

56.725

THE ENGLISH MADRIGALISTS

Edited by
EDMUND H. FELLOWES

Revised by Thurston Dart

19

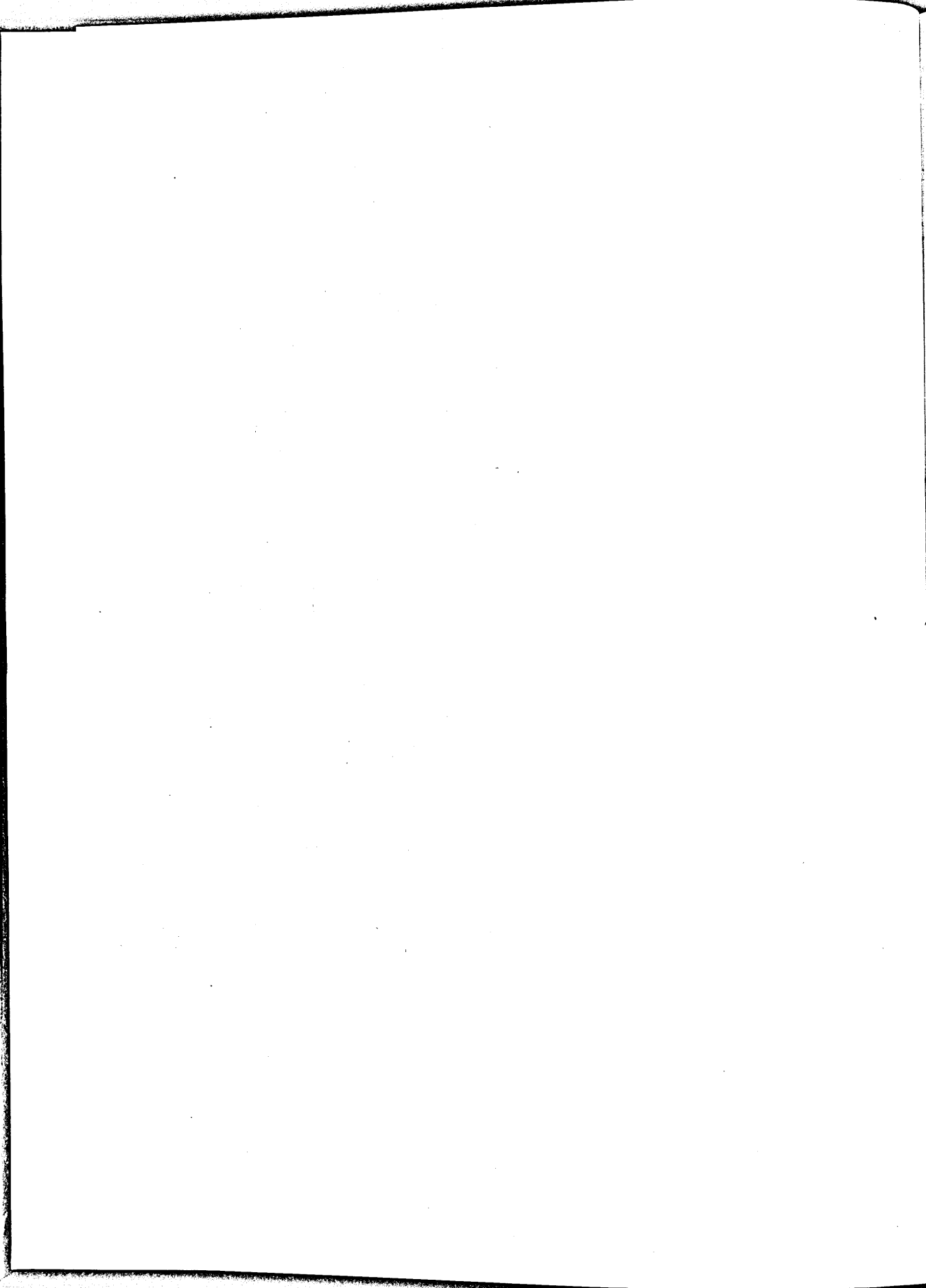
JOHN WARD

FIRST SET OF MADRIGALS (1613)

STAINER & BELL, LTD.
LONDON, W.1

AMERICAN AGENTS:
GALAXY MUSIC CORPORATION, NEW YORK

MADE IN GREAT BRITAIN



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H7b

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Bibliothek der
Hochschule für Musik und darstellende
Kunst „Mozarteum“ in Salzburg

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UB MOZARTEUM SBG.



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PREFACE TO VOL. XIX.

IT has not been thought necessary to reprint in each volume of this Series the full explanation of the methods adopted by the Editor, especially as the Preface to Volume I. is published separately, and can be obtained separately by those who have not a copy of that volume. It is very important, however, to emphasize that a thorough grasp of the principles which are explained in detail in that treatise is absolutely indispensable for a clear understanding and practical use of this Edition, and particular attention is directed to the paragraph on Rhythm and Barring.

The musical illustrations there employed are drawn exclusively from the works of Thomas Morley, but the principles which they illustrate apply to the whole of this Series.

The following points are fully dealt with under separate headings :—

- | | |
|------------------------|---------------------|
| 1. Clefs. | 5. Repeat Marks. |
| 2. Words. | 6. Time-signatures. |
| 3. Expression. | 7. Key-signatures. |
| 4. Rhythm and Barring. | 8. Accidentals. |
| 9. Pianoforte Score. | |

Though I have used every endeavour to reproduce an accurate version of the original text throughout this Series, I am aware that in a work of this magnitude it is almost inevitable that some misprints should escape detection in reading the proofs. I shall be glad to have any such misprints brought to my notice, so that they may be corrected in future editions. I shall also welcome any information as to the authorship of any of the lyrics not hitherto identified.

Very few details concerning the personal history of this composer have survived. He appears to have held some office in the household of Sir Henry Fanshawe, of Ware Park, in Hertfordshire, and Remembrancer of the Exchequer. Ward may have been his household musician, for Fanshawe was a patron of music and owned a fine collection of musical instruments, which at his death in 1616 were to be moved from his London house in Warwick Lane to Ware Park, in accordance with the terms of his will.

In Adrian Batten's manuscript organ-book (now at St. Michael's College, Tenbury) a note at the end of one of Ward's anthems describes him simply as a "gentleman," whereas in the case of many other composers their professional appointments are noted.

Ward died before the year 1641. He was evidently a personal friend of Thomas Tomkins, who dedicated one of his "Songs" to him in 1622.

A distinctive feature of Ward's writing is the use he makes of double suspensions, retardations and passing notes. This is especially to be observed in his six-part madrigals, in which many massive and beautiful harmonic effects are introduced which are quite peculiar to this composer. Ward showed great originality in this matter, and deserves much of the credit so commonly ascribed entirely to Monteverde for experiments in this direction.

Another feature of this Set of Madrigals is the excellence of the poetry selected by the composer. A large proportion of the lyrics can be identified as regards authorship. Ward was at his best in his six-part madrigals, almost all of which are very fine. Ward also composed some church music of no little merit.

The Cloisters,
Windsor Castle.

November 1st, 1917.

EDMUND H. FELLOWES.

REVISER'S NOTE

The musical and verbal texts have been checked (and, where necessary corrected) from the sets of part-books in the University of London Music Library, the Bodleian Library, Oxford, and the University Library, Cambridge. The signatures of the original part-books are not without interest; they run:—Cantus, Altus and Bassus: [A]² B - D⁴ E³ / Tenor: [A]² B - D⁴ / Quintus: [A]² B - C⁴ E₃ (a single leaf) / Sextus: [A]² B⁴ C². Valuable additional information on the sources of the texts has been included from Joseph Kerman's masterly *The English Madrigal*, p. 19. I am grateful to Peter Horne for his help with the revision.

Ward's only set of madrigals appeared in 1613, when the fashion for English madrigals was already nearing its end. His unique choice of poetic masterpieces for texts and his naturally serious style invite Kerman's comment that "in a more flourishing society Ward is the kind of composer who would have been most likely to make the most valuable contributions." But as it was, Ward seems to have turned his attention for the rest of his life to his duties in the Fanshawe household and to the composition of some excellent consort music.

University of London,
King's College,
London, W.C.2.

THURSTON DART

Spring 1967.

LYRICS

SET TO MUSIC BY

JOHN WARD

in his Madrigals to 3. 4. 5. and 6. parts.

I.

(the first part.)

My true love hath my heart and I have his,
By just exchange one for the other given.
I hold his dear and mine he cannot miss ;
There never was a better bargain driven.
His heart in me keeps me and him in one,
My heart in him his thoughts and senses guides ;
He loves my heart, for once it was his own ;
I cherish his because in me it bides.

Philip Sidney (1554-1586).

II.

(the second part.)

His heart his wound received from my sight,
My heart was wounded with his wounded heart ;
For as from me on him his heart did light,
So still methought in me his heart did smart.
Both equal hurt, in this change sought our bliss:
My true love hath my heart, and I have his.

Philip Sidney (1554-1586).

III.

O say, dear life, when shall these twin-born berries
So lovely ripe, by my rude lips be tasted ?
Shall I not pluck (Sweet say not nay,) those cherries ?
O let them not with summer's heat be blasted.
Nature, thou know'st bestowed them free on thee,
Then be thou kind, bestow them free on me.

IV.

In health and ease am I ;
Yet, as I senseless were, it nought contents me
You sick in pain do lie ;
And (ah), your pain exceedingly torments me.
Whereof I can this only reason give,
That, dead unto myself, in you I live.

Francis Davison (circa 1575-circa 1619).

V.

Go, wailing accents, go
 To the author of my woe.
 Say dear, why hide you so from him your blessed eyes,
 Where he beholds his earthly Paradise,
 Since he hides not from you
 His heart, wherein love's heaven you may view?
Francis Davison (circa 1575—circa 1619).

VI.

Fly not so fast, my only joy and jewel.
 Pity at last my tears, O be not cruel.
 Ay me, alas, alas, she's gone and left me ;
 Die, die, my heart, all joy is now bereft me.

VII.

A satyr once did run away for dread
 At sound of horn which he himself did blow ;
 Fearing and feared, thus from himself he fled
 Deeming strange evil in that he did not know.
Philip Sidney (1554—1586).

VIII.

O my thoughts, my thoughts, surcease
 Thy delights my woes increase.
 My life melts with too much thinking.
 Think no more, but die in me
 Till thou shalt revived be
 At her lips my nectar drinking.
Philip Sidney (1554—1586).

IX.

Sweet pity, wake, and tell my cruel sweet
 That if my death her honour might increase,
 I would lay down my life at her proud feet,
 And willing die and, dying, hold my peace ;
 And only live (and, living, mercy cry)
 Because her glory in my death will die.
Francis Davison (?1575—?1619).

X.

Love is a dainty mild and sweet,
 A gentle power, a feeling fine and tender.
 So that those harms and pains unmeet
 Which I do pass, thou only dost engender.
 Only to him his torments Love deviseth
 That scorns his laws, his rites, and Love despiseth.
 tr. of a poem from Montemayor's
Diana by Bartholomew Young.

XI.

Free from love's bonds I lived long.
 But now to love I change my song
 With discords sweet in every strain,
 And of my joy and pleasing pain.
 But, out alas, my wounded heart
 Can neither rest nor end my smart.

XII.

How long shall I with mournful music stain
 The cheerful notes these pleasant valleys yields,
 Where all good haps a perfect state maintain?
 O cursed hap! and cursed be these fields
 Where first mine eyes were causers of my pain!

Philip Sidney (1554-1586).

XIII.

(the first part.)

Sweet Philomel, cease thou thy songs awhile
 And will thy mates their melodies to leave,
 And all at once attend my mournful style,
 Which will of mirth your sugared notes bereave.
 If you desire the burthen of my song,
 I sigh and sob, for Phyllis I did wrong.

? *Michael Drayton (1563-1631).*

XIV.

(the second part.)

Ye sylvan nymphs, that in these woods do shroud,
 To you my mournful sorrows I declare;
 You savage satyrs, let your ears be bound,
 To hear my woe your sacred selves prepare.
 Trees, herbs, and flowers, in rural fields that grow,
 While thus I mourn, do you some silence show.

? *Michael Drayton (1563-1631).*

XV.

Flora, fair nymph, whilst silly lambs are feeding,
 Grant my request in speeding.
 For your sweet love my silly heart doth languish,
 And die I shall, except you quench the anguish.

XVI.

Phyllis the bright, when frankly she desired
 Thyrsis her sweet heart to have expired,
 Sweet, (thus fell she a-crying,)
 Die, for I am a-dying.

XVII.

Hope of my heart,
 O wherefore do the words
 Which your sweet tongue affords
 No hope impart ?
 But cruel without measure,
 To my eternal pain
 Still thunder forth disdain
 On him whose life depends upon your pleasure.

Francis Davison (?1575-?1619).

XVIII.

Upon a bank with roses set about
 Where pretty turtles, joining bill to bill
 And gentle springs steal softly murmuring out,
 Washing the foot of pleasure's sacred hill,
 There little Love sore wounded lies,
 His bows and arrows broken,
 Bedewed with tears from Venus' eyes.
 O grievous to be spoken !

Michael Drayton (1563-1631).

XIX.

Retire, my troubled soul ; rest, and behold
 Thy days of dolour, dangers manifold.
 See, life is but a dream, whose best contenting
 Begun with hope, pursued with doubt, enjoyed with fear, ends in repenting.

XX.

Oft have I tendered tributary tears,
 Mixed with grief and melancholy fears ;
 And sometimes frolic hope, sad woes beguiling,
 Hath shined on my desires. O but from smiling,
 Of late she changed, my sorrow not resenting,
 Bade me despair, sigh, groan, and die lamenting.

XXI.

Out from the vale of deep despair
 With mournful tunes I fill the air,
 To satisfy my restless ghost,
 Which Daphne's cruelty hath lost.
 O'er hills and dales in her dull ears
 I'll send my notes with bitter tears.

XXII.

O divine Love, which so aloft can raise
 And lift the mind out of this earthly mire,
 And doth inspire us with so glorious praise
 As with the heavens doth equal man's desire ;
 Who doth not help to deck thy holy shrine
 With Venus' myrtle and Apollo's tree ?
 Who will not say that thou art most divine
 At least confess a deity in thee ?

Michael Drayton (1563-1631).

XXIII.

(the first part.)

If the deep sighs of an afflicted breast
 O'erwhelmed with sorrow, or the 'rected eyes
 Of a poor wretch with miseries oppressed,
 For whose complaints tears never could suffice,
 Have not the power your deities to move ;
 Who shall e'er look for succour from above ?
 From whom too long I tarried for relief,
 Now ask but death, that only ends my grief.

Michael Drayton (1563-1631).

XXIV.

(the second part.)

There's not a grove that wonders not my woe,
 Nor not a river weeps not at my tale ;
 I hear the echoes, (wandering to and fro)
 Resound my grief through every hill and dale.
 The birds and beasts, yet in their simple kind,
 Lament for me: No pity else I find.
 And tears I find do bring no other good,
 But, as new showers, increase the rising flood.

Michael Drayton (1563-1631).

XXV.

Die not, fond man, before thy day.
 Love's cold December
 Will surrender
 To succeeding jocund May.
 And then, O then sorrow shall cease
 Comforts abounding,
 Cares confounding
 Shall conclude a happy peace.

XXVI.

I have entreated, and I have complained,
I have dispraised, and praise I likewise gave.
All means to win her grace I tried have,
And still I love, and still I am disdained.
O could my sighs once purchase my relief,
Or in her heart my tears imprint my grief!
But cease, vain sighs, cease, cease, ye fruitless tears!
Tears cannot pierce her heart, nor sighs her ears.

Walter Davison (1581-circa 1608).

XXVII.

Come, sable night, put on thy mourning stole
And help Amyntas sadly to condole.
Behold, the sun hath shut his golden eye,
The day is spent, and shades fair lights supply.
All things in sweet repose
Their labours close.
Only Amyntas wastes his hours in wailing,
Whilst all his hopes do faint, and life is failing.

XXVIII.

(In memory of Prince Henry.)

Weep forth your tears and do lament. He's dead,
Who, living, was of all the world beloved.
Let dolorous lamenting still be spread
Through all the earth, that all hearts may be moved
To sigh and plain,
Since Death Prince Henry hath slain.
O had he lived our hopes had still increased;
But he is dead, and all our joys deceased.

NOTES

I. and II.—From Sidney's *Arcadia*, Book IV, 17.

IV. and V.—Both these poems were printed in Davison's *Poetical Rhapsody*.

VII.—These words are part of a poem (No. 13) in his "Pansies from Penshurst and Wilton." It was Sidney's reply to Dyer's "Prometheus when first from heaven high."

VIII.—The last stanza of the tenth song in Sidney's *Astrophel and Stella*. Line 4, *ill*—the part-books read *evil*, which was perhaps found by the composer better suited for his purpose.

IX.—Part of Sonnet V in the *Poetical Rhapsody* by Francis Davison.

X.—A translation of part of Montemayor's *Diana* by Bartholomew Young.

XII.—From Sidney's *Arcadia*, Book I, p. 227.

XIII-XIV.—Possibly by Drayton: see Oliphant's *Musa Madrigalesca*, p. 286.

XV.—From *Selected Madrigals* (1598) "of the best approved Italian authors," edited by Morley.

XVI.—From *Selected Canzonets* (1597) "of the best approved Italian authors," edited by Morley.

XVII.—Part of Ode III from Davison's *Poetical Rhapsody*.

XVIII.—From the second eclogue of Drayton's *Shepherd's Garland*. A variant of the first line was "Near to a bank," and this version was printed in *England's Helicon* (1600).

