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The Old English Edition. No. xi.

NINE MADRIGALS TO FIVE VOICES,

FROM

MUSICA TRANSALPINA, 1588.

BY

ALFONSO FERRABOSCO.

EDITED BY

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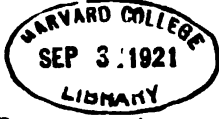
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Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.



Introduction

To No. xi. Old English Edition.

ALFONSO FERRABOSCO was most probably a native of Bologna. Robert Dowland, in his "Variety of Lute Lessons," 1610^a, calls him "the most Artificiall and famous Alfonso Ferrabosco of Bologna:" and there was a Domenico Maria Ferrabosco, who was Maestro di Cappella of the Church of S. Petronio in that city in the 16th century, who may well have been a member of the same family.

Ferrabosco's first publications were Madrigals and Motets contributed to Cipriano di Rore's collection, printed at Venice in 1544.

Some time before 1567 he settled in England, perhaps at Greenwich, where the court was often held, and where his son Alfonso was born^b. Master Alfonso, as he was called in England, seems to have met with a friendly welcome, and a pension was conferred on him by Elizabeth. In a letter to Cecil, dated Sept. 10, 1567, he mentions that he understands that the patent is being made out for his life; and begs that the words "de heredibus et successoribus nostris" may be inserted. (Cal. of State Papers, Dom. Ser. Eliz., vol. xlv. No. 4.) This request suggests that his son was born as early as 1567.

It is not known when Ferrabosco returned to Italy, but he was in the employment of the Duke of Savoy in 1587, when he published a volume described as his second^c set of Madrigals at Venice.

^a I have no doubt that the two compositions, printed by Robert Dowland, are by the eldest Alfonso Ferrabosco, and not by the second of the name, who was born in England, and was regarded by his contemporaries as an English composer. (Peacham, Compleat Gentleman, 1622.)

^b "He (Dr. Wilson) did often use to say for the honour of his country of *Kent*, that *Alfonso Farabosco* was born of *Italian* parents at *Greenwich*." Wood, Fasti Oxon, "John Wilson," anno 1644.

^c The first set is supposed to be Cipriano di Rore's Collection, 1544, mentioned above.

The admission of works by an Italian composer into what professes to be an Old English Edition may need a word of explanation.

Alfonso Ferrabosco was the first composer of European reputation who came to live in England, and there can be no doubt that his presence had a very great influence on the English School of music, which was just then in process of developement. This has not been sufficiently recognised; and for this reason specimens of his work are now presented, that they may be compared with the productions of Byrd, Kirbye, and their successors.

It is not surprising that Byrd should have been influenced by the older Italian composer, with whom he was brought into personal contact. Morley, in his "Introduction to Practical Music," tells us of "the vertuous contention in loue betwixt themselves made vpon the plaine song *Miserere*; but a contention, as I faide, in loue: which caufed them to striue euery one to furmout another, without malice, enuie, or back-biting; but by great labour, studie, and paines, each making other Cenfor of that which they had done. Which contention of theirs (specially without enuie) caufed them both to become excellent in that kinde, and winne fuch a name, and gaine fuch credit, as will neuer perifh fo long as Mufick endureth."

Each of the composers set the plainsong "Miserere" in forty different ways, which were printed by Thomas East in 1603, under the name of "Medulla Musicke." No copy of this work, however, is now known to exist.

Peacham, in his "Compleat Gentleman," first published in 1622, gives an account of another contention.

"*Alphonfo Ferabofco* the father, while he liued, for iudgment and depth of skill (as also his sonne yet liuing), was inferior vnto none: what he did was most elaborate and profound, and pleafing enough in Aire, though Mafter *Thomas Morley* censureth him otherwise. That of his, *I faw my Ladie weeping*, and the *Nightingale* (vpon which Dittie Mafter *Bird* and he in a friendly aemulation exercifed their inuention) cannot be bettered for fweetneffe of Aire, or depth of iudgement."

