

CANTATA

for Soprano, Tenor, Female Chorus
and a small Instrumental Ensemble

Anonymous 15th/16th
Century lyrics

IGOR STRAVINSKY
1952

A LYKE-WAKE DIRGE

VERSUS I

Prelude

Musical score for the Prelude of Versus I. It features four staves: Soprano, CHORUS, Alto, and PIANO. The tempo is marked *mf tranquillo* and the time signature is 4/4. The tempo marking is $\text{♩} = 52$. The piano part includes a *stacc.* marking. The vocal parts are mostly rests.

Vocal and piano accompaniment for the first two verses of the Cantata. The vocal parts are marked with a square box containing the letter 'I' and a 'S.' for Soprano. The piano part provides accompaniment. The lyrics are:

1. This ae nighte,..... this ae..... nighte, E - - - very nighte... and
2. When thou from hence..... a - way are past, E - - - very nighte... and

A.
1. This ae nighte,..... this ae..... nighte, E - - - very nighte... and
2. When thou from hence..... a - way are past, E - - - very nighte... and

2

S. (1)..... alle, Fire and sleete and can - die - lighte;..... And

S. (2)..... alle, To Whin - ny - muir..... thou com'st at last; And

A. (1)..... alle, Fire and sleete and can - die - lighte;..... And

A. (2)..... alle, To Whin - ny - muir..... thou com'st at last; And

S. *1ma volta* Christe re - ceive thye saule. *2da volta*

A. *1ma volta* Christe re - ceive thye saule. *2da volta*

RICERCAR I

(Soprano)
The maidens came...

SOPRANO Solo *dolce* $\text{♩} = 69$

The maidens came When..... I..... was in..... my mo - ther's

PIANO *dolce*

bo - wer. I.... had all that.....

I..... wolde. The bai-ly be-rith the

(tr) *stacc.*

bell a - way, The lil - ly, the rose, The rose I... lay, The sil - ver

3

is whit, red is the golde, The robes thay lay in fold;... The bai-ly

be-rith the bell a-way, The lil-ly, the rose, the rose I lay;

4

And through the glass window shines the

5

sone. How should I love, how should I love and I so young?..... The bai-ly

be - rith the bell a - way, The lil - ly, the rose, the rose I... lay.

stacc.

6 For... to re - port it were now te - di - us: We will...ther-for now sing

7 (stesso = *f*) no more Of the games joy - us..... Right mighty and fa - mus E - li - za - beth,

..... our..... quen prin - cis, Pre - po - tent and eke vic - to -

poco sf *sim.*

8

- ri - us,..... Ver - tu - os and be - ning, Lett us,

sim.

lett..... us pray all..... To Christ E - ter - nal, Which is...

9

the he - ven - ly King, Af - ter ther liff grant. them....

A place..... e - ter - nal - ly to sing. A - men.

A LYKE-WAKE DIRGE

VERSUS II

1st Interlude

Soprano

CHORUS

Alto

PIANO

mf tranquillo

stacc.

I s.

1. If ev - er thou gav'st.. ho'sn and shoon, E - - - very nighte... and..

2. If ho'sn and shoon thou... ne'ergav'st nane, E - - - very nighte... and..

A.

1. If ev - er thou gav'st.. ho'sn and shoon, E - - - very nighte... and..

2. If ho'sn and shoon thou... ne'ergav'st nane, E - - - very nighte... and..

2

S. (1)..... alle, Sit thee down and put them on;..... And

S. (2)..... alle, The whinnes shall prickethee to the bare bane;..... And

A. (1)..... alle, Sit thee down and put them on;..... And

A. (2)..... alle, The whinnes shall prickethee to the bare bane;..... And

1ma volta *2da volta*

Christe re - ceive thye saule.

Christe re - ceive thye saule.

1ma volta *2da volta*

RICERCAR II

(Tenor)

To-morrow shall be...

(SACRED HISTORY)

cant. ma non f

CANTUS CANCRIZANS

TENOR
Solo

$\text{♩} = 108$

PIANO

RITORNELLO

$\text{♩} (= 132)$ più mosso: $\text{♩} = 66$

dolce

CANTUS CANCRIZANS

1 Tempo I ♩ = 108

come sopra

Sing, oh, my love, oh, my love, my love, my love,

sempre poco sfp

2

..... This have I done for my true love. Then was I born of a

legato

3

Vir - gin pure of her I took flesh - ly

sub - stance; Thus was I knit to man's na - ture,

RITORNELLO

4 $\text{♩} (= 132)$ più mosso: $\text{♩} = 66$
dolce

To call,..... to call my..... true love to..... my dance.