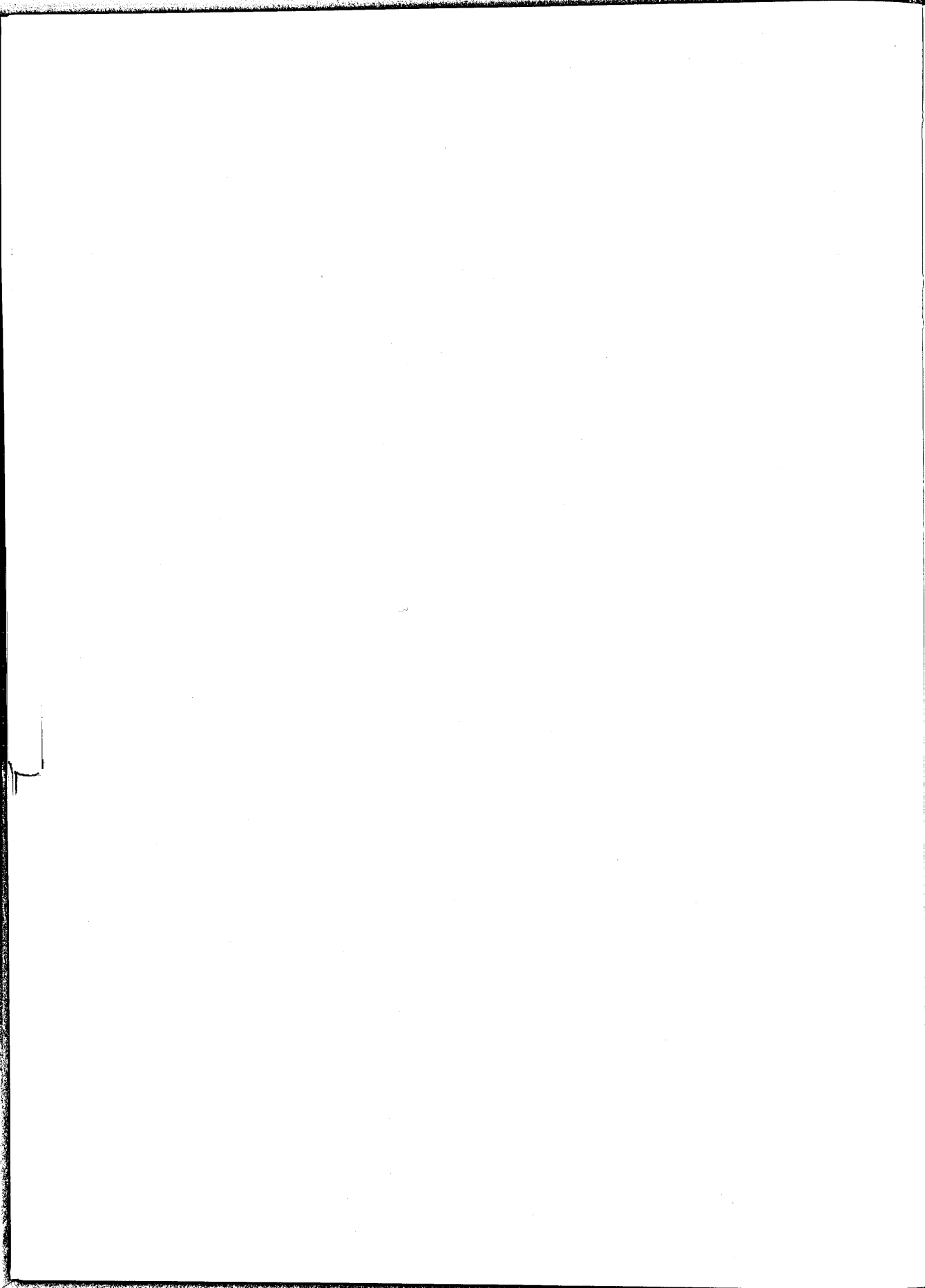
XXII.—From the second eclogue of Drayton's *Shepherd's Garland*. Line 6, *Apollo's tree*—the laurel.

XXIII. and XXIV.—This poem is made up of two excerpts from the ninth eclogue of Drayton's *Shepherd's Garland*. The selection may have been that of the poet himself.

Line 2. *'rected*—an obsolete form of *erected*, meaning *up-lifted*.

XXVI.—Printed in Davison's *Poetical Rhapsody*, but the lines selected from the poem for this musical setting are not consecutive.

XXVIII.—Henry, Prince of Wales, the eldest son of James I., was a great patron of the Arts, in spite of his youth. He died in 1612. The name *Henry* is treated in the music here as having three syllables and is spelt *Henery*. The three syllables are also required for the scansion of the line.



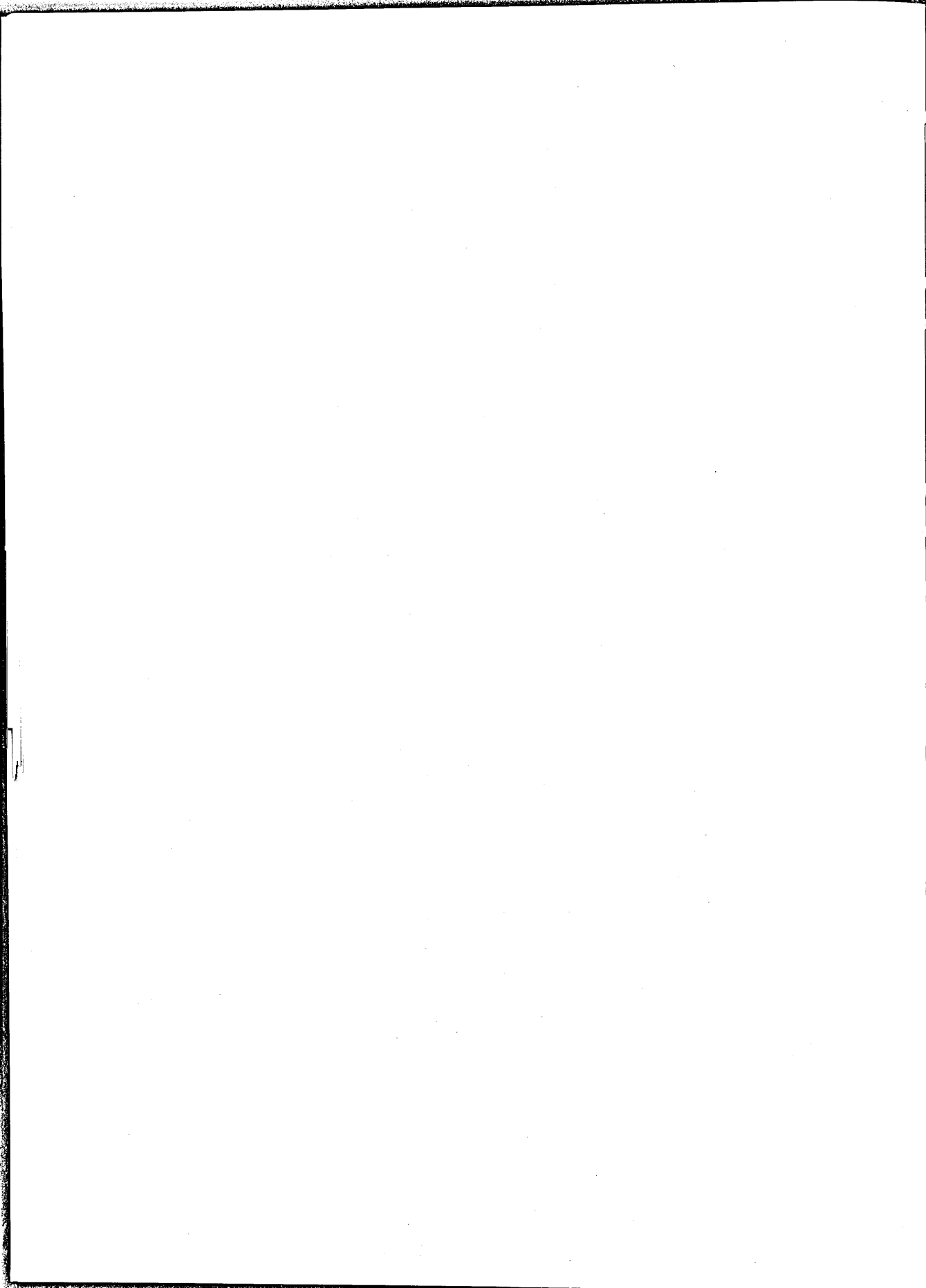
THE
FIRST SET
of English
MADRIGALS

To
3. 4. 5. and 6. parts
apt both for Viols
and Voyces.

With a Mourning Song
in memory of *Prince*
Henry.

Newly Composed by
John Ward.

Printed by THOMAS SNODHAM. 1613.



TO THE HONORABLE
Gentleman, and my very good Maister, Sir
Henry Fanshawe, KNIGHT.

Worthy Sir : among many Patrons of Art, and Musickall endeouours, I am emboldened to rancke your Name ; who, as I know you not inferiour to the best, as well for a louer of MVSICKE, as a competent Iudge of that Noble facultie ; so I present you here, with such numbers best fitting your innated Harmony, and (I hope) not unworthy your Patronage. And though I know the excellent varietie of these Compositions, hath fed time with fulnesse, and bred many Censors, more curious, then (perhaps) Iudiciall ; and since no Science carries so sufficient authority in it selfe, but must needs submit to that Monster OPINION, halfe truth, halfe falshood ; yet these of mine being thus fronted with your Countenance, digested by your Eare, and allowed in your Knowledge ; should they proue distastfull with the queasie-pallated, or surfeited delight, yet with the sound (unsubject to such disease of Humor, and appetite) I presume they will pleasingly rellish, and (with your equall selfe) mainteine me against the corrupted number of Time-sicke humorists. These (honoured SYR) are the primitiæ of my Muse, planted in your pleasure, and cherisht by the gentle calme of your Fauour ; what I may produce hereafter is wholly Yours (as who hath more right to the Fruit then he that owneth the Stock ?) If then you accept (in stead of reall worth) this my humble Tribute of Affection, I shall study to vse that grace, with my time, to the best aduantage, and till I may better deserue you, in my vtmost abilities euer rest

Your Worships in all Seruiceable
endeuour and deuotion
JOHN WARD.

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John Ward's Madrigals.

TO

Three, Four, Five, and Six Voices.

(1613)

Edited by EDMUND H. FELLOWES.

Revised by Thurston Dart

NO. 1. MY TRUE LOVE HATH MY HEART.

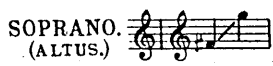
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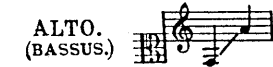
(The First Part.)

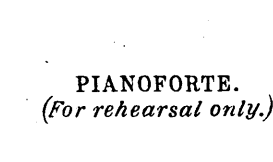
Sir PHILIP SIDNEY.
(1554-1586.)


Smoothly and rather fast.


SOPRANO. (CANTUS.) 


SOPRANO. (ALTUS.) 


ALTO. (BASSUS.) 

PIANOFORTE. (For rehearsal only.) 









his, and I have his, By just ex - change, one for the
 his, and I have his, By just ex - change, one
 his, and I have his, By just ex - change,

o - ther, one for the o - ther, the o - ther,
 for the o - ther, one for the o - ther, one for the
 one for the o - ther, one for the o - ther, one

one for the o - ther giv - en. I hold his
 o - ther, one for the o - ther giv - en. I hold his
 for the o - - - ther giv - en. I hold his

cresc.
cresc.
cresc.
cresc.

dear, I hold, I hold his dear, his

dear, I hold, I hold, I hold his

dear, I hold, I hold his

mf dear, and mine he can - not miss, he can - not

mf dear, and mine he can - not miss, he can - not

mf dear, and mine he can - not miss, he can - not

p miss, There nev - er, nev - er was, there nev - er was a bet -

p miss, There nev - er, nev - er was, there nev - er, nev - er was a bet -

p miss, There nev - er, nev - er, nev - er

- - ter bar - - gain - - driv - en.

- - ter bar - gain, bar - - gain driv - en.

was a bet - ter bar - - gain driv - en.

His heart in me, his heart in me, his heart in me, his heart in me, his heart in me keeps me and

me, in me keeps me and him in one, keeps me and him in in me keeps me and him in one, keeps me and him in one, and him in

*The double-bars in the part-books may denote that the first section should be repeated.

one, keeps me and him, and him in one,
 him in one, keeps me and him in one, My
 one, keeps me and him in one, My

p
 My heart in him his thoughts and sens - es
 heart in him, my heart in him, in him his thoughts and sens - es
 heart in him, my heart in him his thoughts and sens - es,

cresc.
 guides, He loves my heart, he loves my heart, he loves my
 guides, He loves my heart, he loves my heart,
 sens - es guides, He loves my heart, he loves my
cresc.

heart, my heart for once it was his
 he loves my heart for once it was his
 heart, he loves my heart for once it was his

mf

own, I cher-ish his, I cher-ish his, be - cause in me it bides, in me it
 own, I cher-ish his, I cher-ish his, be-cause in me it bides, be - cause in
 own, I cher-ish his, I cher-ish his, be - cause, be-cause in

p

bides, be - cause in me it bides.
 me it bides, be - cause in me it bides.
 me it bides, be - cause in me it bides.

NO. 2. HIS HEART HIS WOUND RECEIVED.

(The Second Part.)

Words by
Sir PHILIP SIDNEY.
(1554-1586.)

Smoothly and rather fast.

SOPRANO.
(CANTUS.)

mf
His heart his wound re - ceiv - ed

SOPRANO.
(ALTUS.)

mf
His heart his wound re - ceiv - ed

ALTO.
(BASSUS.)

mf
His heart his wound re - ceiv - ed

PIANOFORTE.
(For rehearsal only)

mf

from my sight, his wound, his wound re - ceiv - ed

from my sight, his wound, his wound re - ceiv - ed

from my sight, his wound, his wound re - ceiv - ed

from my sight, from my sight, My heart was
 from my sight, from my sight, My
 — from my sight, my sight,

p

wound - - ed, my heart was wound - -
 heart was wound - - ed, my heart was
 My heart was wound - - ed, my

- ed with his wound - ed heart, with his
 wound - - ed with his wound - ed heart, with
 heart was wound - - ed with his wound - ed

wound - ed heart, with his wound - ed
 his wound - ed heart, his wound - ed
 heart, with his wound - ed

mf heart, For as from me, for as from me, for as from me on
 heart, *mf* For as from me, for as from me on him,
 heart, *mf* For as from me on him

him, on him his heart, on him his heart did light, on him his
 on him, on him his heart, on him his heart did light, on him his
 his heart did light, his

heart did light, So still me - thought in

heart did light, So still me - thought in

heart did light, So still me - thought in

me his heart did smart, so still me - thought in me his

me his heart did smart, so still me - thought in me his

me his heart did smart, me - thought in me his

heart did smart, his heart did smart.

heart did smart, his heart did smart.

heart did smart, his heart did smart.

Both e - qual_ hurt, in this change_ sought

Both e - qual_ hurt, in this change sought our_

Both e - qual hurt, in this change sought

f *dim.*

our bliss: My true love hath my heart, and I,

bliss: My true love hath my heart, and

our bliss: My true love hath my

p

and I, and I, and I, and I_ have his. his.

I, and I, and I, and I, and I have his. his.

heart, and I, and I, and I have his. his.

1. 2.

NO 3. O SAY, DEAR LIFE.

Rather fast.

mf

SOPRANO. (CANTUS.)
O say, dear life, when shall these

SOPRANO. (ALTUS.)
O say, dear life, when shall these

ALTO or TENOR. (BASSUS.)
O say, dear life, when shall these

PIANOFORTE.
(For rehearsal only)

twin - born - ber - ries, these twin - born ber - ries,

twin - born ber - ries, these twin - born ber - ries, So

twin - born ber - ries, these twin - born ber - ries, So

So love - ly ripe, by my rude lips, rude lips be tast -
 love - ly ripe, by my rude lips, by my rude lips be tast -
 love - ly ripe, by my rude lips be tast -

-ed? Shall I not pluck? shall I not pluck? shall I not
 -ed? Shall I not pluck? shall I not pluck? shall I not
 -ed? Shall I not pluck? shall I not pluck?

pluck? shall I not pluck? (Sweet say not nay,) (sweet say not
 pluck? shall I not pluck? (Sweet say not nay,)
 shall I not pluck? (Sweet say not nay,)

nay,) Shall I not pluck those cher - ries?
 (sweet say not nay,) shall I not pluck those cher - ries?
 (sweet say not nay,) shall I not pluck those cher - ries?

p
 O let them not with sum - mer's heat be blast -
p
 O let them not with sum - mer's heat be blast -
p
 O let them not with sum - mer's heat

-ed, be blast - ed, be blast - ed, *mf* Na -
 -ed, be blast - ed, be blast - ed,
 - be blast - ed, be blast - ed, *mf* Na - ture, thou

- ture, thou know'st, be - stow'd them free on thee, Na -

mf Na - ture, thou know'st, be - stow'd them free on

know'st, be - stow'd them free on thee, Na - ture, thou

- ture, thou know'st, be - stow'd them free on thee, Then

thee, Na - ture, thou know'st, be - stow'd them free on thee, Then

know'st, be - stow'd them free on thee, Then

be thou kind, then be thou

be thou kind, be -

be thou kind, be - stow'd them free on

kind, be - stow them free on me, on me,
 - stow them free on me, be - stow them free on
 me, be - stow them free on me, be - stow them

cresc. be - stow them free on me, on me, be -
cresc. me, be - stow them free on me, be -
cresc. free on me, be - stow them free on me, be -

- stow them free on me.
 - stow them free on me.
 - stow them free on me.

NO 4. IN HEALTH AND EASE AM I.

Words by
FRANCIS DAVISON.
(circa 1575 - circa 1619.)

Moderate speed.

SOPRANO.
(CANTUS.)



mf
In health and ease am I, in health and ease am

SOPRANO.
(ALTUS.)



mf
In health and ease am I, in health and ease am I, am

ALTO or
TENOR.
(BASSUS.)



mf
In health and ease am I, and ease am

PIANOFORTE.
(For rehearsal only.)

mf

I, Yet ___ as I sense-less were it nought con - tents

I, Yet ___ as I sense-less were it nought con - tents

I, Yet ___ as I sense-less were it nought con - tents

p
 me, You sick, you sick in pain do lie, you
p
 me, You sick, you sick in pain do
p
 me, You sick, you sick in

sick in pain do lie, do lie, And (ah,) your
 lie, in pain do lie, And (ah,) your
 pain do lie, do lie, And (ah,) your

cresc.
 pain ex - ceed - - ing - ly tor - ments me,
cresc.
 pain ex - ceed - ing - ly tor - ments me, your pain
cresc.
 pain ex - ceed - ing - ly tor - ments me, your
cresc.

f
 your pain ex - ceed - ing - ly tor - ments me, tor -
 ex - ceed - ing - ly tor - ments me, tor -
 pain ex - ceed - ing - ly tor - ments me, tor -

- ments me; *p* Where - of I can this
 - ments me; *p* Where - of I can this on - ly rea - son
 - ments me; *p* Where - of I can this on - ly rea - son

on - ly rea - son give, this on - ly rea - son give, [this] on - ly rea - son
 give, where-of I can this on - ly rea - son give, this on - ly rea - son
 give, this rea - son give, where - of I can this on - ly rea - son

give, That dead un - to my - self, that

give, That dead un - to my - self, that dead un -

give, That dead un - to my - self, that

cresc.

cresc.

cresc.

cresc.

dead un - to my - self in you I live, in

-to my - self in you I live, in you I live, in

dead un - to my - self in you I live, in you I live, in

mf

mf

mf

mf

you I live, in you I live, I live.

you I live, in you I live, I live.

you I live, in you I live, I live.

f

f

f

NO 5. GO, WAILING ACCENTS.

Words by
FRANCIS DAVISON.
(circa 1575- circa 1619.)

Smoothly and rather fast.

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

ALTO.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

mf

Go, wail - - ing

mf

Go, wail - - ing ac -

mf

Go, wail - - ing

mf

ac - - - cents, go, To the Au - - - thor

- - - cents, go To the Au - thor of my

ac - - - cents, go To the Au - thor

of my woe, to the Au - thor of my woe. Say
 woe, to the Au - - thor of my woe.
 of my woe, of my woe.

p

dear, say dear, say dear, why hide you so
 Say dear, say dear, why hide you so
 Say dear, say dear, why hide you

p

from him your bless - ed eyes, why hide you so from
 from him your bless - ed eyes, why hide you
 so from him your bless - ed eyes, why hide you

him your bless - ed eyes, your bless - ed eyes, where he be - holds his
 so from him your bless - ed eyes,
 so from him your bless - ed eyes, where he be - holds his

earth - ly Pa - ra - dise, his earth - ly Pa - ra - - - dise,
 where he be - holds his earth - ly Pa - ra - dise, his earth - ly
 Pa - - - ra - dise, where he be - holds his

cresc.
 where he be - holds his earth - ly Pa - ra -
 Pa - ra - - - dise, *cresc.* where
cresc.
 earth - ly Pa - ra - dise, his earth - ly Pa - - - ra -
cresc.