It has been suggested, however, that this "friendly aemulation" is 'probably another version of the story told by Morley as to the plainsong "Miserere." The writer has been misled by the fact that Byrd also set the words, "The Nightingale so pleasant and so gay.'" (Mr. J. A. Fuller-Maitland in the "Dictionary of National Biography.") This suggestion is the more probable as Byrd's composition is written in three parts, and Ferrabosco's in

five; Orlando di Lasso also set the same words. Another "ditty," which was also set by the same three composers, is "Susanna fair" (Susann' un jour).

Alfonso Ferrabosco the son was also esteemed as a composer, especially as a writer for instruments. Antony Wood calls him "the most famous man in all y^e world for Fantazias of 5 and 6 parts" [MS. Notes on Musicians]. He published a volume of Lessons for viols in 1609, and in the same year a volume of "Ayres;" he also contributed three Motets to Leighton's "Tears and Lamentacions," 1614. He held various appointments as musician at Court, and died in 1628, leaving two sons, Henry and Alfonso (the third of the name who died in 1661), also musicians. There was moreover a John Ferrabosco, organist of Ely Cathedral from 1662 to 1682, who may have been son to one of them.

[The references used in this account of Ferrabosco are taken for the most part from the articles already referred to in the "Dictionary of National Biography."]

Many of Ferrabosco's Madrigals found their way into English Collections. "Musica Transalpina," 1588, contains fourteen by him, now reprinted, it is believed, for the first time. The Second Part of "Musica Transalpina," 1597, contains six Madrigals, and Morley's collection, 1598, five more.

There are besides in MS. collections many works bearing his name, but without scoring them, it is impossible to say which belong to the father and which to the son, so that no catalogue of his works has been attempted.

"Musica Transalpina," from which these madrigals are taken, was published in 1588. It is a collection of forty-seven madrigals by the best Italian and Flemish writers, and is especially interesting as being one of the two first books of madrigals printed in England; Byrd's book of "Psalms, Sonnets, and Songs," having appeared earlier in the same year. The "Epistle Dedicatorie," which tells us all that we know about the book, is printed below.

It has been thought advisable to alter the words in a few places, to make them more suitable for modern singers. As the original verses have very little literary merit, the Editor has felt no scruple in doing so.

The words of the first madrigal, "Susanna fair," have been re-written, and the opening lines of "Thirsis" have been reconstructed.

Alterations and corrections in the music have been noted where they occur. The sharps, flats, and naturals placed above notes are supplied by the Editor, and are not found in the original edition of 1588.

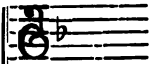
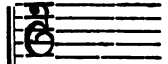


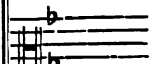
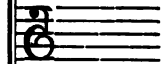
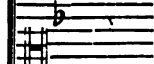
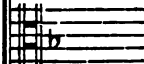
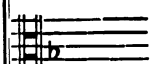
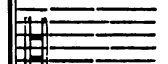

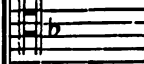
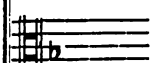
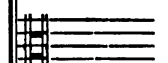
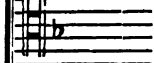
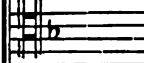
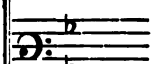
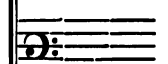
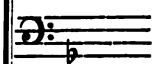
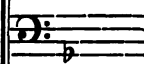
The Editor has to express his indebtedness to Mr. H. E. Wooldridge, who has helped him in this as in the previous numbers of this series with his advice, help, and suggestions.



NOTE.—THE MADRIGALS CAN BE OBTAINED SEPARATELY AT SIXPENCE EACH.

A Table of the Clefs

Used in the original Edition.