dolce

CANTUS CANCRIZANS

5 Tempo I $\text{♩} (= 108)$

Sing, oh, my love,..... oh, my..... love, my love, my... love,.....

come sopra

come sopra

CANON

6 $\text{♩} (= 132)$ più mosso: $\text{♩} = 66$
cant.
marc. in mf

..... This have I done for my true love. In..... a man-ger.....

marcato ma dolce

7

..... laid..... and wrapp'd I was, So ve-ry

8

poor,..... this was..... my chance, Be-twixt an ox and a sil-

RITORNELLO

(L'istesso *sempre*)
dolce

9

- ly poor ass, To call,.... to call..... my true love to my dance.

dolce

10 CANON

Then, then af- - - ter-wards bap-ti - - - z'd I was,

II

The Ho-ly Ghost..... on me,..... on me did glance,

12

My Fa - ther's voice,..... my Fa - ther's voice heard from a - bove,

13 RITORNELLO

To call,..... to call..... my true love to my dance.

come sopra

14 CANON

come sopra

In - - - to..... the de - sert I..... was

come sopra

15

led, where I..... fas - - - - ted with - out.....

16

..... sub - stance; The De - vil bade... me make stones my bread,

17 RITORNELLO
come sopra

To..... to have me break, to have me break my true love's dance.

come sopra

18 CANON

The Jews on me they made, they made great

19

suit, And... with..... me made great..... va - ri - ance;

Be-cause they lov'd dark-ness ra-ther..... than light,

20 RITORNELLO
come sopra

To call,.... to call..... my true love to my dance.

come sopra

21 CANON

For..... thir-ty... pence... Ju-das..... me

come sopra

22

sold, His co-ve - tous-ness, his co-ve - tous-ness for... to.....

23

..... ad-vance;... Mark whom I..... kiss, the same do hold,

24 RITORNELLO

The same,... the same..... is he..... shall lead the dance.

come sopra

25 CANON

Be - fore Pi - - late..... the Jews me brought, Where

f marc.

26

Bar - ab - bas..... had de - li - - ver -

27

-ance, they scourg'd, they scourg'd..... me and

set me at nought,.....

28 RITORNELLO

Jugd'..... me to die..... to lead..... the dance.

come sopra

29 CANON

Then.... on the.. cross..... hang'd I.....

come sopra

30

was, Where a spear to..... my heart...

Musical score for measure 30. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "was, Where a spear to..... my heart...". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

31

did glance; There is - su'd forth both wa-ter..... and blood,

Musical score for measure 31. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "did glance; There is - su'd forth both wa-ter..... and blood,". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

32 RITORNELLO

To call,.... to call..... my true love to my dance.

come sopra

Musical score for measure 32, labeled "RITORNELLO". The vocal line is in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are "To call,.... to call..... my true love to my dance." The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The instruction "come sopra" is written below the piano part.

33 CANON

Then down..... to Hell..... I..... took my way For...

Musical score for measure 33, labeled "CANON". The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "Then down..... to Hell..... I..... took my way For...". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

34

..... my true love's, for my... true love's de - li - ver - ance,.....

35

..... And rose,..... and rose.....

..... a - gain on the third day.....

36 RITORNELLO

Up to my true love, up to my true love..... and..... the dance.

come sopra

37 CANON

Then up to Heav'n I did as -

come sopra

38

- cend, Where now I dwell, where now I dwell..

39

..... in sure sub-stance, On the right hand of God, that man

40 RITORNELLO

May come, may come un-to... the gen' - - - ral dance. *Ending for separate performance only*

come sopra

A LYKE-WAKE DIRGE

VERSUS III

2nd Interlude

Soprano

CHORUS

Alto

PIANO

mf come sopra

stacc.

S. 1

1. From.... Whin-ny - muir..... when thou mayst pass, E - - - very nighte... and...
 2. From.... Brigg o' Dread..... when thou mayst pass, E - - - very nighte... and...

A.

1. From.... Whin-ny - muir..... when thou mayst pass, E - - - very nighte... and...
 2. From.... Brigg o' Dread..... when thou mayst pass, E - - - very nighte... and...

2

S. (1)..... alle, To Brigg o' Dread thou..... com'st..... at last;..... And

S. (2)..... alle, To pur-ga - to - ry fire thou com'st..... at last;..... And

A. (1)..... alle, To Brigg o' Dread thou..... com'st..... at last;..... And

A. (2)..... alle, To pur-ga - to - ry fire thou com'st..... at last;..... And

1ma volta | *2da volta*

Christe re - ceive thye saule.