- dise, his earth - ly Pa - ra - dise, Since
 he be - holds his earth - ly Pa - ra - dise, Since he
 - dise, his earth - ly Pa - ra - dise, Since

he hides not from you his heart, Where
 hides not from you his heart, his
 he hides not from you his heart, his

- in love's heav'n, where - in love's heav'n, where - in love's heav'n, where -
 heart, where - in love's heav'n, where - in love's heav'n, love's
 heart, where - in love's heav'n, where - in love's heav'n, love's

- in love's heav'n you may view, may view, where - in love's
 heav'n you may view, where - in love's heav'n, where-
 heav'n you may view, may view, where-in love's

heav'n, where - in love's heav'n you may view, you may view,
 - in love's heav'n, where - in love's heav'n, love's heav'n you may
 heav'n, where - in love's heav'n you may view,

— you may view, love's heav'n you may — view?
 view, you may view, love's heav'n you may — view?
 — you may view, — love's heav'n you may view?

NO. 6. FLY NOT SO FAST.

Moderate speed.

mf

SOPRANO (CANTUS.) Fly not so fast, so fast, so

SOPRANO (ALTUS.) Fly not so fast, so fast, so

ALTO (BASSUS.) Fly not so fast, so

PIANOFORTE.
(For rehearsal only.)

fast, my on - ly joy and jew - el,

fast, my on - ly joy and jew - el,

fast, my on - ly joy and jew - el, Pi -

p Pi - ty at last my tears, pi - ty at last my
p Pi - ty at last my tears, pi - ty at last my tears, O
 - ty at last my tears, at last my tears, O

1. *mf* tears, O be not cru - el. Fly - el.
mf be not cru - el. Fly not so - el.
 be not cru - el. - el.

2.

CANTUS. *cresc.*
 Ay me, ay me, a - las,
 ALTUS. *cresc.*
 Ay me, ay me, a - las,
 Ay me, ay me, a - las, a - *cresc.*

* In this repeat the Cantus and Altus interchange parts.

a - las, a - las, she's gone and left me, Die, die, my
 a - las, she's gone and left me, Die, die, my
 las, a - las, she's gone and left me, Die,

heart, die, die, my heart, die, die, my heart, my
 heart, die, die, my heart, die, die, my
 die, my heart, die, die, my heart,

heart, All joy is now be - reft me. me.
 heart, All joy, all joy is now be - reft me. me.
 All joy is now be - reft me. me.

* In this repeat the Cantus and Altus interchange parts.

NO. 7. A SATYR ONCE DID RUN AWAY.

Words by
Sir PHILIP SIDNEY.
(1554-1586.)

Rather fast.

SOPRANO.
(CANTUS.)

SOPRANO.
(ALTUS.)

ALTO.
(TENOR.)

TENOR.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

A Sa - - tyr once did

A Sa - tyr, a Sa -

A Sa - tyr once did run,

run a - way, did run a

- tyr once did run a - way, did

did run a - way, did

- way, did run a - way for dread, At sound of
 run a - way for dread, At
 run a - way for dread, At sound of
 At sound of horn, at sound of

The first system of the musical score consists of four staves. The top three staves are vocal lines in treble clef. The first staff has lyrics: "- way, did run a - way for dread, At sound of". The second staff has lyrics: "run a - way for dread, At". The third staff has lyrics: "run a - way for dread, At sound of". The fourth staff is a piano accompaniment line in treble clef with lyrics: "At sound of horn, at sound of". The piano accompaniment includes a bass line in bass clef.

horn, at sound of horn which he him - self did
 sound of horn, at sound of horn, sound of horn which he him -
 horn, at sound of horn, at sound of horn which he him -
 horn, at sound of horn which he

The second system of the musical score consists of four staves. The top three staves are vocal lines in treble clef. The first staff has lyrics: "horn, at sound of horn which he him - self did". The second staff has lyrics: "sound of horn, at sound of horn, sound of horn which he him -". The third staff has lyrics: "horn, at sound of horn, at sound of horn which he him -". The fourth staff is a piano accompaniment line in treble clef with lyrics: "horn, at sound of horn which he". The piano accompaniment includes a bass line in bass clef.

- ed, thus from him - self he fled, he

thus from him - self he fled, Deem-

- ed, thus from him - self he

- ed, thus from him - self he

fled, Deem - ing strange e - vil,

- ing strange e - vil, deem - ing strange e - -

fled, he fled, Deem-

fled, Deem - ing strange

cresc.

cresc.

deem - ing strange e - vil, deem - ing

cresc.

vil, strange e - vil, deem - ing strange e -

- ing strange e - vil in

cresc.

e - vil, deem - ing strange e -

dim.

1. strange e - vil in that he did not know. know.

dim.

2. * - vil in that he did not know. Fear - ing and know.

dim.

that he did not know. know.

dim.

- vil in that he did not know. know.

dim.

p

* In this repeat the Cantus and Altus interchange parts.

NO. 8. O MY THOUGHTS, SURCEASE.

Words by
 Sir PHILIP SIDNEY.
 (1554-1586.)

Smoothly and rather slow.

SOPRANO.
 (CANTUS.)

SOPRANO.
 (ALTUS.)

*ALTO or
 TENOR.
 (TENOR.)

TENOR
 or BASS.
 (BASSUS.)

PIANOFORTE.
 (For rehearsal only.)

0 my thoughts, 0 my thoughts, my
 0 my thoughts, 0 my
 0 my thoughts, 0 my
 0 my thoughts,

thoughts, 0 my thoughts, sur - cease, Thy de - lights my woes in -
 thoughts, sur - cease, Thy de -
 thoughts, my thoughts, sur - cease, Thy de - lights my woes in -
 0 my thoughts, sur - cease,

*For female voices the octave may be substituted for the low D.

more, think no more, no more, no more, but die in
 more, think no more, no more, no more, but die in
 think no more, think no more, but die
 think no more, but die

me, Till thou shalt re-viv-ed be, till thou
 me, Till thou shalt re-viv-ed be,
 die in me, Till thou shalt re-viv-ed
 in me, Till thou shalt re -

shalt re-viv-ed be, re-viv-ed be, re-viv-ed be
 till thou shalt re-viv-ed be, re-viv-ed be, re -
 till thou shalt re-viv-ed be, re-viv-ed be, re -
 -viv-ed be, till, thou shalt re-viv-ed be, re -

be, re - viv - ed be, At her lips, at her lips,
 - viv - ed be, re - viv - ed be, At her lips,
 re - viv - ed be, At her lips, at her lips, at her
 - viv - ed be, re - viv - ed be, At her

cresc. at her lips my Nec - tar, Nec - tar drink - ing, my *f*
cresc. at her lips, at her lips my Nec - tar drink - ing, my *f*
cresc. lips, at her lips, her lips my Nec - tar drink - ing, my *f*
cresc. lips, at her lips, her lips my Nec - tar drink - ing, my

1. *p* Nec - tar drink - ing. Till thou - ing. ****
 2. Nec - tar drink - ing. - ing.
 Nec - tar drink - ing. - ing.
 Nec - tar drink - ing. - ing.

*Two minims must be sung in this bar in the repeat.
 **In this repeat the Cantus and Altus interchange parts.

NO. 9. SWEET PITY, WAKE.

Words by
FRANCIS DAVISON
(?1575-?1619)

Rather slow.

p

SOPRANO. (CANTUS.)
SOPRANO. (ALTUS.)
TENOR. or ALTO. (TENOR.)
BASS. (BASSUS.)

Sweet pi - ty, wake, sweet pi - ty,
Sweet pi - ty, wake,
Sweet pi - ty, wake, sweet pi - ty,
Sweet pi - ty, wake,

PIANOFORTE.
(For rehearsal only.)

wake, sweet pi - ty, wake, and tell my cru - el
sweet pi - ty, wake, and tell my cru - el, cru - el
wake, sweet pi - ty, wake, and tell my cru - el, cru - el
sweet pi - ty, wake, and tell my cru - el, cru - el

my *p* life at her proud feet, and *cresc.* wil - ling
 her proud feet, *p* at her proud feet, and *cresc.* wil - ling
 would lay down my life, *p* my life at her proud feet, and wil - ling
 would lay down my life at her proud feet,

die, and wil - ling die, *p* and dy -
 die, and wil - ling die, and dy - ing, and dy -
 die, *f* and wil - ling die, *p* and dy - ing, and
 and wil - ling die, and dy - ing, and

ing, and *dim.* dy - ing, *pp* hold my peace, and
 ing, and *dim.* dy - ing, *pp* hold my peace, *p*
 dy - ing, and dy - ing hold my peace, and
 dy - ing, and dy - ing hold my peace,

on - ly live, *p* (and liv - ing mer - cy cry,) (and
 and on - ly live, *p* (and liv - ing mer - cy
 on - ly live, *p* (and liv - ing mer - cy cry,) (and
 and on - ly live, (and liv - ing mer - cy

liv - ing mer - cy cry, mer - cy cry,) *mf* Be -
 cry,) (and liv - ing mer - cy cry,) Be - cause *mf* her glo - ry in -
 liv - ing mer - cy cry, mer - cy cry,) Be - cause her glo -
 cry, mer - cy cry,) *mf*

- cause her glo - ry in my death, in my
 my death will die, in my death, in my death will
 - ry, *mf* be - cause her glo - ry in my death will
 Be - cause her glo - ry in my death, in my death will

dim.

death will die, be-cause her glo - ry in my death will die, in -
dim.
 die, in my death will die, be-cause her glo -
dim.
 die, in my death will die, be-cause her glo - ry in my death
dim.
 die, be-cause her glo - ry in -

p

my death, in my death will die, in my death, in my
 - ry in my death will die,
p
 will die, in my death will die, in my death, in my
p
 my death, in my death will die, in

dim. *pp*

death in my death will die, will die.
pp
 in my death, in my death will die, will die.
pp
 death will die, in my death will die.
pp
 my death will die.

NO. 10. LOVE IS A DAIN-TY.

Words translated from
Montemayor's *Diana* by
BARTHOLOMEW YOUNG

Very moderate speed.


SOPRANO. (CANTUS)  
Love is a dain - ty mild, Love is a dain - ty


SOPRANO. (ALTUS)  
Love is a dain - ty

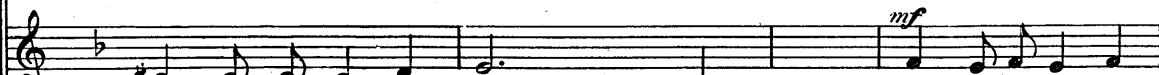
ALTO. (TENOR)  
Love is a dain - ty mild, a dain - ty,

TENOR. (BASSUS)  
Love is a dain - ty mild,

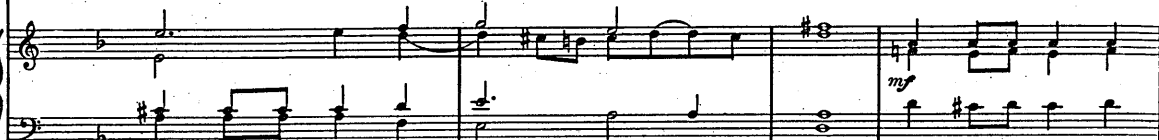
PIANOFORTE. (For rehearsal only) 


mild, and sweet,


mild, a dain - ty mild and sweet, Love is a dain - ty


Love is a dain - ty mild and sweet, Love is a dain - ty


Love is a dain - ty mild and sweet, Love is a dain - ty



mf

Love is a dain - ty mild and sweet, and
 mild, Love is a dain - ty mild a dain - ty mild and
 mild, Love is a dain - ty mild a dain - ty mild and
 mild, a dain - ty mild and

p

sweet, A gen - tle power, a feel - ing fine and ten - der, and
 sweet, A gen - tle power, a feel - ing fine and ten - der, and
 sweet, A gen - tle power, a feel - ing fine and ten - der, and
 sweet, A gen - tle power, a feel - ing fine and ten - der, and

mf

ten - - - der, so that those harms and pains un - meet,
 ten - - - der, so that those harms and pains un - meet, so
 ten - - - der, so that those harms and pains un - meet, so
 ten - - - der, so

those harms and pains un - meet, pains un - meet, Which
 that those harms and pains un-meet, those harms and pains un - meet, Which
 that those harms and pains un-meet, those harms and pains un - meet, Which
 that those harms and pains un-meet, and pains un - meet, Which

p I do pass, thou on - ly dost en - gen - der.
p I do pass, thou on - ly dost en - gen - der.
p I do pass, thou on - ly dost en - gen - der.
p I do pass, thou on - ly dost en - gen - der.

mf On - ly to him his tor - ments Love de - vis -
mf On - ly to him his tor - ments Love de -
mf On - ly to him his tor - ments Love de -
mf On - ly to him his tor - ments Love

eth, that scorns his laws, that scorns his laws, that scorns
 - vis - eth, that scorns his laws, that scorns his laws, that scorns his
 - vis - eth, that scorns his laws his rites, that scorns his laws his
 - de - vis - eth, that scorns his laws his

his laws, his rites, and Love des - pis -
 laws, his rites, and Love des -
 rites his rites, and Love and Love des -
 rites, and Love des - pis -

p *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

-eth, and Love des - pis - eth - eth.
 -pis - eth, des - pis - eth.
 -pis - eth, and Love des - pis - eth - eth.
 -eth, and Love des - pis - eth - eth.

1. * 2.

NO. 11. FREE FROM LOVE'S BONDS.

Moderate speed **f**

SOPRANO. (CANTUS.)

SOPRANO. (ALTUS.)

ALTO or TENOR (TENOR)

BASS. (BASSUS.)

PIANOFORTE. (For rehearsal only)

Free

Free from Love's bonds I liv - ed

Free from Love's bonds I liv-ed long, I - liv - ed long, I

Free from Love's bonds I liv-ed long, I - liv - ed

from Love's bonds I liv - ed long, liv - ed long, Free

long, I liv - ed long, I liv - ed

liv - ed long, I liv - ed

long, Free

from Love's bonds I liv - ed long, I liv - ed long, —
 long, Free from Love's bonds I liv - ed
 long, Free from Love's bonds I liv - ed
 from Love's bonds I liv - ed long, I liv - ed

p
 But now to love, but now to love I
 long, But now to love, but now to love I
 long, But now to love, but now to love I
 long, But now to love, but now to love I

change my song, With dis - cords sweet,
 change my song, With dis - cords sweet, with
 change my song, my song, With dis - cords
 change my song, With dis - cords

with dis - cords with dis - cords
 dis - cords sweet, with dis - cords
 sweet, with dis - cords sweet, with dis - cords sweet in
 sweet, with dis - cords sweet in

sweet in ev - 'ry strain, And of my joy and
 sweet in ev - 'ry strain, And
 ev - 'ry strain, And
 ev - 'ry strain, And of my joy and

pleas - ing pain, and of my joy and pleas - ing pain, But
 of my joy and pleas - ing pain, and pleas - ing pain,
 of my joy and pleas - ing pain, and pleas - ing pain, But
 pleas - ing pain, and of my joy and pleas - ing pain, But

out a - las, a - las, my wound - ed heart Can nei - ther
 But out a - las, my wound - ed heart
 out a - las, a - las, my wound - ed heart
 out a - las, my wound - ed heart Can nei - ther

rest, can nei - ther rest, can nei - ther rest, nor
 Can nei - ther rest, can nei - ther rest, nor
 Can nei - ther rest, can nei - ther rest,
 rest, can nei - ther rest, can nei - ther rest,

end my smart. smart.
 end my smart. But smart.
 nor end my smart, my smart. But smart.
 nor end my smart. But smart.

1. * 2.

* In this repeat the Cantus and Altus interchange parts.

NO 12. HOW LONG SHALL I?

Words by
Sir PHILIP SIDNEY
(1554-1586)

Moderate speed.

p

SOPRANO.
(CANTUS.)

How long shall I

SOPRANO.
(ALTIUS.)

How long shall

TENOR
or ALTO.
(TENOR.)

How long shall I with

BASS.
(BASSUS.)

How long shall I with

PIANOFORTE.
(For rehearsal only.)

with mourn - ful - mu - sic, with -

I, shall I with - mourn - ful - mus -

mourn - ful - mu - sic, with - mourn - ful -

mourn - ful -

mourn - ful mu - sic, with mourn - ful
 - sic, with mourn - ful mu - sic, with mourn - ful
 mu - sic, mu - sic, with mourn - ful
 mu - sic, with mourn - ful

mu - sic stain the cheer - ful notes, the *mf*
 mu - sic stain the cheer - ful notes, the *mf*
 mu - sic stain the cheer - ful notes,
 mu - sic stain the cheer - ful notes, *mf*

cheer - ful notes these plea - sant val - leys
 cheer - ful notes. these plea - sant val - leys
 the cheer - ful notes these plea - sant val - leys *mf*
 the

yields, the cheer - ful notes, the cheer - ful notes these plea - sant val - leys

yields, the cheer - ful notes these plea - sant val - leys

yields, the cheer - ful notes, the cheer - ful notes these plea - sant val - leys

cheer - ful notes, the cheer - ful notes, the cheer - ful notes these plea - sant val - leys

yields, Where all good haps, where all good haps, where all good

yields, Where all good haps where all good

yields, Where all good haps, where all good haps, where all good

yields, Where all good haps, where all good

haps a per - fect state main - tain?

haps a per - fect state main - tain?

haps a per - fect state main - tain?

haps a per - fect state main - tain?

First system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics: "curs - ed hap, O curs - ed". The second staff is a vocal line with lyrics: "curs - ed hap, O curs - ed". The third staff is a vocal line with lyrics: "O curs - ed". The fourth staff is a vocal line with lyrics: "O curs - ed hap, O curs - ed". The fifth staff is a piano accompaniment. Dynamics include *p* and *f*.

Second system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics: "hap, and curs - ed be these fields,". The second staff is a vocal line with lyrics: "hap, and curs - ed be these fields,". The third staff is a vocal line with lyrics: "hap, and curs - ed be these fields, these fields,". The fourth staff is a vocal line with lyrics: "hap, and curs - ed be these fields, these fields,". The fifth staff is a piano accompaniment. Dynamics include *p* and *f*.

Third system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics: "and curs - ed be these fields, Where". The second staff is a vocal line with lyrics: "and curs - ed be these fields, Where first,". The third staff is a vocal line with lyrics: "and curs - ed be these fields, these fields, Where". The fourth staff is a vocal line with lyrics: "and curs - ed be these fields, these fields,". The fifth staff is a piano accompaniment. Dynamics include *p*.

first, where first, where first mine eyes, mine-
 — where first, — where first, — where first — mine eyes, —
 first, where first, where first mine eyes, mine

eyes, mine eyes, mine eyes, mine eyes were —
 — mine eyes, — mine eyes, — mine eyes were caus - ers
 eyes, mine eyes, mine eyes were caus - ers

mf
 caus - ers of my pain, Where first, — where first, — where first, —
 of my — pain, Where first, *mf* where first, where
 of my pain, Where first, *mf* where first, —
 Where first, where first, where

— where first mine eyes, mine eyes, mine eyes,
 first mine eyes, mine eyes, mine eyes, mine
 — where first mine eyes, mine eyes, mine eyes,
 first mine eyes, mine eyes, mine eyes, mine

— mine eyes were caus - ers of my pain, were
 eyes, mine eyes were caus - ers of my pain,
 — mine eyes were caus - ers of my pain,
 eyes were caus - ers of my pain, were

caus - ers of my pain. *molto dim.*
 were caus - ers of my pain. *molto dim.*
 were caus - ers of my pain. *molto dim.*
 caus - ers of my pain. *molto dim.*

Here endeth the Songs of 4. Parts.
 S. & B. 2301-12.