Nos. 1, 2, & 3.	Nos. 4, 5, & 6.	Nos. 7 & 8.	No. 9.
Cantus. 	Cantus. 	Cantus. 	Cantus. 
Altus. 	Quintus. 	Quintus. 	Altus. 
Quintus. 	Altus. 	Altus. 	Quintus. 
Tenor. 	Tenor. 	Tenor. 	Tenor. 
Bassus. 	Bassus. 	Bassus. 	Bassus. 



MVSICA TRANSALPINA.

Madrigales tranflated of foure, fue, and fixe partes,
chofen out of diuers excellent Authors, with the firft and
fecond part of *La Verginella*, made by Maifter *Byrd*,
vpon two Stanz's of *Ariosto*, and brought
to fpeake Englifh with
the reft.

*Published by N. Yonge, in fauour of fuch as
take pleasure in Mufick of voices.*

Imprinted at London by Tho-
mas Eaft, the afsigné of William
Byrd. 1588.

Cum Priuilegio Regiæ Maieftatis.

The Epistle dedicatorie.

To the right honourable Gilbert Lord Talbot, sonne and heire to
 the right noble & puissant George Earle of Shrewesbury, Washford and Wa-
 terford, Earle Marshal of England, Lord Talbot, Furniuall, Verdune, Louetoft,
 & Strange of Blackmeere, one of her Maiesties most honorable priuie council,
 Iustice of the forrests and chafes by north the riuer of Trent, and
 Knight of the most honourable order of the garter. Ni-
 cholas Yong wifheth increafe of honour,
 with all happineffe.

Right honourable, since I first began to keepe house in this Citie, it hath
 been no small comfort vnto mee, that a great number of Gentlemen
 and Merchants of good accompt (as well of this realme as of forreine
 nations) haue taken in good part such entertainment of pleasure, as
 my poore abilitie was able to affoord them, both by the exercise of Musicke daily
 vsed in my house, and by furnishing them with Bookes of that kinde yeerely
 sent me out of Italy and other places, which beeing for the most part Italian
 Songs, are for sweetnes of Aire, verie well liked of all, but most in account with
 them that vnderstand that language. As for the rest, they doe either not sing
 them at all, or at the least with litle delight. And albeit there be some English
 songs lately set forth by a great Maister of Musicke, which for skill and sweetnes
 may content the most curious: yet because they are not many in number, men
 delighted with varietie, haue wished more of the same sort. For whose cause chieftly
 I endeouored to get into my hands all such English Songs as were praise worthie,
 and amongst others, I had the hap to find in the hands of some of my good
 friends, certaine Italian Madrigales translated most of them fve yeeres agoe by
 a Gentleman for his priuate delight, (as not long before certaine Napolitans
 had been englished by a verie honourable personage, and now a Councillour of
 estate, whereof I haue seene some, but neuer possessed any). And finding the same
 to be singulerly well liked, not onely of those for whose cause I gathered them, but
 of many skilfull Gentlemen and other great Musiciens, who affirmed the accent
 of the words to be well mainteined, the descant not hindred (though some fewe
 notes altred), and in euerie place the due decorum kept: I was so bolde (beeing

well acquainted with the Gentleman) as to entreate the rest, who willingly gaue me such as he had (for of some he kept no Copies), and also some other more lately done at the request of his particular friends. Now when the same were seene to arise to a iust number, sufficient to furnish a great set of Books, diuers of my friends aforesaid, required with great instance to haue them printed, whereunto I was as willing as the rest, but could neuer obtaine the Gentlemans consent, though I sought it by many great meanes. For his answer was euer, that those trifles being but an idle mans exercise, of an idle subiect, written onely for priuate recreation, would blush to be seene otherwise then by twilight, much more to be brought into the common view of all men. And seeing me still importunate, he tooke his penne, and with an obstinate resolution of his former speech, wrote in one of the Bookes these verses of the Poet Martial.

Seras tutior ibis ad lucernas,
 Haec hora est tua, dum furit Lyaeus,
 Dum regnat rofa, dum madent capilli,
 Tum te vel rigidi legant Catones.