Christe re - ceive thye saule.

1ma volta | *2da volta*

WESTRON WIND

(Soprano and Tenor)

SOPRANO Solo $\text{♩} = 136$ *mp*

TENOR Solo *mp*

PIANO *p*

We - - - stron wind,....

We - - stron

1

we - - - stron wind, when..... will thou

wind,..... when,..... when will thou

2

blow, The small rain down can rain?

blow, The small rain down can rain?

We - - - stron wind, ... we - - - stron

We - - - stron wind,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register. The piano accompaniment is in the right and left hands. The lyrics are: "We - - - stron wind, ... we - - - stron" and "We - - - stron wind,"

3
wind, when will thou blow The

we - - - stron wind, when will thou blow The

The second system of the musical score consists of two vocal staves and a piano accompaniment. A measure rest of 3 measures is indicated at the beginning. The lyrics are: "wind, when will thou blow The" and "we - - - stron wind, when will thou blow The".

4
small rain, the small rain down can rain?

small rain down can rain?

The third system of the musical score consists of two vocal staves and a piano accompaniment. A measure rest of 4 measures is indicated at the beginning. The lyrics are: "small rain, the small rain down can rain?" and "small rain down can rain?"

5

..... Crist,
..... Crist,

6

Crist, if my
Crist, if my

love were..... in my ar - mis,
love were..... in my ar - mis,

7 *f*

And I in my bed a - gain.

And I in my bed a - gain.

8 *mp*

We - - - stron wind, when...

mp

We - - - stron wind, we - - stron

9

will thou blow,.... when will thou blow, The

wind,..... when will..... thou blow, The

small..... rain..... down..... can.....

small..... rain..... down..... can.....

poco meno mosso

tranquillo

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key signature and feature the lyrics 'small..... rain..... down..... can.....'. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. Performance markings include 'poco meno mosso' and 'tranquillo'.

10

rain?.....

rain?.....

a tempo

(p)

Detailed description: This system begins with a measure rest of 10 measures, indicated by a box containing the number '10'. The vocal lines continue with the lyrics 'rain?.....'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand. A dynamic marking of '(p)' is present. The tempo marking 'a tempo' is also included.

11

We - - - stron wind,.....

We - stron

Detailed description: This system starts with a measure rest of 11 measures, indicated by a box containing the number '11'. The vocal lines sing 'We - - - stron wind,.....' and 'We - stron'. The piano accompaniment continues with a consistent eighth-note rhythmic pattern in both hands.

12

We - - stron wind, when..... will thou
 wind,..... when,..... when will thou

The musical score for measure 12 consists of three staves. The top staff is a vocal line in G major with lyrics: "We - - stron wind, when..... will thou". The middle staff is a vocal line with lyrics: "wind,..... when,..... when will thou". The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

13

blow, The small rain down can rain?
 blow, The small rain down can rain?

The musical score for measure 13 consists of three staves. The top staff is a vocal line in G major with lyrics: "blow, The small rain down can rain?". The middle staff is a vocal line with lyrics: "blow, The small rain down can rain?". The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand, including some trills and grace notes.

We - - - stron wind,.... we - - - stron
 We - - - stron wind,.....

The musical score for measure 14 consists of three staves. The top staff is a vocal line in G major with lyrics: "We - - - stron wind,.... we - - - stron". The middle staff is a vocal line with lyrics: "We - - - stron wind,.....". The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand, including some trills and grace notes.

14

wind, when will..... thou blow,..... The
we - - stron wind, when will thou blow, The

15

small rain, the small rain down can rain,.....
small rain down can rain,.....

16

..... can rain?
..... can rain?

A LYKE-WAKE DIRGE

VERSUS IV

Postlude

Soprano
CHORUS
Alto
PIANO

mf come sopra
stacc.

1. If ev-er
 2. If meat or

S. 2

1. thou gav'st meat..... or... drink, E - very nighte and..... alle, The fire shall ne-ver
 2. drink thou ne - ver gav'st nane, E - very nighte and..... alle, The fire will burn thee

A.

S.

1. make..... thee shrink;....
 2. to the..... bare bane;..... { And Christe re - ceive thye saule.

A.

S. **3**

This ae nighte, this ae..... nighte, E - - - ve-ry

A.

This ae nighte, this ae..... nighte, E - - - very

S. **4**

nighte..... and..... alle, Fire and sleete and can -

A.

nighte..... and..... alle, Fire and sleete and can -

S.

- dle - lighte;..... And Christe re - ceive thye saule.

A.

- dle - lighte;..... And Christe re - ceive thye saule.

ral-len-tan-do