NO 13. SWEET PHILOMEL.

(The First Part.)

Words by

MICHAEL DRAYTON
(1563 - 1631)

Very moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

ALTO.
(ALTIUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Sweet Phi-lo-mel, sweet

Sweet Phi-lo-mel, sweet

Sweet Phi-lo-mel, sweet Phi-lo-

Phi-lo-mel, cease, cease thou thy songs a-while, cease thou thy

Phi-lo-mel, cease, cease thou thy songs a-while, cease-

-mel, cease, cease thou thy songs a-

mf
 songs a - while, And will thy mates, and will thy mates their
 - thou thy songs a - while, *mf* And will thy mates, thy mates their
 - while, a - while, *mf* And will thy mates, and will thy mates their

The first system of music consists of five staves. The top three staves are vocal lines for different parts, with lyrics written below them. The fourth staff is a grand staff (treble and bass clef) for piano accompaniment. The music is in a minor key and features a melody with some chromaticism. The dynamic marking *mf* (mezzo-forte) is present at the beginning and in the middle of the system.

dim.
 me - lo - dies, their me - lo - dies, their me - lo - dies, their me - lo -
 me - lo - dies, *dim.* their me - lo - dies, their me - lo -
 me - lo - dies, their me - lo - dies, their me - lo - dies, their me - lo - *dim.*

The second system of music also consists of five staves. The top three staves are vocal lines with lyrics. The fourth staff is a grand staff for piano accompaniment. The music continues with a similar melodic pattern. The dynamic marking *dim.* (diminuendo) is used throughout the system to indicate a decrease in volume.

- dies to leave, And all, and all at once at - tend my

- dies to leave, And all, and all at once at - tend my

- dies to leave, And all, and all at once at - tend

And all, and all at once at - tend my

And all, and all at once at - tend my

mourn - ful style, my mourn - ful style,

mourn - ful style, my mourn - ful style, my mourn - ful style,

my mourn - ful style, my mourn - ful style, Which will of

mourn - ful style, my mourn - ful style, Which will of

mourn - ful style, my mourn - ful style, Which will of

Which will of

Which

mirth your su - gar'd notes be - reave,

mirth your su - gar'd notes be - reave,

mirth your su - gar'd notes be - reave,

mirth, of mirth your su - gar'd notes, your su - gar'd notes be -

will of mirth your su - gar'd notes, your su - gar'd notes be -

of

Which will of mirth your su - gar'd notes be -

which will of

-reave, your su - gar'd notes, your su - gar'd notes be - reave. *mf*

-reave, your su - gar'd notes, your su - gar'd notes be - reave, If you de -

mirth — your su - gar'd notes be - reave,

-reave, your su - gar'd notes be - reave,

mirth — your su - gar'd notes be - reave,

mf

mf

If you de - sire — the bur - then of my —

-sire, if you de - sire — the bur - then of my

mf

If you de - sire — the bur - then of — my

mf

If you de - sire the bur - then of my

mf

If you de - sire the bur - then of my

song, the bur - then of my song, I
 song, the bur - then of my song, I
 song, the bur - then of my song, I
 song, the bur - then of my song,
 song, the bur - then of my song, I

The first system consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, and another vocal part) with lyrics. The bottom staff is the piano accompaniment. The music is in a minor key and features a melodic line with some grace notes and slurs.

sigh and sob, for Phyl - lis I did wrong,
 sigh and sob, for Phyl - lis I did wrong, *p*
 sigh and sob, for Phyl - lis I did wrong, *p*
 sigh and sob, for Phyl - lis I did wrong, *p*
 I
 sigh and sob, for Phyl - lis I did wrong,

The second system also consists of six staves. The top five staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics include the word "I" on a separate line. The piano part includes a dynamic marking of *p* (piano).

p

I sigh and sob,

sigh and sob, for Phyl - lis I did wrong, for

sigh and sob, for Phyl - lis I did wrong, did

sigh and sob, for Phyl - lis I did wrong,

p

I

I sigh and sob, for Phyl - lis

Phyl - lis I did wrong, I

wrong, I sigh and sob, for

I sigh and sob, for Phyl - lis I did

sigh and sob, I sigh and sob, for

I did wrong, I sigh and sob, for Phyl-lis I did
 sigh _____ and sob, for Phyl-lis I did wrong, I
 Phyl-lis I did wrong, I did wrong, I sigh and
 wrong, I sigh and sob, for
 Phyl-lis I did wrong, I sigh and

wrong, I sigh and sob, for Phyl - lis I did wrong.
 sigh and sob, for Phyl - lis I did _____ wrong.
 sob, for Phyl - lis I did _____ wrong.
 Phyl - lis I _____ did wrong.
 sob, for Phyl - lis I _____ did wrong.
 wrong.

Nº 14. YE SYLVAN NYMPHS.

(The Second Part.)

Words by

MICHAEL DRAYTON
(1563-1631)

Very moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

ALTO
or TENOR.
(ALTUS.)

TENOR
or BASS.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

The first system of the musical score includes five vocal parts and a piano accompaniment. The vocal parts are: Soprano (Cantus), Soprano (Quintus), Alto or Tenor (Altus), Tenor or Bass (Tenor), and Bass (Bassus). The piano part is marked 'PIANOFORTE. (For rehearsal only.)'. The tempo is 'Very moderate speed.' and the dynamic is 'mf'. The lyrics for the vocal parts are: Soprano: 'Ye syl-van Nymphs,'; Soprano: 'Ye syl-van Nymphs, ye syl - van'; Alto: 'Ye syl-van Nymphs, ye syl-van Nymphs,'; Tenor: 'Ye syl-van Nymphs, ye syl - van'; Bass: 'Ye syl-van Nymphs, ye syl - van'. The piano accompaniment provides harmonic support for the vocal lines.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are: Soprano: 'ye syl-van Nymphs, syl-van Nymphs, that in these woods do shroud,'; Soprano: 'Nymphs, ye syl-van Nymphs, that in these woods do'; Alto: 'ye syl-van Nymphs, syl-van Nymphs, that in these'; Tenor: 'Nymphs, ye syl - van Nymphs, that'; Bass: 'Nymphs, ye syl-van Nymphs, _____'. The piano accompaniment continues with chords and melodic lines.

that in these woods do shroud, that in these woods do
 shroud, that in these woods do shroud,
 woods do shroud, that in these woods do shroud, that
 in these woods do shroud, these woods do shroud, that
 that in these woods do shroud, these

p
 shroud, do shroud, *p* To you my mourn - ful sor -
 these woods do shroud, *p* To you my mourn - ful sor -
 in these woods do shroud, *p* To you my mourn - ful sor -
 in these woods do shroud, To you my mourn - ful sor -
 woods do shroud, To you my mourn - ful sor -

- rows, my mourn - ful sor - rows, my
 - rows, to you my mourn - ful sor
 - rows, my mourn - ful sor - rows, my mourn - ful sor -
 - rows, my
 - rows, my mourn - ful sor - rows,

mourn - ful sor - rows I de - clare,
 - rows, my mourn - ful sor - rows to you, my
 - rows, my mourn - ful sor - rows,
 mourn - ful sor - rows, my mourn -
 my mourn - - ful

to you, my mourn - ful sor - rows I de -
 mourn - ful sor - rows, my mourn - ful sor - rows I
 my mourn - ful sor - rows I de - clare.
 - - ful sor - rows, my mourn - ful sor - rows
 sor - rows, mourn - ful sor - rows I

- clare; You sa - vage Sa - tyrs, let your
 de - clare; You sa - vage Sa - tyrs, let your
 de - clare; You sa - vage Sa - tyrs, let your
 I de - clare;
 de - - clare;

ears be bound, your ears be bound,
 ears be bound, your ears be bound, be bound,
 ears be bound, your ears be bound, you sa - vage
 You sa - vage
 You sa - vage

you sa - vage
 you sa - vage
 Sa - tyrs, let your ears be bound, you sa - vage
 Sa - tyrs, let your ears be bound, your ears be
 Sa - tyrs, let your ears be bound,

Sa - tyrs, let your ears be bound, be
 Sa - tyrs, let your ears be bound, be
 Sa - tyrs, let your ears be bound,
 bound, let your ears be bound, be
 be bound, let your ears be

bound, *p* To hear my woe
 bound, To hear my woe, my woe,
 To hear my woe, *p* to hear
 bound, To hear my woe

your sa - cred selves pre - pare,
 to hear my woe your sa - cred
 my woe your sa
 woe, my woe your sa - cred selves pre -
 your sa - cred selves pre - pare,

cresc.
 your sa - cred selves pre - pare, your sa - cred selves pre -
 selves pre *cresc.* pare, your sa - cred selves pre -
 - cred selves pre - pare, pre - pare, your sa - cred selves pre -
 - pare, your sa - cred selves pre - pare, your *mf*
 your sa - cred selves pre - pare,

mf
 - pare, *mf* your sa - cred selves pre - pare, your sa -
 - pare, your sa - cred selves pre - pare, your
 - pare, pre - pare, your sa - cred selves pre -
 sa - cred selves pre - pare, your selves pre - pare,
 your sa - cred selves pre -

cred selves pre pare. Trees,
 sa - cred selves pre pare, pre - pare. Trees,
 - pare, your sa - cred selves pre - pare. Trees,
 your sa - cred selves pre - pare, pre - pare. Trees,
 - pare, pre - pare. Trees,

Herbs, and Flow'rs, in ru - ral fields that grow,
 Herbs, and Flow'rs, in ru - ral fields that grow,
 Herbs, and Flow'rs, in ru - ral fields that grow,
 Herbs, and Flow'rs, in ru - ral fields that grow,
 Herbs, and Flow'rs, in ru - ral fields that grow,

mf

While thus I mourn, while thus I mourn, I mourn,

While thus I mourn, while thus I mourn, I mourn, *mf dim.*

While thus I *mf dim.*

mf While thus I

While _____ thus I mourn, I

dim.

dim. *pp*

while thus I mourn, while thus I mourn, I mourn, *pp do*

while thus I mourn, while thus I mourn, I mourn, *pp do*

mourn, while thus I mourn, while thus I mourn, do

mourn, *dim.* while thus I mourn, I mourn, while thus I *pp*

mourn, while thus I mourn, do

pp

you some si - lence show, some si - lence show.

you some si - lence show, some si - lence show.

you some si - lence show, some si - lence show.

mourn, do you some si - lence show.

you some si - lence show.

NO. 15. FLORA, FAIR NYMPH.

Moderate speed.

mf

SOPRANO.
(CANTUS.) Flo - ra fair Nymph, whilst

SOPRANO.
(QUINTUS.) Flo - ra fair Nymph, whilst sil - ly Lambs are

ALTO.
(ALTUS.) Flo - ra fair Nymph, whilst sil - ly Lambs are

TENOR.
* (ALTO.) Whilst

(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

sil - ly Lambs are feed - ing, whilst sil - ly Lambs are

feed - ing, whilst sil - ly Lambs are feed - ing, Flo -

feed - ing, whilst sil - ly Lambs are feed - - -

sil - ly Lambs are feed - ing Flo - ra, Flo -

Flo - ra fair Nymph, whilst sil - ly Lambs are

* The octave can be substituted for the low D when this part is sung by Alto voices.

feed - ing, fair Nymph, whilst sil - ly Lambs are
 - - ra fair Nymph, whilst sil - ly Lambs are feed - ing, whilst
 - ing, Flo - ra fair Nymph, whilst
 - ra fair Nymph, whilst sil - ly Lambs are feed - - -

feed - ing, fair Nymph, whilst sil - ly Lambs are

feed - ing, whilst sil - ly Lambs are feed - ing, are feed - -
 sil - ly Lambs are feed - ing, whilst sil - ly Lambs are feed - -
 sil - ly Lambs are feed - ing, whilst sil - ly Lambs are feed -
 - ing, whilst sil - ly Lambs are feed - - - -
 feed - ing, whilst sil - ly Lambs are feed - -

- ing, Grant my re-quest, grant my re-quest, grant my re -
 - ing, Grant my re-quest, grant my re-quest,
 - ing, Grant my re-quest, grant my re-
 - ing, Grant my re-quest, grant
 - ing, Grant my re-quest, grant my re-

- quest, grant my re-quest, grant my re -
 grant my re-quest, grant my re -
 - quest, grant my re-quest, re-quest, grant
 - my re-quest in speed - ing, grant my re -
 - quest in speed -

- quest, grant y re - quest in speed - ing, For your sweet *p*
 - quest, grant my re - quest in speed - ing, For your sweet *p*
 my re - quest in speed - ing,
 - quest in speed - ing,
 - ing, grant my re - quest in speed - ing,

love, sweet love my heart doth lan - guish, for your sweet
 love my heart doth lan - guish, for your sweet
p
 For your sweet love my sil - ly heart doth
p
 For your sweet love my sil - ly heart doth
p
 For your sweet love my sil - ly

love my sil - ly heart doth lan - - -

love my sil - ly heart doth lan - - -

lan - - - guish, my sil - - ly

lan - - - guish, my sil - ly heart doth

heart doth lan - - - guish, doth lan - - -

The first system consists of five vocal staves and a piano accompaniment. The lyrics are: "love my sil - ly heart doth lan - - -", "love my sil - ly heart doth lan - - -", "lan - - - guish, my sil - - ly", "lan - - - guish, my sil - ly heart doth", and "heart doth lan - - - guish, doth lan - - -". The piano accompaniment is in the bottom two staves.

- guish, my sil - ly heart doth lan - - -

- guish, my sil - ly heart doth lan - - -

heart doth lan - - -

lan - - - guish, my sil - ly heart doth lan - - -

- guish, my sil - ly heart doth lan - - -

The second system continues with five vocal staves and piano accompaniment. The lyrics are: "- guish, my sil - ly heart doth lan - - -", "- guish, my sil - ly heart doth lan - - -", "heart doth lan - - -", "lan - - - guish, my sil - ly heart doth lan - - -", and "- guish, my sil - ly heart doth lan - - -". The piano accompaniment is in the bottom two staves.

- guish, *pp* And
 - guish, *pp* And die I shall,
 - guish, And *pp* die I shall, die I
 - guish, And *pp* die I shall, and die I
 - guish, And die I shall,

pp

cresc. die I shall, *mf* and die I
mf and die I
cresc. shall, and die I shall,
cresc. shall, and die I shall, *mf* and
 die, *mf* and die I
cresc. *mf*

shall, ex - cept you quench the an - guish, ex -
 I shall, ex -
 ex - cept you quench the
 ex - cept you quench the
 ex - cept you

dim. - cept you quench the an - - - - - guish. *pp*
dim. - cept you quench the an - guish, the an - - - - - guish. *pp*
dim. an - - - - - guish, the an - - - - - guish. *pp*
dim. an - guish, ex - cept you quench the an - - - - - guish. *pp*
dim. quench the an - - - - - guish. *pp*
dim. *pp*

NO 16. PHYLLIS THE BRIGHT.

In quick time.
f repeat p

SOPRANO.
(CANTUS.)
Phyl - lis the bright, Phyl - lis the bright, when frank - ly

SOPRANO.
(QUINTUS.)
Phyl - lis the bright, Phyl - lis the bright, when frank - ly

ALTO.
(ALTUS.)
Phyl - lis the bright, when

TENOR.
(TENOR.)
Phyl - lis the bright,

BASS.
(BASSUS.)
Phyl - lis the bright, when

PIANOFORTE.
(For rehearsal only)
f repeat p

she, when frank - ly she, when frank - ly she, when frank - ly

she, when frank - ly she, when frank - ly she, when frank - ly

frank - ly she, when frank - ly she, when frank - ly she de -

when frank - ly she, when frank - ly she, when frank - ly

frank - ly she, when frank - ly she, when frank - ly she de -

she de - sir - ed Thy - sis her sweet

she de - sir - ed Thy - sis her sweet

- sir - ed Thy - sis her sweet

she de - sir - ed Thy - sis her sweet

- sir - ed Thy - sis her sweet

heart to have ex - pir - ed,

heart to have ex - pir - ed,

heart to have ex - pir - ed,

heart to have ex - pir - ed,

heart to have ex - pir - ed,

* In this repeat the Cantus and Quintus interchange parts.

2. *mf* CANTUS.

-ed, Sweet, (thus fell she a - cry - ing,) Sweet,

mf QUINTUS.

-ed, Sweet, Sweet, (thus fell she a - cry - ing,) Sweet,

mf

-ed, Sweet, (thus fell she a - cry - ing, thus fell she a - cry - ing,)

mf

-ed, Sweet, Sweet, (thus fell she a - cry - ing, thus

mf

-ed, Sweet, Sweet, (thus fell she a - cry - ing, Sweet,

(thus fell she a - cry - ing,)

(thus fell she a - cry - ing,)

p

Die, for I am a - dy -

p

fell she a - cry - ing,) Die, for I am a -

p

thus fell she a - cry - ing,) Die, for

p Die, _____ for I am a - dy -

p Die, _____ for I am a - dy - ing, a - dy -

- ing, die, for I am a - dy -

- dy - ing, dy - ing,

I am a - dy - ing,

poco cresc. - ing, a - dy - ing, for I am a - dy - ing,

- ing, *mf* die, _____ for I am a -

- ing, a - dy - ing, _____

poco cresc. die, _____ for I am a - dy - - - *mf*

die, _____ for *mf*

poco cresc. *mf*

dim.

die, _____

mf - dy - ing, *dim.* die, _____ for I am a - *dim.*

die, _____ for I am a - dy - ing, die, *dim.*

- ing, a - dy - ing, die, for *dim.*

dim.

I am a - dy - ing, for I am a -

dim.

p

1. *mf* 2. *pp*

- for I am a - dy ing. Sweet - ing. *mf* *pp*

p - dy - ing, die, for I am a - dy - ing. Sweet - ing. *mf* *pp*

p for I am a - dy - ing, a - dy - ing. *mf* *pp*

p I am a - dy - ing, a - dy - ing. Sweet - ing. *mf* *pp*

p - dy _____ ing. Sweet - ing. *mf* *pp*

p *mf* *pp*

* In this repeat the Cantus and Quintus interchange parts.

NO. 17. HOPE OF MY HEART.

Words by
FRANCIS DAVISON
(?1575 - ?1619)

Moderate speed.

SOPRANO. (CANTUS.) 

SOPRANO. (QUINTUS.) 

ALTO. (ALTUS.) 

TENOR. (TENOR.) 

BASS. (BASSUS.) 

PIANOFORTE. (For rehearsal only.) 