Wherefore I kept them (or the most of them) for a long time by mee, not presuming to put my sickle in an other mans corne, till such time as I heard, that the same beeing dispersed into many mens hands, were by some persons altogether unknowen to the owner, like to be published in Print. Which made mee aduenture to set this worke in hand, he beeing neither priuie nor present, nor so neere this place as by any reasonable meanes I could giue him notice. Wherein though he may take a iust offence, that I haue laid open his labours without his licence: yet since they were in hazard to come abroad by straungers, lame and vnperfect by means of false Copies, I hope that this which I haue done to auoide a greater ill, shall deserue a more fauourable excuse. But seeking yet a stronger string to my bow, I thought good in all humble and duetifull sort to offer my selfe and my bold attempt to the defence and protection of your Lordship, to whose honourable hands I present the same. Assuring my selfe, that so great is the loue and affection which hee beareth to your L. as the view of your name in the Front of the Bookes, will take away all displeasure and unkindnes from mee. And although this may be thought a greater boldnes then the first (I being not any way able to doe your L. such a seruice, as may deserue so great a fauour) yet I hope these Songs being hitherto well esteemed of all, shalbe so regarded of your L. as I for them, and they for themselves, shall not be thought vnworthie of your honourable defence. With

which hope I humbly commit your L. to the protection of the Almighty: wishing to the same, that encrease of honour which your true vertue deriued from so noble and renowned Ancestors doeth worthely deserue.

From London the first of October. 1588.

Your Lordship's
Most humble
at commandement,
N. YONGE.

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I. SUSANNA FAIR.

TREBLE.

Su - san - na fair

ALTO.

Su - san -

1st TENOR
8^{va} lower.

Su - san - na fair

2nd TENOR.
8^{va} lower.

Su - san - na fair Su -

BASS.

whom ly - ing lips de - fam - ed, whom

- - na fair whom ly - ing lips de - fam - ed

whom ly - ing

- san - na fair, whom ly - ing lips..... de - fam - ed,

Su - san - na fair, whom

ed her blame - less - - ness, And

ed her blame - - - - - less - ness.....

- - less - ness, plead - ed her blame - - - - - less -

plead - ed her blame - less - - - - - ness.....

..... her blame - less - - - - - ness, And such sweet grief

Detailed description: This system contains five vocal staves and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The vocal parts are in a single system with lyrics underneath. The lyrics are: "ed her blame - less - - ness, And", "ed her blame - - - - - less - ness.....", "- - less - ness, plead - ed her blame - - - - - less -", "plead - ed her blame - less - - - - - ness.....", and "..... her blame - less - - - - - ness, And such sweet grief". There are some markings above the first staff, including a '20' and a '30'.

..... such.... sweet grief..... and such sweet grief

And..... such sweet grief her..... in -

- ness And such sweet grief her in - no -

and such..... sweet grief her..... in - no -

and such sweet grief her in - -

Detailed description: This system contains five vocal staves and a piano accompaniment. The piano part is written in a grand staff. The vocal parts are in a single system with lyrics underneath. The lyrics are: "..... such.... sweet grief..... and such sweet grief", "And..... such sweet grief her..... in -", "- ness And such sweet grief her in - no -", "and such..... sweet grief her..... in - no -", and "and such sweet grief her in - -". There are some markings above the first staff, including a '35' and a '30'.

ed her blame - less - - ness, And

ed her blame - - - - - less - ness.....

- - less - ness, plead - ed her blame - - - - - less -

plead - ed her blame - less - - - - - ness.....

..... her blame - less - - - - - ness, And such sweet grief

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics '- ed her blame - less - - ness, And'. The second staff is another vocal line with lyrics '- ed her blame - - - - - less - ness.....'. The third staff is a vocal line with lyrics '- - less - ness, plead - ed her blame - - - - - less -'. The fourth staff is a vocal line with lyrics 'plead - ed her blame - less - - - - - ness.....'. The fifth staff is a bass line with lyrics '..... her blame - less - - - - - ness, And such sweet grief'. Below these are piano accompaniment staves for the right and left hands.

