Minnedienst

More White Then Whitest Lillies Far
My Soul, There is a Country
Nativitas Est Hodie
Never Weather-beaten Sail
Nocturne (with cello)
O Sweet Jesu
Omnes Gentes
On the Shortness of Human Life
Psalm 23
Quasi Modo
The Recommendation
Remember Now Thy Creator
Salutis Humanae Sator
Song of Praise and Prayer
There is in Souls
Third Mass of Christmas
Though Your Strangeness Frets My Heart
'Tis Evening My Sweet
Tomorrow the Fox Will Come to Town
To Thy Happy Children
Two Browning Choruses
Upon Electra's Tears
The Vision to Electra
The Wealth of Illinois
What Sweeter Music
Wiegenlied
Wir Sind die Treibenden
The Work

BOOSEY & HAWKES