Hope _____ of _____ my heart, hope

Hope _____ of _____ my heart, hope

Hope of my heart, hope

Hope

Hope

of my heart, O where-fore do the words,

_____ of _____ my heart, O where-fore do the words,

of my heart, O where-fore do the words,

of my heart, O where-fore do the words,

of my heart, O



mf
 O, O where-fore do the words which your sweet tongue af -
mf
 O, O where-fore do the words
mf
 O, O where-fore do the words which your sweet
mf
 O, O where-fore do the words which your sweet tongue af - fords,
mf
 O, O where-fore do the words which your sweet tongue af -

-fords, which your sweet tongue af - fords,
 which your sweet tongue af - fords, which your sweet
 tongue af - fords, af - fords, which
 af - fords, which your sweet tongue af -
 -fords, which your sweet tongue af -

which your sweet tongue af - fords, no hope im - part,
 tongue affords, which your sweet tongue af - fords, no
 your sweet tongue af - fords, af - fords, no hope im -
 -fords, sweet tongue af - fords, no hope im -
 -fords, your sweet tongue af - fords, no hope im -

f *dim.*
mf dim.
f *dim.*
f *dim.*
f *dim.*
f *dim.*

no hope im - - - part, im - part?
 hope im - part, no hope im - part? But cru - el with-out
 -part, no hope im - part?
 -part, no hope im - part, im - part? But cru - el with-out
 -part, no hope im - part? But cru - el with-out

p *p* *mf*
p *mf*
p *mf*
p *mf*

mf
But — cru - el with-out mea - sure, but
mea - sure, with - out mea - sure, *
But —
mea - sure, with-out mea - - - - - sure,
mea - sure, but

p
cru - el with-out mea - - - - - sure, To — my e -
with-out mea - - - - - sure,
p
cru - el with-out mea - - - - - sure, To —
p
cru - el with-out mea - - - - - sure, To —
cru - - - - - el with-out mea - - - - - sure,
p

*This note should not be sustained longer than three beats.

- tern - - - al pain, to - - - my e -

To - - -

my e - tern - al - - - pain, e - - -

my e - tern - - - al pain,

To - - - my e -

Detailed description: This system contains the first six staves of music. It includes two vocal parts (Soprano and Alto) and piano accompaniment. The lyrics are: "- tern - - - al pain, to - - - my e -", "To - - -", "my e - tern - al - - - pain, e - - -", "my e - tern - - - al pain,", and "To - - - my e -". A piano dynamic marking (*p*) is present in the second vocal staff.

- tern - - - al pain, e - tern - al pain, to

my e - tern - - - - al pain, to - - - my e -

- tern - - - al pain, to - - -

to - - - my e - tern -

- tern - - - - al - - - pain, to - - -

Detailed description: This system contains the next six staves of music. The lyrics continue: "- tern - - - al pain, e - tern - al pain, to", "my e - tern - - - - al pain, to - - - my e -", "- tern - - - al pain, to - - -", "to - - - my e - tern -", and "- tern - - - - al - - - pain, to - - -".

my e - tern - al pain,

-tern - - - - al pain, Still thun - - der

my e - tern - al pain, Still thun -

- - al pain, e - tern - al pain, Still

my e - tern - - - al pain,

Still thun - - der forth dis - - -

forth dis - - dain, still thun - der forth, still

- - der forth, still thun - - der forth dis - -

thun - - der forth, still thun - - der forth dis -

Still thun - -

Still thun - - der forth dis - - -

forth dis - - dain, still thun - der forth, still

- - der forth, still thun - - der forth dis - -

thun - - der forth, still thun - - der forth dis -

Still thun - -

-dain, still thun - der forth dis - -
 thun - - der forth dis-dain, still thun - -
 -dain, still thun - - - - der forth dis - -
 -dain, still

- - der forth, still thun - - - - der forth dis - dain,

-dain, still thun - - - - der forth dis - - dain
 - - der forth, still thun - - - - der forth dis - dain
 -dain, still thun - - - - der forth, still
 thun - - - - der forth dis - - - - dain, still thun - -
 still thun - - - - der

On him whose life,

On him whose life,

thun - - der forth dis - - dain On him whose life, on

- - der forth, still thun - der forth dis - dain On him whose

forth, still thun - - der forth dis - dain On him whose

on him whose life, on him whose life, on him whose

on him whose life, on him whose life, on

him whose life, on him whose life, on him whose life,

life, on him whose life, on him whose life, on him whose

life, on him whose life, on him whose life,

life de - pends up - on your plea - sure, up - on your plea - sure,
 him whose life de - pends up - on your plea - - sure, on him whose
 on him whose life, whose life de - pends up - on your
 life, on him whose life, whose life de - pends up - on your
 on him whose life de - pends up - on your plea - -

whose life de - pends up - on your plea - - sure.
 life de - pends up - on your plea - - - sure.
 plea - sure, whose life de - pends up - on your plea - sure.
 plea - sure, whose life de - pends up - on your plea - - sure.
 - - - sure, your plea - - - sure.

Nº 18. UPON A BANK OF ROSES.

Words by
MICHAEL DRAYTON.
(1563-1631.)

Very moderate speed.

SOPRANO.
(CANTUS)



SOPRANO.
(QUINTUS)



ALTO.
(ALTUS)



TENOR.
(TENOR)



BASS.
(BASSUS)



PIANOFORTE.
(For rehearsal only.)

Up - on a bank with Ros - es set a -
Up - - on a bank with Ros - es
Up - on a bank with
Up - on a bank with Ros - es set a -
Up - on a bank with Ros - es
Up - on a bank with

- bout, up - on a bank with Ros - es set a - bout, up -
set a - bout, up - on a bank with Ros - es
Ros - es set a - bout, up - on a bank with
Up - on a bank with Ros - es set a - bout,
Up - on a bank with Ros - es set a - bout,
Up - on a bank with Ros - es set a - bout,

- on a bank with Ros - es set a - bout, with Ros - es set a -
 set a - bout, up - on a bank with Ros - es set a -
 Ros - es, up - on a bank with Ros - es, with Ros - es set a -
 up - on a bank with Ros - es, with Ros - es set a -
 up - on a bank with Ros - es, with Ros - es set a -

- bout, *p* Where pret - ty Tur - tles,
 - bout, *p* Where pret - ty Tur - tles, where pret - ty
 - bout, *p* Where pret - ty Tur - tles, where pret - ty Tur - tles,
 - bout, *p* Where pret - ty Tur - tles, where pret - ty Tur - tles,
 - bout, *p* Where pret - ty Tur - tles, where pret - ty Tur - tles,
 - bout, *p* Where pret - ty Tur - tles, where pret - ty Tur - tles,

where pret-ty Tur - tles, where pret-ty
 Tur - tles, where pret-ty Tur - tles,
 where pret-ty Tur - tles, where pret-ty Tur - tles, where pret-ty Tur - tles,
 where pret-ty Tur - tles, where pret-ty Tur - tles, where pret-ty Tur - tles,
 where pret-ty Tur - tles,
 where pret-ty Tur - tles, where pret-ty Tur - tles, where pret-ty Tur - tles,

Tur - tles join - ing bill to bill, And gen - tle
 where pret-ty Tur - tles join - ing bill to bill, And gen - tle
 where pret-ty Tur - tles join - ing bill to bill,
 where pret-ty Tur - tles join - ing bill to bill, And gen - tle
 where pret-ty Tur - tles join - ing bill to bill,
 where pret-ty Tur - tles join - ing bill to bill, And gen - tle

springs steal _____ soft - ly mur - mur - ing

springs steal _____ soft - ly mur - mur - ing

springs steal soft - ly mur - mur - ing

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a blank bass line. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment line with chords and a melodic line.

out, Wash - ing the foot of plea - sure's sa - cred

out, Wash - ing the

Wash - ing the foot of plea - sure's sa - cred

out, Wash -

Wash - ing the foot of plea - sure's sa - cred

The second system consists of six staves. The top two staves are vocal lines with lyrics and dynamic markings like *cresc.*. The third staff is a blank bass line. The fourth staff is a vocal line with lyrics and dynamic markings. The fifth staff is a piano accompaniment line with chords and a melodic line. The sixth staff is a piano accompaniment line with chords and a melodic line.

hill, wash - ing the foot of
 foot of plea - sure's sa - cred hill, of plea -
 hill, of plea - sure's sa - cred hill, wash - ing the
 - ing the foot of plea - sure's sa - cred hill,
 hill, wash - ing the foot,

mf *mf* *mf* *mf*

plea - - sure's sa - cred hill, of
 - - - - - sure's sa - - cred hill, wash - ing the
 foot of plea - - - - - sure's sa - - cred
 wash - ing the foot of plea - - - - - sure's
 wash - ing the foot of plea - - - - - sure's sa - cred

f *f* *cresc.* *cresc.* *cresc.* *f*

plea - - - sure's sa - cred hill, There lit - tle
 foot of plea - - sure's sa - cred hill, There lit - tle
 hill, of plea - sure's sa - cred hill, There lit - tle
 sa - cred hill, of plea - sure's sa - cred hill, There lit - tle
 hill, of plea - sure's sa - cred hill, There lit - tle

p *f* *p* *f* *p*

Love sore wound - ed lies, sore wound - ed lies, sore
 Love sore wound - ed lies, there lit - tle
 Love sore wound - ed lies, sore wound - ed
 Love sore wound - ed lies, sore wound - ed lies,
 Love sore wound - ed lies, there lit - tle

p *f* *p* *f* *p*

wound - ed lies, *cresc.* sore wound - ed lies, *mf*
 Love sore wound - ed lies, *cresc.* sore wound - ed lies, *mf* His
 lies, *cresc.* sore wound - ed lies, *mf* sore wound - ed lies, *mf* His
 wound - ed lies, *cresc.* wound - ed lies, *mf* His
 lies, *cresc.* sore wound - ed lies, *mf* His

mf His bow and ar - rows bro - ken, *p* be -
 bow and ar - rows bro - ken, his bow and ar - rows bro - ken,
 bow and ar - rows bro - ken, and ar - rows bro - ken,
 bow and ar - rows bro - ken, and ar - rows bro - ken,
 bow and ar - rows bro - ken, *p* bro - ken, bro - ken,

- dew'd with tears from Ve - nus' eyes, be - dew'd with
 be - dew'd with tears,
 be - dew'd with tears from Ve
 be - dew'd with tears, with tears,
 be - dew'd with tears,

tears from Ve - nus' eyes, with
 with tears, be - dew'd with tears, with
 - nus' eyes, be - dew'd with
 be - dew'd with tears, with
 be - dew'd with tears, with

tears from Ve - nus' eyes, O griev - ous to be

tears from Ve - nus' eyes,

tears from Ve - nus' eyes, O griev -

tears from Ve - nus' eyes, O griev - ous

tears from Ve - nus' eyes, O griev - ous to be

spok - en, O griev - ous to be

O griev - ous to be

- ous to be spok - en,

to be spok - en, O griev - ous to be spok -

spok - en,

spok - en, 0 *pp*

spok - en, 0 griev - ous to be spok -

0 griev - ous to be spo -

en, 0 *pp*

0 griev - ous to be spok - en, 0 *pp*

p *pp*

- griev - ous to be spok - en.

- en, 0 *pp* griev - ous to be spok - en.

- en, 0 *pp* griev - ous to be spok - en.

griev - ous, 0 griev - ous to be spok - en.

griev - ous to be spok - en.

NO. 19. RETIRE MY TROUBLED SOUL.

Smoothly, but with movement.

SOPRANO.
(CANTUS)

SOPRANO.
(QUINTUS)

ALTO.
(ALTUS)

TENOR.
(SEXTUS)

BASS.
(TENOR)

BASS.
(BASSUS)

Re - tire my trou - bled

Re - tire my trou - bled

Re - tire my trou - bled

PIANOFORTE.
(For rehearsal only.)

soul, re

Re - tire my

Re - tire my trou - bled soul,

soul, re - tire my trou - bled soul,

soul, re

Re - tire my trou - bled soul,

-tire my trou - bled soul, re - tire my
trou - bled soul, re - tire my
re - tire my trou - bled soul,
re - tire my trou - bled
-tire my trou - bled soul, re -
re - tire my
trou - bled soul, Rest, rest,
trou - bled soul, Rest, rest,
my trou - bled soul, Rest, rest,
soul my trou - bled soul, Rest,
- tire my trou - bled soul, Rest, rest,
trou - bled soul, Rest,

trou - bled soul, Rest, rest,
trou - bled soul, Rest, rest,
my trou - bled soul, Rest, rest,
soul my trou - bled soul, Rest,
- tire my trou - bled soul, Rest, rest,
trou - bled soul, Rest,
trou - bled soul, Rest,

and be - hold thy days of
 and be - hold thy days
 and be - hold thy days

cresc.

cresc.

cresc.

cresc.

do - - lour, dan - gers man - i - fold,
 of do - lour, dan - gers man - i - fold,
 of do - lour, dan - gers man - i - fold,

mf

mf

mf

mf

f *molto dim.* *p*

See, life is but a dream, Whose best con - tent -

f *molto dim.* *p*

See, life is but a dream,

f *molto dim.* *p*

See, life is but a dream, Whose best con - tent -

f *molto dim.* *p*

See, life is but a dream, Whose best con - tent

f *molto dim.* *p*

See, life is but a dream, Whose best con - tent -

See, life is but a dream,

-ing, whose best con - tent - ing, whose

Whose best con - tent - ing, whose best con - tent - ing, whose

-ing, whose best con - tent - ing, whose

-ing, whose best con - tent - ing, whose best con - tent - ing, whose

-ing, whose best con - tent - ing, whose

whose best con - tent - ing, whose

best con - tent - ing Be -

best con - tent - ing Be - gun with hope, be - gun with

best con - tent - ing Be - gun with hope, with

best con - tent - ing Be - gun with hope, be - gun with

best con - tent - ing Be - gun with hope, be - gun with

best con - tent - ing

best con - tent - ing

- gun with hope, be - gun with hope, be - gun with hope, be - gun with

hope, be - gun with hope, be - gun with hope, be - gun with

hope, be

hope, be - gun with hope, be - gun with hope,

hope, be - gun with hope, be -

Be

*This note is printed B in the original edition.

hope, be - gun with hope,

hope, be - gun with hope, *cresc.*

-gun with hope, be - gun with hope, Pur - sued with

be - gun with hope, *cresc.*

-gun with hope, with hope, Pur - sued with *cresc.*

-gun with hope, be - gun with hope, Pur

cresc.

cresc.

cresc. Pur - sued with doubt, pur -

Pur - sued with doubt, pur - sued

doubt, pur - sued with

cresc. Pur - sued with doubt, pur - sued

doubt, pur - sued with doubt,

- sued with doubt, pur -

- sued with doubt, En - joy'd with fear,

with doubt, En - joy'd with fear, En - joy'd with

doubt, with doubt, En - joy'd with fear, en-joy'd with

with doubt, En - joy'd with

En - joy'd with fear, en-joy'd with fear,

- sued with doubt,

p

en - joy'd with fear, en - joy'd with fear, Ends in re -

fear, en - joy'd with fear, en-joy'd with fear,

fear, en-joy'd with fear, with fear, Ends in re -

fear, en - joy'd with fear,

en - joy'd with fear, with fear,

en - joy'd with fear, en - joy'd with fear, Ends

p

pent - ing, - ends in re - pent - ing,
 Ends in re - pent -
 - pent - ing, in re - pent - ing, ends in re - pent -
 Ends in re - pent - ing, re pent ing, re -
 Ends in re - pent -
 in re - pent - ing,
 in re - pent - ing, re - pent - ing.


ends in re - pent - ing, re - pent - ing.
 - ing, ends in re - pent - ing.
 ing, ends in re - pent - ing.
 - pent - ing, ends in re - pent - ing, re - pent - ing.
 - ing, ends in re - pent - ing, re - pent - ing.
 ends in re - pent - ing, re - pent - ing.

NO. 20. OFT HAVE I TENDER'D.

Moderate speed. *p*

SOPRANO. (CANTUS)  Oft have I

SOPRANO. (QUINTUS)  Oft have I ten - der'd,

ALTO. (ALTUS)  Oft have I ten - der'd tri - bu - ta - ry

TENOR. OF ALTO. (SEXTUS)  Oft have I ten - der'd tri - bu - ta - ry

TENOR. (TENOR)  Oft have I ten - der'd tri - bu - ta - ry

BASS. (BASSUS) 

PIANOFORTE. (For rehearsal only.) 

ten - der'd, oft have I ten - der'd, oft have I

oft have I ten - der'd, oft

tears, oft have I ten - der'd

tears, oft have I ten - der'd, oft have I

tears, oft have I ten - der'd, oft have I ten -

Oft have I ten - der'd, oft have I ten - der'd



ten - der'd, oft have I ten - der'd, oft have I
 have I ten - der'd, oft have I ten - der'd, oft
 oft have I ten - der'd tri - bu - ta - - ry
 ten - der'd, oft have I ten - der'd, oft have I
 - der'd, oft have I ten - der'd, oft have I ten -
 oft have I ten - der'd, oft have I ten - der'd,

ten - der'd tri - - bu - ta - - ry
 have I ten - der'd tri - bu - ta - ry
 tears, oft have I ten - der'd tri - bu - ta - ry
 ten - der'd tri - bu - ta - ry tears, tri - bu - ta - ry
 - der'd tri - bu - ta - ry
 oft have I ten - der'd tri - bu - ta - ry

grief,
grief,
grief, and me - lan - cho - ly fears,
grief, and me - lan - cho - ly fears, and
grief, and me - lan - cho - ly fears, and

and me - lan - cho - ly fears,
- lan - cho - ly fears, and me - lan - cho - ly
and me - lan - cho - ly fears,
me - lan - cho - ly fears, and me - lan - cho - ly
- lan - cho - ly fears, and me - lan - cho - ly fears, me -
me - lan - cho - ly fears, and

* A similar clash between F# and F \natural is occasionally to be met with in the music of the period, e.g. in the works of Byrd, Wilbye and Weelkes.
S & B. 2301-20.

and me - lan - cho - ly fears, and me -
 fears, and me -
 and me - lan - cho - ly fears, and me - lan -
 fears, and me - lan - cho - ly,
 - lan - cho - ly fears, and me -
 me - lan - cho - ly fears, me -

- lan - cho - ly fears, *mf* And some time fro - lic
 - lan - cho - ly fears, *mf* And some time fro - lic hope, and
 - cho - ly fears, *mf* And some time fro - lic
 me - lan - cho - ly fears, *mf* And some time fro - lic hope, and
 - lan - cho - ly fears, *mf* And some time fro - lic
 - lan - cho - ly fears, *mf* And some time fro - lic hope,

hope, and sometime fro - lic hope, and
 some time fro - lic hope, and some time fro - lic
 hope, and some time fro - lic hope, and
 sometime fro - lic hope, and sometime fro - lic
 hope, and some time fro - lic hope,
 and sometime fro - lic hope, and sometime fro - lic

some time fro - lic hope, and some time fro - lic
 hope, and some time fro - lic hope, and
 sometime fro - lic hope, and sometime fro - lic
 hope, and some time fro - lic hope, fro-lic hope, and
 and sometime fro - lic hope, and sometime fro - lic
 hope, and sometime fro - lic hope, and

hope, sad woes be - guil -

some time fro - lic hope, sad woes be - guil -

hope, fro - lic hope, sad woes be - guil -

some time fro - lic hope, sad woes be - guil -

hope, sad woes be - guil -

some time fro lic hope, sad woes be - guil -

-ing, hath shi'n'd on my de - sires,

-ing, hath shi'n'd on my de - sires.

-ing, hath shi'n'd on my de - sires, hath shi'n'd on my de - sires.

-ing, hath shi'n'd on my de - sires, hath shi'n'd on my de - sires.