..... such..... sweet grief..... and such sweet grief

And..... such sweet grief her..... in -

- ness And such sweet grief her in - no -

and such..... sweet grief her..... in - no -

and such sweet grief her in - -

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics '..... such..... sweet grief..... and such sweet grief'. The second staff is a vocal line with lyrics 'And..... such sweet grief her..... in -'. The third staff is a vocal line with lyrics '- ness And such sweet grief her in - no -'. The fourth staff is a vocal line with lyrics 'and such..... sweet grief her..... in - no -'. The fifth staff is a bass line with lyrics 'and such sweet grief her in - -'. The sixth staff is piano accompaniment for the right and left hands.

no cence pro claim

cence pro claim

cence pro claim ed her in no cence pro claim

no cence pro claim

her in no cence

ed, her in no cence pro claim

ed her in no cence pro claim ed

ed her in no cence pro

ed

..... pro - claim - ed, As mov'd all hearts

..... ed, As mov'd all hearts as mov'd all.....

As..... mov'd..... all..... hearts..... to

- claim - - ed, As mov'd all hearts

As mov'd..... all hearts

Detailed description: This system contains six staves. The top five staves are vocal parts in G major, with lyrics: "..... pro - claim - ed, As mov'd all hearts", "..... ed, As mov'd all hearts as mov'd all.....", "As..... mov'd..... all..... hearts..... to", "- claim - - ed, As mov'd all hearts", and "As mov'd..... all hearts". The sixth staff is a grand staff for piano accompaniment, featuring chords and melodic lines in the right and left hands.

60

to pi - ty her dis - tress.....

..... hearts..... to pi - ty her..... dis -

pi - ty her..... dis - tress, to pi - ty her dis -

to pi - ty her dis - -

to pi - ty her..... dis - -

Detailed description: This system contains seven staves. The top six staves are vocal parts in G major, with lyrics: "to pi - ty her dis - tress.....", "..... hearts..... to pi - ty her..... dis -", "pi - ty her..... dis - tress, to pi - ty her dis -", "to pi - ty her dis - -", and "to pi - ty her..... dis - -". The seventh staff is a grand staff for piano accompaniment, continuing the musical accompaniment from the first system.

30

He is my trust, though ne - ver man be - friend.....

..... guilt - less; He is my trust, though ne - ver

He is my trust, though ne - ver man..... be - friend me,

- - eth me guilt - less He is my

is my trust, though ne - - ver man be - - friend

35

..... me, Yea, though dis -

man..... be - friend..... me, Yea,

Yea, though dis - grace.....

trust though ne - ver..... man..... befriend..... me, Yea,

..... me, though ne - ver man be - friend me, Yea,

95

- grace, yea, though dis - grace, and..... death..... it - self at -

though dis - - - - - grace, and

..... yea, though dis - grace, and death it - self..... at tend

though dis - - - - - grace, and death it - self

though dis - - - - - grace,

100

105

- tend me, And..... if.....

death it - self..... at - tend..... me, And

me, and..... death..... it - self at - tend..... me,

..... at - tend me, it - self at - tend me,

and death..... it - self..... at - tend me, And

..... He will, and if He will, I
 if..... He will, I am, and..... if.....
 And if He will,..... I am con - tent to
 And if He will, and..... if..... He will, I am
 if He will, and if He will, I am con - tent

am..... con - tent to die; Yet
 He will, I am con - tent to die;
 die; Yet..... if..... He so will, yet
 I am con - tent, con - tent to die; Yet if..... He so
 to die; Yet if He so will, yet if

120

125

..... if..... He so will, yet if He so will, His pow - er

Yet..... if..... He so will, His pow - - er

if He so will, His pow - er

will, yet if He so will, yet if He so will,

..... He so will,..... yet if..... He so will,

130

can de - fend me, His pow - er can de - fend

can de - fend me, His pow - er can de - fend

can de - fend me,..... His pow - er

His pow - er can de - fend.....