-guil - ing, hath shi'n'd on my de - sires.

-ing, hath shi'n'd on my de - sires,

0, 0, 0, *p*

0, 0, 0, *p*

0, 0, but from smil - ing, 0, *p*

0, 0, but from smil - ing, 0, *p*

0, 0, but from smil - ing, 0, *p*

0, 0, 0, *p*

0, 0, 0, *p*

0, but from smil - ing, of late she chang'd,

0, but from smil - ing, of late she

0, but from smil - ing,

0, of late she

0, but from smil - ing,

0, but from smil - ing,

she chang'd, of late she chang'd,
 chang'd, of late she chang'd, she chang'd, of late she chang'd,
 of late she
 chang'd, of late she chang'd, she chang'd, of late she
 of late she chang'd, of
 of late she

cresc.

of late she chang'd, of late she chang'd,
 of late she chang'd, of late she chang'd, of late she chang'd,
 chang'd, of late she chang'd, she chang'd,
 chang'd, of late she chang'd, of late she chang'd, she chang'd, my
 late she chang'd, of late she chang'd, of late she chang'd, my
 chang'd, of late she chang'd,

cresc.

mf

my sor - row not re -

my sor - row

sor - row not re - sent - ing,

sor - row not re - sent - - - ing, my

my sor - row not re -

The first system of the musical score consists of seven staves. The top staff is a vocal line with lyrics "my sor - row not re -". The second staff is a vocal line with lyrics "my sor - row". The third staff is a vocal line with lyrics "sor - row not re - sent - ing,". The fourth staff is a vocal line with lyrics "sor - row not re - sent - - - ing, my". The fifth staff is a vocal line with lyrics "my sor - row not re -". The sixth and seventh staves are piano accompaniment.

- sent - ing, re - sent

ing,

my sor - - - row

not re - sent - ing, my sor -

my sor - row

sor - row not re - sent - ing,

- sent - ing, re - sent - - - ing,

The second system of the musical score consists of seven staves. The top staff is a vocal line with lyrics "- sent - ing, re - sent". The second staff is a vocal line with lyrics "ing,". The third staff is a vocal line with lyrics "my sor - - - row". The fourth staff is a vocal line with lyrics "not re - sent - ing, my sor -". The fifth staff is a vocal line with lyrics "my sor - row". The sixth staff is a vocal line with lyrics "sor - row not re - sent - ing,". The seventh staff is a vocal line with lyrics "- sent - ing, re - sent - - - ing,". The eighth and ninth staves are piano accompaniment.

my sor -
 not re - sent - ing, my sor - row
 - row not re - sent - ing, my sor -
 not re - sent - ing,
 my sor - row not re
 my sor - row not

- row not re - sent - ing, *dim.*
 not re - sent - ing, *dim.* Bade me de -
 - row not re - sent - ing, *dim.* Bade me de -
 my sor - row not re - sent - ing,
 - sent - ing, *dim.* re - sent - ing, *dim.* Bade me de -
 re - sent - ing, re - sent - ing,
dim.

dim.

Bade me de - spair, bade me de -
 - spair, bade me de - spair, bade
 - spair, bade me de - spair, bade
 Bade me de -
 - spair, bade me de - spair,
dim.
 Bade me de -

p

- spair, de - spair, sigh,
 me de - spair, sigh,
 me de - spair, sigh, groan,
 - spair, de - spair, sigh, groan, and die la - ment -
 sigh, groan, and die la -
p
 - spair, de - spair, sigh, groan, and die la -

groan, and die la - ment -

and die la - ment - ing, and die la - ment -

ing, groan, and die la - ment - ing, groan,

- ment - ing, and die la - ment - ing,

- ment - ing, and die la - ment -

- ing, groan, and die la - ment -

groan, and die la - ment - ing, groan,

- ing, groan, and die la - ment -

and die la - ment - ing,

groan, and die la - ment - ing,

- ing,

- ing, groan, and die
 and die la - ment - ing, la - ment
 - ing, groan, and die la - ment
 and die la - ment
 groan, and die la - ment

la - ment - ing. *pp*
 - ing, groan, and die la - ment - ing. *pp*
 - ing, * and groan, and die la - ment - ing. *pp*
 groan, and die la - ment - ing. *pp*
 - ing, and die la - ment - ing. *pp*
 - ing, and die la - ment - ing. *pp*
 - ing, and die la - ment - ing. *pp*

* For practical purposes the Altus and Sextus might interchange parts for this final phrase.

NO. 21. OUT FROM THE VALE.

With emotion, but not slow.

SOPRANO. (CANTUS.)

SOPRANO. (QUINTUS.)

ALTO. (ALTUS.)

TENOR. or ALTO. (SEXTUS.)

BASS. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (For rehearsal only.)

deep de - - spair, *p* With mourn - -
 from the vale of deep de - - spair,
 vale of deep de - - spair, *p* With mourn-ful
 from the vale of deep de - - spair,
 the vale of deep de - spair, *p* With mourn-ful
 -spair, of deep de - - spair, *p* With mourn-ful

-ful tunes I fill
 With mourn - ful tunes I fill the air, *p* with mourn - ful
 tunes I fill the air, with mourn - ful tunes I fill the
 With mourn - ful tunes I fill the air, with mourn - ful tunes I fill the
 tunes I fill the air, with mourn - ful tunes I fill the air, with mourn-ful
 tunes I fill the air, with - mourn - ful - tunes I fill the air,

the air, with mourn-ful tunes I fill the air, I fill the
 tunes I fill the air, with mourn - - ful tunes
 air, I fill the air, with mourn-ful tunes I fill the air, with mourn - ful
 air, I fill the air, with mourn-ful tunes I fill the air,
 tunes I fill the air, with mourn - ful tunes I fill the
 I fill the air, I fill the air, with mourn - ful

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

air, with mourn - ful tunes I fill the air, with mourn - ful
 I fill the air, with mourn - ful
 tunes I fill the air, with mourn - ful tunes I fill the air, with mourn - ful
 with mourn - ful tunes I fill the air, I fill the air, with mournful
 air, with mourn - ful tunes I fill the air, I fill the air, with mourn - ful
 tunes I fill the air, I fill the air, with mourn - ful

f
f
f
f
f
f

tunes I fill the air, To sa - tis - fy my rest - -

tunes I fill the air, To sa - tis - fy my rest - -

tunes I fill the air,

tunes I fill the air,

tunes I fill the air, To

tunes I fill the air, To

mf

- less_ ghost, my rest - less ghost, to sa - tis - fy my

- less_ ghost, my rest - less ghost,

To sa - tis - fy my rest - - less_

To sa - tis - fy my rest - - less_

sa - tis - fy my rest - less ghost,

sa - - - - - tis - - - - - fy my rest - -

mf

**mf*

* This phrase may be sung by Altos.

rest - less_ ghost, to
 to sa - tis - fy my rest - less
 ghost, my rest-less ghost,
 ghost, my rest-less ghost, to sa - tis - fy my
 to sa - tis - fy my rest - less ghost, to
 -less ghost, to sa - tis - fy my rest - less ghost,

sa - tis - fy my rest - less ghost, *f*
 ghost, to sa - tis - fy my rest - less ghost, Which Daph - *f*
 to sa - tis - fy my rest-less ghost, Which Daph - *f*
 rest-less ghost, to sa - tis - fy my ghost, *f*
 sa - tis - fy my rest - - - less ghost, Which Daph - *f*
 to sa - tis - fy my rest - - - less ghost, Which Daph - *f*

Which Daph - - ne's cru - el - ty, which -
 - ne's cru - el - ty hath lost, hath - - lost,
 - ne's cru - el - ty hath lost.
 Which Daph - - ne's cru - - el - ty hath
 - ne's cru - el - ty, which Daph - - ne's
 - ne's cru - - el - - ty - - - hath lost,

- Daph - - ne's cru - el - ty hath lost, (her) - - cru - el -
 which Daph - - ne's cru - el - ty hath lost, (her) - - cru -
 which Daph - ne's cru - el - ty hath lost, which Daph - ne's
 lost, hath lost, which Daph - - ne's
 cru - el - ty hath lost, hath lost, Daph - ne's cru - el
 which Daph - - ne's - - - cru - - el - -

*One of the rare examples of a progression of an augmented second.

-ty hath *p* lost, O'er hills and dales in her dull ears, *p*
 - el - ty hath lost, O'er hills and
 cru - el - ty hath lost, O'er hills and dales in her dull
 cru - el - ty hath lost, O'er hills and dales in her dull
 -ty hath lost, hath lost, O'er hills and dales in
 -ty hath lost, O'er hills and dales in

o'er hills and dales in her dull ears, o'er hills and dales in her dull
 dales in her dull ears, o'er hills and dales in her dull ears,
 ears, o'er hills and dales in her dull ears, o'er hills and dales in
 ears, dull ears, o'er hills and dales in her dull ears, o'er
 her dullears, dull ears, o'er hills and dales in her dull ears,
 her dullears,

*See note on previous page.

ears, in her dull ears, I'll send
 o'er hills and dales in her dull ears, I'll send
 her dull ears, in her dull ears, I'll send
 hills and dales in her dull ears, I'll send
 o'er hills and dales in her dull ears, I'll send
 o'er hills and dales in her dull ears, I'll send

my notes, my notes with bit -
 my notes, my notes with bit -
 I'll send my notes with
 my notes, I'll send my notes
 my notes with
 I'll send my notes with

* Compare the similar discord in Weelkes's "Cease sorrows now!" Vol ix. p. 34.

- - ter tears, with bit - - - ter tears,
 - - ter tears, with bit - - - ter tears,
 bit - - - ter tears, with bit - - - ter
 with bit - - - ter tears, with bit
 with bit - - - ter tears, with bit
 bit - - - ter tears, with bit - - - ter

with bit - - - ter tears, bit - - - ter tears.
 with bit - - - ter tears, with bit - - - ter tears.
 tears, with bit - - - ter tears.
 - - ter tears with bit - - - ter tears.
 - - ter tears, with bit - - - ter tears.
 tears, with bit - - - ter tears.

NO 22. O DIVINE LOVE.

Words by
MICHAEL DRAYTON.
(1563-1631.)

Moderate speed.

SOPRANO. (CANTUS.)

SOPRANO. (QUINTUS.)

ALTO. (ALTUS.)

ALTO or TENOR. (SEXTUS.)

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE.
(For rehearsal only.)

raise, a - loft can raise, a - loft can

raise, a - loft can raise,

which so a - loft can raise, can

- loft can raise, can raise,

a - loft can raise, which so a -

which so a - loft can raise,

raise, which so a - loft can raise

which so a - loft can raise, a - loft can raise,

raise, which so a - loft can raise, which

which so a - loft can raise

- loft can raise, a - loft can raise, a - loft, a -

which so a - loft can raise, which so a - loft can raise a -

a - loft, a - loft can raise,
 a - loft can raise, And lift the
 so a - loft can raise, which
 a - loft can raise, And lift the mind out of this
 - loft, a - loft can raise, a - loft can raise,
 - loft, a - loft can raise, And lift

mind out of this earth - ly mire, and lift the mind out of this earth - ly
 so a - loft can raise, And lift the mind out of this
 earth - ly mire, out of this earth - - - ly
 And lift the mind out of this earthly mire, this earth - - - ly
 the mind out of this earth - - - ly

And lift the mind out of this earth - ly mire, and lift this
 mire, and lift the mind out of this
 earth - ly mire, and lift the mind out
 mire, and lift the mind out of this earth - ly
 mire, and lift the mind out of this earth - ly
 mire,

mind out of this mire, out of this earth - ly mire, And doth in -
 earth - ly mire, this earth - ly mire, And doth in -
 of this earth - ly mire, this earth - ly mire, And doth in -
 mire, and lift the mind out of this earth - ly mire,
 mire, out of this earth - ly mire,
 and lift the mind out of this earth, this earthly mire,

- spire us with so glo - -
 - spire us with so glo - ri -
 - spire us, and doth in - spire us with so
 And doth in - spire us with so glo - ri -
 And doth in - spire us with so glo - ri -
 And doth in - spire us with so glo - -

- ri - ous praise, As with the heav'n's, as with the
 - ous praise, As with the heav'n's, as with the
 glo - ri - ous praise, As with the heav'n's,
 - ous praise, As with the heav'n's, as
 - ous praise, As with the heav'n's,
 - ri ous praise, As with the heav'n's,

heav'ns, as with the heav'ns doth e - qual
 heav'ns, as with the heav'ns doth e - qual
 as with the heav'ns doth e - qual
 with the heav'ns doth e - qual man's de
 as with the heav'ns doth e - qual
 as with the heav'ns doth e - qual man's

man's de - sire, man's de - sire,
 man's de - sire, man's de - sire, Who doth not
 man's de - sire, Who doth not
 - sire, man's de - sire,
 man's de - sire, man's de - sire, Who
 de - sire, doth e - qual man's de - sire,
 Who doth not

Who doth not help to
 help to deck thy shrine? Who doth not
 help to deck thy shrine? who doth not help to
 Who doth not help to deck thy ho - - ly
 doth not help to deck thy
 Who doth not help to deck thy

deck thy shrine? who doth not help to deck thy ho - ly
 help to deck thy shrine? who doth not help to deck thy
 deck thy shrine? Who doth not help to
 shrine, thy ho - ly shrine? who doth not
 shrine? Who doth not help to deck thy ho - ly shrine?
 ho - ly shrine, thy ho - ly shrine? who doth not

shrine? who doth not help to deck thy ho - ly
 ho - ly shrine? who doth not help to deck thy ho - ly
 deck thy ho - ly shrine? thy ho - ly
 help to deck thy ho - ly shrine,
 who doth not help to deck thy ho - ly shrine, thy ho - ly
 help to deck thy ho - ly shrine

shrine With Ve - nus' myr - tle
 shrine With Ve - nus' myr - tle and A - pol - lo's tree?
 shrine With Ve - nus' myr - tle and A - pol - lo's tree?
 With Ve - nus'
 shrine With Ve - nus' myr - tle and A - pol - lo's tree?
 With Ve - nus' myr - tle

and A - pol - lo's tree, with Ve - nus' myr - tle and A -
 with Ve - nus' myr - tle and A - pol - lo's
 A - pol - lo's tree, with Ve - nus' myr - tle
 myr - tle and A - pol - lo's tree, with Ve - nus' myr - tle
 with Ve - nus' myr - tle and A -
 and A - pol - lo's tree, with Ve - nus' myr - tle

- pol - lo's tree? Who will not say that
 tree, A - pol - lo's tree? Who will not say that
 and A - pol - lo's tree? Who will not say
 and A - pol - lo's tree? Who will not say that
 - pol - - lo's tree?
 and A - pol - lo's tree?

thou art most di -
 thou art most di - vine, art most di -
 - that thou art most di - vine, di -
 thou art most _____ *f* di -
 Who will not

- vine? who will not say that thou art
 - vine? who will not say that thou art most di - vine, -
 - vine? who will not say _____ that thou art most di -
 - vine?
 say that thou art most di - vine, art
 who will not say that thou art most, art

most di - vine, At least con - fess a De -
 di - vine,
 vine,
 At least con - fess a De - i -
 most di - vine,
 most di - vine, At least con - fess a De - i -

- i - ty in thee? con - fess a De - i - ty in
 at least con - fess a De - i -
 at least con - fess a De - i -
 - ty in thee? A De - i - ty in thee?
 At least con - fess a De - i - ty in
 - ty in thee, in thee?

thee? at least con - fess a De -
 - ty in thee? at least con -
 - ty in thee, in thee? at least
 at least con - fess a De - i - ty in
 thee? a De - i - ty in thee? at least con - fess a
 at least con - fess a De - i -

- i - ty in thee? in thee?
 - fess a De - i - ty in thee?
 - con - fess a De - i - ty in thee?
 thee? a De - i - ty in thee?
 De - i - ty in thee? in thee?
 - ty in thee?

NO. 23. IF THE DEEP SIGHS.

(The first part.)

Words by
MICHAEL DRAYTON.
(1563-1631.)

Very moderate speed. *p*

SOPRANO. (CANTUS.)
SOPRANO. (QUINTUS.)
ALTO. (ALTUS.)
TENOR. (SEXTUS.)
TENOR. (TENOR.)
BASS. (BASSUS.)

If the deep
If the deep
If the deep sighs
If the deep
If the deep
If the deep

PIANOFORTE.
(For rehearsal only)

cresc.

sighs of an af - flict - ed
sighs of an af - flict - ed breast, af - flict - ed
of an af - flict - ed breast, of an af -
sighs of an af - flict - ed breast, of
sighs of an af -
sighs of an af - flict - ed

cresc. *mf* *mf* *cresc.*

mf breast, of _____ an af - flict - ed breast, an af - flict - ed

breast, _____ of _____ an af - flict - ed

- flict - ed breast an af - flict - ed

_____ an af - flict - ed breast, _____ af - flict - ed

- flict - ed breast, an af - flict - ed breast, _____

mf breast, of _____ an af - flict - ed breast, an af - flict - ed

Detailed description: This system contains six staves of music. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "breast, of _____ an af - flict - ed breast, an af - flict - ed breast, _____ of _____ an af - flict - ed - flict - ed breast an af - flict - ed _____ an af - flict - ed breast, _____ af - flict - ed - flict - ed breast, an af - flict - ed breast, _____ breast, of _____ an af - flict - ed breast, an af - flict - ed". The piano part features a melody in the right hand and accompaniment in the left hand, with a *mf* dynamic marking.

p breast, O'er - whelm'd with sor -

breast, _____ O'er -

p breast, O'er - whelm'd with sor

p breast, O'er - whelm'd with sor -

p _____ O'er - whelm'd with

breast, _____ O'er -

p

Detailed description: This system contains six staves of music. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "breast, O'er - whelm'd with sor - breast, _____ O'er - *p* breast, O'er - whelm'd with sor *p* breast, O'er - whelm'd with sor - _____ O'er - whelm'd with breast, _____ O'er - *p*". The piano part features a melody in the right hand and accompaniment in the left hand, with a *p* dynamic marking.

row, with
 - whelm'd with sor
 - row, o'er - whelm'd with sor
 - row, o'er - whelm'd with sor - row, with sor
 sor - row, with sor - row, o'er - whelm'd
 - whelm'd with sor - row, o'er - whelm'd with sor

sor row, Or the *mf*
 - row, o'er - whelm'd with sor - row, Or the *mf*
 - row, with sor row, *mf*
 - row, o'er - whelm'd with sor - row, Or the *mf*
 with sor row,
 - row, with sor row, *mf*

'rect - ed eyes

'rect - ed _____ eyes

mf Or the 'rect - ed eyes of _____ a poor

'rect - ed eyes, or the 'rect - ed eyes of _____ a poor

mf Or the 'rect - ed eyes of _____ a poor

mf Or the 'rect - ed eyes of _____ a poor

of _____ a poor wretch, a poor

of _____ a poor

wretch, of _____ a poor wretch, of a poor _____ wretch

wretch, of _____ a poor wretch, of a poor wretch, of _____

wretch, of _____ a poor wretch, a poor wretch, of a

wretch _____ with _____ mi -

wretch, a poor wretch with mi - se - ries op -

wretch, a poor wretch with mi - se - ries op -

with mi - se - ries op -

a poor wretch with mi - se - ries op -

poor wretch with mi - se - ries op -

se - ries op -

p - press'd, For whose com - plaints tears nev - er could suf -

- press'd,

p - press'd, For whose com - plaints tears nev - er could suf -

p - press'd, For whose com - plaints tears nev -

p - press'd, For whose com - plaints tears nev - er

- press'd,

- fice, tears nev - er could suf - fice, tears nev - er
 For whose com - plaints tears nev - er
 - fice, suf - fice, for whose com - plaints tears nev - er could -
 - er could suf - fice,
 could suf - fice, for whose com - plaints tears nev - er

could suf - fice, for whose com -
 could suf - fice, for whose com - plaints, com - plaints, for
 suf - fice,
 for whose com -
 could suf - fice, for whose com - plaints tears
 For whose com - plaints,

- plaints _____ tears nev - er could suf -
 _____ whose com - plaints _____ tears nev - er could suf -
 for _____ whose com - plaints tears nev - er could suf -
 - plaints tears nev - er could suf - fice, nev - er could suf -
 nev - er could suf - fice, suf - fice, could suf -
 for _____ whose com - plaints tears nev - er could suf -

- fice, *mf* Have not the power your De - i - ties to
 - fice, *mf* Have not the
 - fice, *mf* Have not the power your De - i - ties to
 - fice, *mf* Have not the power your De - i - ties to move, to
 - fice, *mf* Have not the power your De - i -
 - fice, *mf* Have not the power your De - i - ties to move,

move, have not the power your De - i - ties to move, *f*
 power your De - i - ties to move, have not the
 move, to move, *f* have not the power your De - i -
 move, have not the power your De - i -
 - ties to move, *f*
 have not the power your De - i - ties to move, have not the

f
 have not the power your De - i - ties to
 power your De - i - ties to move, your De - i - ties to
 - ties to move, your De - i - ties to
 - ties to move, your De - i - ties to
 have not the power your De - i - ties to
 power your De - i - ties to move, your De - i - ties to

mf
 move, Who shall e'er look for suc - cour from a - bove,
 move,
mf
 move, Who shall e'er look for suc - cour from a -
mf
 move, Who shall e'er look for suc - cour
mf
 move, Who shall e'er look for suc - cour
 move,

from a - bove?
 -bove? who shall e'er
 from a - bove, from a - bove? who
 from a - bove?

Who shall e'er look for suc - cour from a - bove?
 look for suc - cour from a - bove, for suc
 shall e'er look for suc - cour from a - bove, for
 who shall e'er look for suc - cour

Who shall e'er look for suc - cour

From whom too long
 from a - bove? From
 - cour from a bove?
 suc - cour from a - bove? From whom too
 from a - bove?
 from a - bove?

— I tar - ried for re - lief, I
 whom too long — I tar - ried
 From whom too long I tar - ried
 long I tar - ried for re - lief,
 From whom — too long — I tar - ried, I
 From whom too long

tar - ried for re - lief,
 for — re - lief,
 for re - lief, — I tar -
 I tar - ried
 tar - ri - ed for re - lief, I tar - ried
 — I — tar - ried

I tar - ried for re -
 I tar - ried for re - lief, I
 - ried for re - lief, I tar - ried
 for re - lief, re - lief, I tar -
 for re - lief, I tar - ried
 for re - lief, for

- lief, for re - lief,
 tar - ried for re - lief, *p* Now ask
 for re - lief, *p* Now ask but death, now
 - ried for re - lief, *p* Now ask but death,
 for re - lief, *p* Now ask but death, now
 re - lief, *p* Now ask but death,

p

Now ask but death, now ask but
 but death, now ask but
 ask but death, now ask but death, now ask but
 now ask but death, now ask but
 ask but death, now ask but
 now ask but

death, that on - ly ends my grief, that
 death, that on - ly ends my grief, that on -
 death, that on - ly ends my grief, that on - ly
 death, that on - ly ends my grief, that on - ly ends my
 death, that on - ly ends my grief,
 death, that on - ly ends my grief,
 death, that on - ly ends my grief, that on - ly ends my

on - ly ends my grief, that on - ly ends my
 - ly ends my grief, that on - ly ends my grief, my
 ends my grief, that on - ly ends my
 grief, that on -

that on - ly ends my grief,

that on - ly ends my grief, that on - ly

grief, that on - ly ends my grief,
 grief, that on - ly ends my grief, that on -
 grief, that on - ly ends my grief,
 - ly ends my grief, that on - ly
 that on - ly ends my grief, my
 ends my

NO 24. THERE'S NOT A GROVE.

(The Second Part.)

Words by
MICHAEL DRAYTON.
(1563-1631)

Very moderate speed.

SOPRANO. (CANTUS)

SOPRANO. (QUINTUS)

ALTO. (ALTUS)

TENOR. or ALTO. (SEXTUS)

TENOR. (TENOR)

BASS. (BASSUS)

PIANOFORTE.
(For rehearsal only.)

There's not a grove that wonders not

There's not a grove that wonders not

There's not a grove that wonders not

There's not a grove that wonders not

There's not a grove that wonders not

wonders not my woe, that wonders not

my woe, wonders not

not my woe, that wonders not my

not my woe, a grove that wonders not

mf

There's not a grove that
 not my woe, there's not a grove that
 my woe, there's not a grove that won - ders
 woe, there's not a grove that
 — my — woe, *mf*
 There's not a grove that won - ders

won - ders not my woe, there's
 — won - ders not my woe, —
 not my woe, not — my — woe,
 won - ders not my woe, — Nor —
 Nor —
 not my woe, not my woe, Nor

not a grove that won - ders not my woe, *p*

Nor — *p*

Nor — *p*

— not a Riv - er weeps — not at my tale, nor *p*

— not a Riv - er weeps — not at my tale, nor

not a Riv - er weeps not at my tale,

p

Nor —

— not a Riv - er weeps — not at my tale, nor —

— not a Riv - er weeps — not at my tale,

not a Riv - er weeps not at my tale,

not a Riv - er weeps not at my tale, nor

nor

*Misprinted A in the original edition, but corrected in an early hand.
S. & B. 2301-24.

— not a Riv - er weeps not at my tale, *mf* nor —
 — not a Riv - er weeps not at my tale, *mf* a
 nor not a Riv - er weeps not at my
 nor — not a
 not a Riv - er weeps not at my tale, *mf*
 not a Riv - er weeps not at my tale, *mf* nor —

— not a Riv - er weeps *dim.* not at my tale, *mf* I
 Riv - er weeps *dim.* not at my tale,
 tale, *mf* weeps not at my tale,
 Riv - er weeps *dim.* not at my tale, *mf* I hear the
 nor *mf* not a Riv - er weeps *dim.* not at my tale,
 — not a Riv - er weeps *dim.* not at my tale,
mf

p

(wan - der-ing to and fro, wan - der-ing to and

E-choes, (wan - der-ing to and fro, wan - der-ing

- d'ring to and fro, wan - der-ing to and fro, wan -

E-choes, (wan - der-ing to and fro, wan - der-ing to and

p.

(wan - der-ing to and fro,

hear the E-choes, (wan - der-ing to and fro, wan - der-ing

mf

fro, wan - der-ing to and fro,) I hear the

to and fro, wan - der-ing to and fro,

- der-ing to and fro, wan - der-ing to

fro, wan - der-ing to and fro,)

wan - der-ing to and fro, wan - d'ring

to and fro, wan - der-ing to and fro, wan - d'ring

fro, to and fro, to and fro, to and fro,)
 fro, to and fro, to and fro, to and fro, wan -
 wan - der - ing
 fro, to and fro, to and fro, to and fro,
 wan - der - ing

Re -
 - der-ing to and fro,) Re - sound
 to and fro, and fro,) Re - sound
 wan - der-ing to and fro,) Re - sound my
 wan - der-ing to and fro,)
 to and fro,) Re - sound

- sound my grief, re - sound my grief,
 my grief, re - sound my
 my grief, re - sound my grief, my
 grief, re - sound my grief, my
 Re - sound my grief, re - sound
 my grief, re - sound

my grief through ev' - ry hill and dale, re -
 grief, my grief through ev' - ry hill and dale,
 grief, re - sound my grief,
 grief through ev' - ry hill and dale, through ev' - ry
 my grief through ev' - ry hill, through ev' - ry hill and
 my grief through

mf *dim.* *mf*
p *dim.*
mf
f *dim.* *mf* *dim.*
f *dim.* *mf* *dim.*
mf

- sound my grief through ev' - ry hill and dale, through ev' - ry
 re - sound my grief through ev' - ry hill and dale, through
 through ev' - ry hill and dale, through ev' - ry hill and dale,
 hill and dale, re - sound my grief through ev' - ry hill and
 dale, through ev' - ry hill and dale, re - sound my grief
 ev' - ry hill and dale, through ev'

hill and dale, through ev' - ry hill and dale, through ev' - ry
 ev' - ry hill and dale, through ev' - ry hill and dale, through
 through ev' - ry hill and dale, re - sound my
 dale, through ev' - ry hill and dale,
 through ev' - ry hill and dale, through ev' - ry hill and
 ry hill



hill and dale, through ev' - ry hill and dale.
 ev' - ry hill and dale, through ev' - ry hill and dale.
 grief through ev' - ry hill and dale, through ev' - ry hill and dale.
 through ev' - ry hill and dale.
 dale, through ev' - ry hill and dale.
 and dale.



p
 The Birds and Beasts yet in their sim - ple kind la -
p
 The Birds and Beasts yet in their sim - ple kind
p
 The Birds and Beasts yet in their sim - ple kind la -
p
 The Birds and Beasts yet in their sim - ple kind
 la -

no pi - ty else, no pi - ty else, no pi - ty else I
 else I find, I
 else, no pi - ty else I find, I
 no pi - ty else, no pi - ty else I
 else, no pi - ty else, no pi - ty else I

find, no
 find, no pi - ty else no pi - ty else, no pi - ty else,
 find, no pi - ty else, no pi - ty else,
 find, I find,
 no pi - ty else, no pi - ty else, no pi - ty
 find, no pi - ty

pi - ty else I
 no pi - ty else, no pi - ty else, no pi - ty else I
 no pi - ty else, no pi - ty else, no pi - ty else I
 no pi - ty else, no pi - ty else I find, no pi - ty else I
 else. I find, no pi - ty else I find, I
 else. I find, I

find, And tears I find
 find, And tears I find do bring no o - ther
 find, And tears I find do
 find, And tears I find do bring no o - ther *
 find, And tears I find do bring no
 find, And tears I
 find, And tears I

*Eb seems to be intended by the composer. At least two other examples of the progression of an augmented second occur in Ward's Madrigals. (see page 133)

— do bring no o - ther good, and tears I find do
 good, and tears I find
 bring no o - ther good, and tears I find do
 good, and tears I find do bring no o -
 o - ther good, and tears I find do
 find do bring no o - ther good, do

bring no o - ther good, But as new *mf*
 — do bring no o - ther good, But *mf*
 bring no o - ther good, *mf*
 — ther good, But as new show - ers, *mf*
 bring no o - ther good, But as new show -
 bring no o - ther good, *mf*

show - ers, but as new show - ers, but as new
 as new show - ers, but as new show - ers, in -
mf but as new show - ers, in - crease the ris - ing flood,
 but as new show - ers, in - crease the ris - ing
 - ers, but as new show - ers,

show - ers, in - crease the ris - ing flood, but as new
 - crease the ris - ing flood, but as new show - ers,
 but as new show - ers, in -
 flood, the ris - ing flood, new show - ers, but as new show - ers,
mf but as new show - ers, in - crease the ris - ing flood, the ris - ing
 But as new show - ers, in -

*For practical purposes the Altus and Sextus might interchange parts here for four bars.
 S & B. 2301-24.

show - ers, in - crease the ris - ing flood, but as new show - ers,
 in - crease the ris - ing -
 crease the ris - ing flood, but as new
 but as new show - ers, but as new show - ers, but
 flood, but as new show - ers, in - crease the ris - ing flood,
 - crease the ris - ing flood, but

but as new show - ers, but as new show - ers, in -
 flood, but as new show - ers, in - crease the ris - ing
 show - ers, in - crease the ris - ing flood, but as new
 as new show - ers, increase the ris - ing flood,
 but as new show - ers, but as new show -
 as new show - ers, but as new show - ers,

-crease the ris - ing flood, but as new show - ers, in - crease the
flood, but as new show - ers,
show - ers, in - crease the ris - ing - flood, in - crease the ris - ing -
but as new show - ers, in - crease the ris - ing flood, in -
ers in - crease the ris - ing flood, but as new
in - crease the ris - ing flood, in - crease the ris - ing

ris - ing flood, the ris - ing flood, increase the ris - ing flood.
in - crease the ris - ing - flood.
flood, the ris - ing flood, in - crease the ris - ing flood.
-crease the ris - ing flood, increase the ris - ing flood, the ris - ing flood.
show - ers, in - crease the ris - ing flood, in - crease the ris - ing flood.
flood, in - crease the ris - ing flood, the ris - ing flood.

*For practical purposes the Altus and Sextus might interchange parts here.
S & B. 2301-24.

Nº 25. DIE NOT, FOND MAN.

Smoothly, but with movement.

SOPRANO. (CANTUS.)

SOPRANO. (QUINTUS.)

ALTO. (ALTUS.)

ALTO or TENOR. (SEXTUS.)

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (For rehearsal only.)

mf

Die not, fond man, be - fore

mf

Die not, fond man, die, die

mf

Die not, fond

mf

Die not, fond man, be -

mf

mf

Die not, fond man, be -

thy day,

not, fond man, be - fore thy day,

man, be - fore thy day, die not, fond man, be -

- fore thy day, die not, fond man, be - fore thy

mf

Die not, fond man,

fore, be - fore thy day,
die not, fond man,
die
- fore thy day, be - fore thy day, die not, fond
day, be - fore thy day, die not, fond
be - fore, be - fore thy day,

die not, fond man, be - fore, be -
die not,
not, fond man, be - fore thy day, be -
man, fond man, die not, fond
man, be - fore thy day, die not, fond
die not, fond man, be -

dim. - fore thy day, *p* Love's cold De - cem -

dim. fond man, be - fore thy day, *p* Love's cold De -

dim. - fore thy day, *p* Love's cold De -

dim. man, be - fore thy day,

dim. man, be - fore thy day,

- fore thy day,

dim. *p*

- ber will sur - ren - - der,

- cem - ber will sur - ren - der, Love's cold De -

- cem - ber will sur - ren - der,

p Love's cold De - cem -

p Love's cold De - cem - ber

Love's cold De-cem-ber will sur-ber will sur-ender, will sur-ender, will sur-ender, will sur-ender, will sur-ender.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

- ren - der To suc-ceed-ing jo-cund May, to suc-ceed-ing ren-der To suc-ceed-ing jo-cund May, jo-cund der To suc-ceed-ing jo-cund May, suc-der To suc-ceed-ing jo-cund May, to suc-ceed-ing jo-cund

f

f

f

f

f

p

To suc - ceed - ing jo - cund May, to suc -

p

To suc - ceed - ing jo - cund May,

p

jo - cund May, jo - cund May, to suc - ceed - ing jo - cund

p

May, To suc - ceed - ing jo - cund May, to suc - ceed - ing

- ceed - ing jo - cund May,

May, suc - ceed - ing jo - cund May.

cresc.

- ceed - ing jo - cund, jo - cund, jo - cund May,

cresc.

to suc - ceed - ing jo - cund, jo - cund May, to suc - ceed - ing

cresc.

May, to suc - ceed - ing jo - cund May, suc - ceed - ing jo - cund

jo - cund, jo - cund May, to suc - ceed - ing jo - cund May, suc -

cresc.

To suc - ceed - ing jo - cund May, suc -

cresc.

to suc-ceed - ing jo - cund May, *f*

jo - - cund May, jo-cund May,

May, jo - cund May, *f* to suc - ceed - ing jo - cund May,

- ceed - ing jo - cund May, *f* to suc - ceed - ing

- ceed - ing jo - cund May, *f* to suc - ceed - ing jo - cund

to suc - ceed - ing jo - cund May, to suc-

to suc - ceed - ing jo - cund May, jo - cund May,

to suc - ceed - ing jo - cund May, suc - ceed - ing jo - cund May,

to suc - ceed - ing jo - cund May,

jo - cund May, suc - ceed - ing jo - cund May,

jo - cund May, to suc - ceed - ing jo - cund May,

- ceed - ing jo - cund May, to suc - ceed - ing jo - cund May,

- row shall cease, sor - row shall
 cease,
 sor - row shall cease, shall cease, shall cease,
 shall cease, sor - row shall
 sor - row shall cease,
 sor - row shall cease, shall cease, sor -

cease, shall cease, sor - row shall cease, shall
 sor - row shall cease, shall cease, sor - row shall
 sor - row shall cease, sor-row shall
 cease, sor - row shall cease, shall
 sor - row shall cease, sor - row shall cease, shall
 - row shall cease, shall cease, sor - row shall

mf
cease, com-forts a-bound-ing, a-bound-ing,
cease, com-forts a-bound-ing, a-bound-
cease, com-forts a-bound-ing, com-forts a-
cease, com-forts a-bound-ing, com-forts a-
cease, com-forts a-bound-ing, a-bound-
cease, com-forts a-bound-ing, a-bound-ing,
cease, com-forts a-bound-ing, a-bound-ing,

f
com-forts a-bound-ing, cares con-found-ing, con-
-ing, com-forts a-bound-ing, cares con-
-bound-ing, a-bound-ing, com-forts a-bound-ing, cares
-bound-ing, a-bound-ing, com-forts a-bound-ing, cares con-
-ing, com-forts a-bound-ing, cares con-found-ing,
com-forts a-bound-ing, a-bound-ing, cares con-found-

- found - ing, con - found - ing,
 - found - ing, cares con - found - ing, shall con -
 con - found - ing, shall con - clude, shall con -
 - found - ing, cares con - found - ing, shall con - clude
 con - found - ing,
 - ing, con - found - ing,

shall con - clude,
 - clude, shall con - clude a hap - py, hap - py peace,
 - clude a hap - py peace, a hap - py, hap - py peace, a hap - py,
 shall con - clude a hap - py peace, a hap - py peace, shall con - clude, shall
 shall con - clude, shall con - clude a
 shall con - clude, shall con -

shall con - clude a hap - py, a hap - py peace, shall con - clude a
 shall con - clude a hap - py, hap - py
 hap - py — peace,
 con - clude a hap - py, hap - py peace, shall con -
 hap - py peace, con - clude a hap - py peace, a hap - py peace,
 - clude a hap - py, a hap - py, hap - py peace, shall con - clude a hap - py, a

hap - py, a hap - py, a hap - py peace,
 peace, shall con - clude a hap - py peace, shall con - clude,
 shall con - clude, shall con - clude a
 - clude a hap - py peace, a hap - py peace,
 shall con - clude a hap - py peace, shall con - clude, shall
 hap - py peace, shall con - clude, shall con - clude, shall con -

* The sharps are printed before E and F in the original edition instead of F and G.
 S & B. 2301-25.

shall con-clude a hap-py, hap-py
 shall con-clude a hap-py, hap-py peace, shall con-
 hap-py, hap-py peace, a hap-py peace, a hap-py
 shall con-clude a hap-py peace, a hap-py peace,
 con-clude a hap-py peace, a hap-py, hap-py peace,
 -clude a hap-py, hap-py, hap-py peace, shall con-clude a

peace, shall con-clude a hap-py hap-py peace.
 -clude a hap-py peace, a hap-py peace.
 peace, shall con-clude a hap-py peace.
 shall con-clude a hap-py peace.
 shall con-clude a hap-py peace.
 hap-py, hap-py peace.