His..... pow - er can de - - fend.....

135

140

me.....

me.....

can de - fend me And make me safe ev'n from.....

..... me, And make me safe..... ev'n..... from...

..... me, And make me safe..... ev'n from my

145

D

And make me safe,

And make me safe, and make me

..... my e - ne - my, ev'n from my e - ne

..... my e - - ne - - my, and make me safe, and make me

e - - - ne - - my, and make me safe ev'n from my

150

and make me safe, and make me safe ev'n
 safe..... and make me safe ev'n from
 - my, and make me safe..... ev'n
 safe ev'n from my e - - ne - my and
 e - - ne - my, and make me safe.....

155

160

from my e - - ne - - my, and make me
 my e - - ne - - my..... and make me
 from my e - - ne - - my, and make..... me
 make me safe ev'n from my e - - ne - my, and make me
 ev'n from my e - ne - my, and make..... me

165

safe, and make me safe, and
 safe, and make me safe..... and make me safe ev'n
 safe, and make me safe ev'n from my e - - - ne - my
 safe, and make me safe, and make me safe.....
 safe, ev'n from my e - - - ne - my, and

170

175

make me safe ev'n from my e - - - ne - - - my:
 from..... my e - ne - my..... my e - ne - - - my.
 and make me safe ev'n from my e - - - ne - - - my.
 ev'n from my e - - - - - ne - - - my.
 make me safe..... ev'n from my e - - - ne - - - my.

II.
I SAW MY LADY WEEPING.
FIRST PART.

TREBLE.

ALTO.

1st TENOR.
8^{ve} lower.

2nd TENOR.
8^{ve} lower.

BASS.

Musical score for the first system, featuring five vocal parts and piano accompaniment. The vocal parts are Treble, Alto, 1st Tenor (8ve lower), 2nd Tenor (8ve lower), and Bass. The lyrics are: "I saw my... la - - dy weep - - -". The piano accompaniment is in the lower register.

Musical score for the second system, continuing the vocal parts and piano accompaniment. The lyrics are: "I..... saw my la - dy weep - - - ing", "ing I saw my la - dy weep - - -", "ing, I saw my la - dy weep - - -", "..... my la - dy weep - ing my la -", "ing..... I saw my la - dy weep - - -". Handwritten numbers 10 and 12 are above the first and second staves respectively. The piano accompaniment continues in the lower register.

15

and Lovedid lan - guish And
 - ing..... And Love... did lan - guish, and
 - ing And Love did lan - - - guish and Love did lan - - - - guish and...
 - dy weep - ing And Love did lan - - guish And of..
 - - - ing, And Love did lan - guish and Love did lan - guish, and

of their plaint en - - sued so rare..... con -
 of their plaint en - - sued so rare..... con - - cent -
 of..... their plaint en - su - - ed
 their plaint.... en - sued..... so rare con - cent - - ing, so
 of their plaint en - - sued so rare con - cent - - ing

cent - - - ing That nev - er yet was
- - - - - ing That nev - er yet..... was heard
so rare con - cent - - ing That nev - er yet was heard
rare..... con - cent - - ing

Handwritten number 20 above the first staff.

heard more sweet la - ment - - - ing, that
..... more..... sweet..... la - ment - - - ing, that nev - er yet
..... more..... sweet..... la - ment - - - ing,
that nev - er
that nev - er yet

Handwritten number 55 above the first staff.

40

..... nev - er yet was heard more sweet la - ment - ing.....

was heard more sweet la - ment -

that nev - er yet was

yet was heard was..... heard..... more

was heard..... more..... sweet..... la - ment - - ing, was

45

..... Made..... all.....