№ 26. I HAVE ENTREATED.

Words by
WALTER DAVISON.
(1581-circa 1608)

Very moderate speed.

SOPRANO. (CANTUS) *mf* I have en - treat - ed, I

SOPRANO. (QUINTUS)

ALTO. (ALTUS) *mf* I have en - treat - ed, I have en - treat -

ALTO. (SEXTUS) *mf* I have en - treat - ed,

TENOR. (TENOR) *mf* I have en - treat - ed, I

BASS. (BASSUS) *mf* I have en - treat - ed, I

PIANOFORTE.
(For rehearsal only) *mf*

have en - treat - - ed, en - treat ed,

mf I have en - treat - ed, and I have com -

- ed, I have en - treat - ed, and

I have en - treat - ed, en-treat - ed, and I

have en - treat - ed, I have en - treat - ed, and I

have en - treat - ed, I have en - treat - ed,

- prais'd, and praise _____ I like - wise gave,
 like - wise gave, I have dis-prais'd, and praise _____ I
 like - wise gave, and praise I _____ like - wise gave, and praise I
 like - wise gave, I like - wise gave, _____
 I have dis - prais'd,
 and praise _____ I like - wise gave, I have dis - prais'd,

_____ and _____ praise _____ I like - wise gave. All
 _____ like - wise gave, I like - wise gave. All
 like - wise gave, _____ I like - wise gave. All

 I have dis - prais'd, and praise I like - wise gave. All
 and praise I like - wise gave, I like - wise gave.
 and praise _____ I like - wise gave, I like - wise gave.

— means to win her grace I tri - ed have,

— means to win her grace I tri - ed have,

— means to win her grace I tri - ed have,

— means to win her grace I tri - ed have,

— means to win her grace I tri - ed have, *p*

p And

And

p

p And still I love, and still I am dis - dain -

p And

p And still I love, and still I

— still I love, and still I am dis - dain - ed,

— still I love, and still I am dis - dain -

- ed, and still I am dis - dain - ed, and *cresc.*
 - still I love, and still I am dis - dain - ed, dis - dain - *cresc.*
 am dis - dain - ed, dis - dain - ed, and still I love, and *cresc.*
p and still I love, and still I am dis -

- still I love, and still I am dis - dain - ed,
 - ed, and
 still I am dis - dain - ed,
 - dain ed,
 and still I love, and

and still I love, and
 still I love, and still I am dis - dain - ed,
 and still I love and, still I am dis - dain -
 and still I love, and still I am dis -
 still I am dis - dain - ed,
 and still I love, and still I am dis -

still I am dis - dain - ed, dis - dain - ed.
 and still I love, and still I am dis - dain - ed.
 -ed, and still I am dis - dain - ed, dis - dain - ed.
 -dain - ed, and still I am dis - dain - ed.
 and still I am dis - dain - ed.
 -dain - ed, dis - dain - ed.

p
p 0 0 could my sighs once pur - chase
p 0 0 could my sighs once pur - -
p 0 0 could my sighs once pur - chase
p 0 0 could my sighs once pur - chase

my re - lief, 0 could my sighs once
 - chase my re - lief, 0 could my sighs once
 my re - - lief, 0 could my sighs once
 0 could my sighs once
 my re - lief, 0 could my sighs once
 0 could my sighs once

my grief,

im - print my grief, my tears im - print my

- print my grief, im - print my grief, my tears im - print my

my tears im - print

- print my grief,

- print my grief, im - print my grief, my tears im - print

my tears im - print my grief, my tears im -

grief, my tears im -

grief, im - print my grief,

my grief, im - print my grief, my tears im -

my tears im - print my grief,

my grief,

- print my grief, my tears _____ im - print my grief, im -
 - print _____ my grief, my tears im -
 my tears im - print, im - print _____
 - print my grief, my tears im - print my
 my tears _____ im - print my grief,
 my tears _____ im - print my

- print my grief, But cease, cease, vain sighs,
 - print, my grief, But cease, cease, vain sighs,
 - my grief, But cease, cease, cease, vain sighs,
 grief, my grief, But cease, cease, vain sighs,
 - grief, my grief, But cease, cease, vain sighs,
 - grief, my grief, But cease, cease, vain sighs,

cease, cease ye fruit - less tears, ye fruit - less

cease, cease ye fruit - less tears, ye fruit - less

cease, cease ye fruit - less tears, ye fruit - less

cease, cease ye fruit - less tears, ye fruit - less

cease, cease ye fruit - less tears, ye fruit - less

cease, cease ye fruit - less tears, ye fruit - less

cease, cease ye fruit - less tears, ye fruit - less

tears, Tears can-not pierce her heart, tears

tears, Tears can-not pierce her heart

tears, Tears can-not pierce her heart,

tears, Tears can-not pierce her heart, pierce her

tears, ye fruit - less tears, Tears can-not pierce her

tears, Tears can-not pierce her heart,

— cannot pierce her heart, *dim.* tears *dim.*
 heart, tears — cannot pierce her heart, tears can-not pierce her *dim.*
 tears — cannot pierce her heart, *dim.* not
 heart, tears — cannot pierce her heart, tears —
 heart, can - not pierce her heart,
 tears — can-not pierce her *dim.*

— cannot pierce her heart, not pierce her heart, *p* tears —
 heart, tears — cannot pierce her *p*
 pierce her heart, not pierce her heart, tears can-not pierce her heart, *p*
 — cannot pierce her heart, *dim.* tears — cannot pierce her *p*
dim. tears — cannot pierce her heart, tears —
 heart, not pierce — her *p*

— can - not pierce her heart, not pierce her heart *dim.*
 heart, *p* not pierce her heart *nor dim.*
 tears ——— can - not pierce her heart *nor dim.*
 heart, tears can - not pierce her heart *nor dim.*
 — can - not pierce her heart, her heart *nor dim.*
 heart, not pierce her heart nor

sighs, nor sighs *pp* her ears.
 sighs, nor sighs *pp* her ears.
 sighs, nor — sighs *pp* her ears.
 sighs, nor sighs *pp* her ears.
 sighs, nor sighs *pp* her ears.
 sighs, nor sighs *pp* her ears.
 sighs, nor sighs her ears.

NO 27. COME, SABLE NIGHT.

Rather slow.

SOPRANO. (CANTUS.) *mf* Come, sa - ble night, come,

SOPRANO. (QUINTUS.) *mf* Come,

ALTO. (ALTUS.) *mf* Come, sa - ble night, come,

TENOR. (SEXTUS.) *mf* Come,

TENOR. (TENOR.) *mf* Come, sa - ble night, come,

BASS. (BASSUS.) *mf* Come, sa - ble night, come,

PIANOFORTE. *mf*
(For rehearsal only.)

sa - ble night,

sa - ble night, *p* put

sa - ble night, *p* put on thy mourn - ing stole,

sa - ble night, *p* put on thy mourn - ing

sa - ble night, *p*

sa - ble night, *p* put on thy mourn - ing

on thy mourn - ing stole, thy mourn-ing
 put on thy mourn - ing stole, put on thy
 stole, put on thy
 put on thy mourn - ing stole, thy mourn - ing stole,
 stole,

mf put on thy mourn - ing stole,
 stole, *mf* put on
 mourn - ing stole, *mf* put
 mourn - ing stole, *mf* put on thy mourn-ing
mf put on thy mourn - ing stole, thy mourn - ing
mf put on thy mourn - ing stole, thy
mf

put on thy mourn - ing stole, And help A -
 thy mourn - ing stole, And help A -
 on thy mourn - ing stole, And help A -
 stole, thy mourn - ing stole, And help A -
 stole, thy mourn - ing stole, And help A -
 mourn - ing stole, And help A -

-myn - tas
 -myn - tas
 -myn - tas sad - ly to con - dole,
 -myn - tas, sad - ly to con - dole, sad - ly to con -
 -myn - tas sad - ly to con - dole, to
 -myn - tas sad - ly to con - dole, to

sad - ly to con - dole, sad - ly to con -
 sad - ly to con - dole, sad -
 sad - ly to con - dole, to con - dole,
 -dole, sad - ly to con - dole, sad - ly
 - con - dole, sad - ly to con - dole, to con -
 - con - dole, sad

-dole, sad - ly to con - dole, sad - ly to con - dole, to
 - ly to con - dole, sad - ly to con - dole, sad - ly to
 sad - ly to con - dole, sad - ly to con -
 to con - dole, to con - dole, sad - ly
 -dole, sad - ly to con -
 -ly to con -

con - dole, sad - ly to con - dole,
 con - dole, sad - ly to con - dole, to con - dole,
 -dole, sad - ly to con - dole, Be -
 to con - dole, sad - ly to con - dole,
 -dole, con - dole, sad - ly to con - dole,
 - dole, to con - dole,

Be - hold,
 Be - hold, the Sun hath shut his gold - en eye, be - hold
 -hold, the Sun hath shut his gold - en eye,
 Be - hold, the Sun hath shut his gold - en eye, the Sun -
 Be - hold, the Sun -
 Be - hold, the Sun -

the Sun hath shut his gold - en eye, The day, — the day is
 — the Sun hath shut his gold - en eye, The day, — the day is
 — hath shut his gold - en eye, The day, — the day is
 — hath shut his gold - en eye, And
 — hath shut his gold - en eye,

spent, And shades, and shades fair lights sup -
 spent, And shades, and shades, and shades fair
 And shades, and shades fair lights sup - ply,
 spent, And shades, and shades fair lights sup -
 shades, and shades fair lights, fair
 And shades, and shades

-ply, and shades fair lights sup - ply,
 lights sup - ply, fair lights sup - ply,
 and shades, and shades fair lights sup - ply,
 -ply, and shades fair lights sup - ply,
 lights sup - ply, fair lights sup - ply, All things in
 fair lights sup - ply,

All things in sweet re - pose, all things in sweet re -
 All things in sweet re - pose, all things in sweet re -
 sweet re - pose, all things in sweet re - pose their
 All things in sweet re - pose, all things in sweet re - pose their

Allthings in sweet re-pose, allthings in sweet re-pose,
 Allthings in sweet re-pose, allthings in sweet re-
 -pose their la-bours close, allthings in sweet re-pose, allthings in
 -pose their la - bours close, allthings in sweet re - pose,
 la - bours - close.
 la - bours close.

all things in sweet re-pose their la - bours close.
 -pose, all things in sweet re - pose their la - bours close.
 sweet re - pose their la - bours close. *mf* On -
 all things in sweet re - pose their la - bours close. *mf*
 On - *mf*
 On - *mf*

mf On - ly A - myn - tas, *dim.* A - myn - tas, *p* A - myn - tas
mf On - ly A - myn - tas, *p* A - myn - tas, A - myn - tas
 ly A - myn - tas, *dim.* A - myn - tas, *p* A - myn - tas wastes.
mf On - ly A - myn - tas, *dim.* A - myn - tas, *p* A - myn - tas
 ly A - myn - tas, *dim.* on - ly A - myn - tas, *p* A - myn - tas
 ly A - myn - tas, *dim.* A - myn - tas, *p* A - myn - tas wastes.

wastes his hours in wail - ing, in
 his hours in wail - ing, in wail - ing,
 wastes
 wastes his hours in wail - ing, in wail -
 his hours in wail - ing, in wail -

wastes his hours in wail - ing,
wail - ing, wastes his hours in
in wail - ing, wastes
his hours in wail - ing, wastes his hours in wail -
- ing, wastes his hours in
- ing, his hours in

in wail - ing,
wail - ing, in wail - ing, in
his hours in wail - ing,
- ing, wastes his hours in wail - ing, in
wail - ing, in wail - ing,
wail - ing,

in wail - - - ing, in
 wail - - - ing, in - - - wail - - - ing,
 in wail - - - ing, in - - - wail - - - ing, Whilst
 wail - - - ing, wail - - - ing,
 in wail - - - ing, in
 in wail - - - ing,
 Whilst

wail - - - ing,
 Whilst all his hopes do faint, and life
 all his hopes do faint, and life - - - is
 Whilst all his hopes do faint, and life is
 wail - - - ing,
 all his hopes do faint, and life is fail - -

mf
 Whilst all his hopes do faint, and life
 is fail - ing, and life is
 fail - ing,
 fail - ing, whilst all his hopes do faint, and life is
 Whilst all his hopes do faint, and life is
 -ing,

dim.
 is fail - ing, and life is
dim.
 fail - ing,
p
 whilst all his hopes do faint, and life is
dim.
 fail - ing, and life is fail -
dim.
 fail - ing, and life is fail - ing,
p
 and life is fail -
dim.
 fail - ing, and life is fail -

fail - ing, whilst all his hopes do faint, and life is
 whilst all his hopes do
 fail - ing, whilst all his hopes do faint, and life
 -ing, and life is
 and life is fail - ing, is
 ing,

dim. fail - ing, and life is fail - ing.
dim. faint, and life is fail - ing, *pp* and life is fail - ing.
dim. is fail - ing, *pp* is fail - ing.
dim. fail - ing, *pp* and life is fail - ing.
dim. fail - ing, *pp* and life is fail - ing.
pp and life is fail - ing.

NO. 28. WEEP FORTH YOUR TEARS.

In memory of Prince Henry.

Very moderate speed.

SOPRANO. (CANTUS.)

SOPRANO. (QUINTUS.)

ALTO. (ALTUS.)

TENOR. (SEXTUS.)

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (For rehearsal only.)

la - ment, la - ment, weep forth, weep
 and do la - ment, la - ment,
 forth your tears, weep forth your tears, and
 do la - ment, la - ment,
 tears, and do la - ment, weep
 weep forth your

forth your tears, and do
 weep forth your tears, and do la -
 do la - ment, weep forth your tears, and
 weep forth your tears, and do la - ment, He's
 forth your tears, your tears, and do la -
 tears, and do la - ment,

la - ment, He's dead, he's dead, who liv - ing was of all the world be - lov - ed,
 - ment, He's dead, he's dead, he's dead, who liv - ing was of all the world be - lov - ed,
 do la - ment, He's dead, who liv - ing was of all the world be - lov - ed,
 dead, he's dead, he's dead, who liv - ing was of all the world be - lov - ed,
 - ment, He's dead, he's dead, he's dead, who liv - ing was of all the world be - lov - ed,
 He's dead, who liv - ing was of all the world be - lov - ed,

- ing was of all the world be - lov - ed,
 who liv - ing was of all the world be - lov - ed,
 world be - lov'd, that was be - lov - ed,
 all the world be - lov - ed,
 who liv - ing was of all the world be - lov - ed,
 all the world be - lov - ed,

Musical score for the first system, including vocal staves and piano accompaniment. The key signature is B-flat major (two flats). The first vocal staff begins with a piano (*p*) dynamic and the lyrics "Let do - lo - rous la - ment - ing". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for the second system, including vocal staves and piano accompaniment. The lyrics continue: "still be spread, let do - lo - rous la - ment - ing". The piano accompaniment continues with a similar melodic and harmonic structure.

Let do - lo - rous la -
 still be spread,
 spread, still be spread, let do - lo -
 -ment - ing still be spread, let do - lo -
 - ment - ing still be spread,

Let do - lo - rous la - ment -
 -ment - ing still be spread, let do - lo - rous la -
 - rous la - ment - ing still be spread, be spread, la - ment -
 - rous la - ment - ing, let do - lo - rous la - ment - ing

p *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

-ing, still be spread, Tho-rough all the earth, tho-
 -ment-ing still be spread, Tho-rough all the earth, tho-
 Tho-rough all the earth,
 -ing still be spread, Tho-rough all the earth,
 still be spread, Tho-rough all the earth, the
 Tho-rough all the earth, tho-

- rough all the earth, that all
 - rough all the earth, that all hearts may be mov-
 that all hearts may be
 that all hearts may be mov-ed,
 earth, that all hearts may be mov-ed, that all
 - rough all the earth, that all hearts, may be mov-

hearts may be mov - ed To sigh, to
 -ed, that all hearts may be mov'd To sigh, to
 mov - ed, may be mov'd To sigh, to
 that all hearts — may be mov - ed To sigh, to
 hearts may — be mov - ed To sigh, to
 -ed, that all hearts may be mov - ed To sigh, to

sigh and plain, — Since — death — hath slain Prince
 sigh — and plain, and plain, Since —
 sigh and plain, 'Since — death — hath slain Prince He - ne -
 sigh and plain, Since — death — hath slain Prince
 sigh and plain, Since death hath slain Prince He - ne -
 sigh and plain, — Since death hath slain Prince

He - ne - ry, since death hath slain Prince He
 death hath slain Prince He - ne - ry, hath slain Prince
 -ry, since death hath slain Prince
 He - ne - ry, hath slain Prince
 -ry, Since death hath slain, hath slain Prince
 He - ne - ry, Prince He - ne - ry, Prince He -

- ne - ry, O, O
 He - ne - ry, O, O had he
 He - ne - ry, O,
 He - ne - ry, O,
 He - ne - ry, O,
 - ne - ry, O,

had he liv'd, O had he liv'd,
liv'd, O,
O had he liv'd, O had he liv'd,
had he liv'd, O had he liv'd,
O, O

O had he
O had he liv'd, O had he
O had he
O had he liv'd, O had he
had he liv'd, O had he
O had he liv'd, O had he

liv'd,
 liv'd,
mf liv'd, our hopes had still in-creas-ed, still in-creas - ed, still in -
 liv'd, *mf* our hopes had still increas-ed, still in-creas - ed, in -
 liv'd, *mf* our hopes had still in - creas-ed, our hopes had still in-creas -
 liv'd, our hopes had still in - creas-ed, still in - creas-ed, still in -

mf our hopes had still in-creas-ed, still in-creas-ed, *cresc.*
mf our hopes had still in-creas-ed, still in-creas-ed, *cresc.*
 -creas - ed,
 -creas - ed,
 ed, our hopes had still in - creas-ed, still in-creas-ed, still in -
 -creas - ed, *cresc.*
cresc.

still in - creas - ed, our hopes had still in - creas - ed, our hopes had still in - creas - ed, our hopes had still in - creas - ed, in - creas - ed, our hopes had still in - creas - ed, had

ed, But he is dead, - creas - ed, But he is in - creas - ed, But he is dead, - creas - ed, But he is still in - creas - ed, But he is dead,

dead, but he is dead, and all our
 but he is dead, but he is dead, and
 dead, but he is dead, and all our joys de -
 he is dead,
 but he is dead,

but he is dead, but he is
 joys de - ceas - ed, but
 all our joys de - ceas - ed, but he is dead,
 - ceas - ed, but
 but he is dead, is dead,
 but he is dead,

dead, but he is dead,
 he is dead, but he is
 but he is dead, but
 he is dead, he is dead, but he is
 but he is dead, but he is dead,
 but he is dead, and

dim. and all our joys, our joys de - ceas - ed. *pp*
dim. dead, and all our joys de - ceas - ed. *pp*
dim. he is dead, and all our joys de - ceas - ed. *pp*
dim. dead, and all our joys de - ceas - ed. *pp*
dim. but he is dead, and all our joys de - ceas - ed. *pp*
dim. all our joys, our joys de - ceas - ed. *pp*

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