- ing, was heard more sweet la - ment - ing, Made..

heard..... more..... sweet..... la - ment - ing, Made

sweet la - ment - - ing, Made

heard..... more sweet la - ment - - ing, Made

50

..... of ten - der pi - ty..... and

..... all..... of ten - der pi - ty and

all..... of ten - der pi - ty

all..... of ten - der pi - ty and

all..... of ten - der pi - ty and

60

mourn - ful an - guish and mourn - ful

mourn - ful an - guish, and mourn - ful an - guish and

and mourn - ful an - guish

mourn - ful an - guish, and mourn - ful an -

mourn - ful an - guish

65

an - - - - - guish. The
 mourn - ful an - - - - - guish. The
 and mourn - ful an - - - - - guish.
 - guish the floods for..
 and mourn - ful an - - - - - guish

70

floods for - sa - - king their de - light - ful swell - ing
 floods for - sa - - king their de - light - ful swell - ing their swell -
 The floods for - sa - -
 - sa - king their..... de - light - ful swell - ing the floods for -
 The floods for - sa - king their

the floods for - sa - king their..... de - light -
 - ing the floods for - sa - king their de - light - ful swell -
 - king their de - light - ful swell - ing, the floods for - sa - king
 - sa - king their *old* de - light - ful swell - ing, the
 de - light - ful swell - ing, the floods for - sa - king

- ful..... swell - ing
 - ing, their *old* de - light - ful swell -
 the floods for - sa - king their..... de - light - ful swell -
 floods , for - sa - king their de - light - ful swell -
 the floods for sa - king their de - light - ful swell -

Stay'd to at - tend their plaint, the winds
- ing Stay'd..... to at - - tend their plaint,
- ing Stay'd..... to at - - tend their plaint,.... the winds en -
- ing Stay'd to at - - tend their plaint,
- ing Stay'd..... to at - - tend their plaint, the

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "Stay'd to at - tend their plaint, the winds - ing Stay'd..... to at - - tend their plaint, - ing Stay'd..... to at - - tend their plaint,.... the winds en - ing Stay'd to at - - tend their plaint, - ing Stay'd..... to at - - tend their plaint, the".

..... en - ra - - ged, the..... winds en - ra - - -
the winds en - ra - . ged, the winds..... en - ra -
- ra - ged, the winds en - ra - ged, the winds en - ra -
the winds en - ra - ged, the winds..... en - ra -
winds en - ra - - ged, the winds en - ra -

The second system of the musical score continues with six staves. The lyrics are: "..... en - ra - - ged, the..... winds en - ra - - - the winds en - ra - . ged, the winds..... en - ra - - ra - ged, the winds en - ra - ged, the winds en - ra - the winds en - ra - ged, the winds..... en - ra - winds en - ra - - ged, the winds en - ra -".

- ged,
- ged, Still..... and con - tent to qui - et..... calm as -
- ged, Still and con - tent to qui - et calm as -
- ged, Still and con - tent to qui - et calm.....
- ged, Still and con - tent to qui - et calm as -

Still and con - tent to qui - et..... calm as -
- sua - ged, Still and con.tent to qui - et calm as -
- sua - ged,..... Still and con.tent to qui - et calm as -
as - sua - ged, Still and con - tent to qui - et calm..... as -
- sua - ged, Still and con - tent to qui - et calm as -

- sua - ged Their wont - ed stor - ming

- sua - ged Their wont - ed stor - ming, their..... wont - ed

- sua - ged Their wont - ed stor -

- sua - ged Their wont - ed stor - ming

- sua - ged Their wont - - - ed

their..... wont - ed stor - - - ming and ev' -

stor - ming their wont - ed stor - ming and

- - ming their wont - ed storms and ev' -

their wont - ed storms and..... ev' -

stor - ming and..... ev' - - ry

ry blast..... re bell ing,.....
ev' - - ry blast..... re bell - ing, and
- ry blast..... re bell - - - ing, and
- - ry blast re bell - - ing and ev' - -
blast re - - bell - - - ing,
Piano accompaniment for the first system.

.....
ev' - ry blast re bell - ing.....
ev' - - ry blast..... re - bell - - ing.
- ry blast..... re bell - - ing.....
and ev' - ry blast re bell - - ing.....
Piano accompaniment for the second system.

III.
LIKE AS FROM HEAVEN.
SECOND PART.

TREBLE. Like..... as from heav'n the dew full soft -

ALTO. Like as from heav'n the dew full soft - ly

1st TENOR
8^{ve} lower. Like as from heav'n the dew full

2nd TENOR
8^{ve} lower. Like

BASS.

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are Treble, Alto, 1st Tenor (8ve lower), 2nd Tenor (8ve lower), and Bass. The lyrics for the first system are: 'Like..... as from heav'n the dew full soft -' for Treble; 'Like as from heav'n the dew full soft - ly' for Alto; 'Like as from heav'n the dew full' for 1st Tenor; 'Like' for 2nd Tenor; and 'Like' for Bass. The piano accompaniment is written in a grand staff with treble and bass clefs.

- - ly show' - ring doth fall,

show'ring doth fall, the dew full soft - ly show'

soft - ly show' - - ring doth fall, full softly show'ring doth

as from heav'n the dew..... full soft - ly show'ring doth fall,

Like as from heav'n the dew full soft - ly

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for the second system are: '- - ly show' - ring doth fall,' for Treble; 'show'ring doth fall, the dew full soft - ly show'' for Alto; 'soft - ly show' - - ring doth fall, full softly show'ring doth' for 1st Tenor; 'as from heav'n the dew..... full soft - ly show'ring doth fall,' for 2nd Tenor; and 'Like as from heav'n the dew full soft - ly' for Bass. The piano accompaniment continues in the grand staff.

And so re-fresh both fields and clo -
- ring doth fall, And so re-fresh, and so re-fresh
fall,..... And so re-fresh both fields and
And so re-fresh both fields and clo -
show' ring doth fall, And so re-fresh

- ses, both fields and clo - ses, Fill -
both fields and..... clo - ses, both fields and clo - ses, Fill -
clo - ses, both fields and clo - ses, Fill -
- ses, both fields and clo - ses,
both fields..... and clo - ses, both fields and clo - ses, Fill -

ing the parch - ed flow'rs with sap and sa -
 ing the parch - ed flow'rs with
 ing the parch - ed flow'rs with sap and sa -
 Fill - ing the parch - ed flow'rs with sap and sa -
 ing the parch - ed flow'rs with

- vour. So while she bath'd the
 sap and sa - - - vour. So while she bath'd
 - vour, with sap and sa - vour. So while she bath'd the vio -
 - vour, with sap and sa - - - vour. So while she bath'd the
 sap and sa - - - vour. So while she bath'd the

vio - lets and..... the ro - ses Up - on her love - ly cheeks, her love -
the vio lets and the ro - ses Up - on her love - ly cheeks, up - on.....
- lets and the ro - ses Up - on her love - ly cheeks, her love -
vio - lets and..... the ro - ses Up - on her fair....
vio - lets and..... the ro - ses

- ly cheeks so..... fresh - ly flow' -
..... her love ly cheeks so fresh - ly flow' - ring, so..... fresh - ly
- ly cheeks so..... fresh - ly flow' - ring
..... and love - ly cheeks so freshly flow' - ring, so
so..... fresh - ly flow' - ring, so..... fresh - ly

ring.

flow - 'ring, The..... spring re - new'd his force with her.....

so fresh - ly flow-'ring The spring re-new'd his force with her

freshly flow - 'ring

flow - 'ring The spring re-new'd his force with

The spring re-new'd... his force with her sweet

..... sweet fa vour, the spring... re - new'd... his force with her sweet

sweet fa - vour, with..... her sweet

the spring his force.... re-new - ed

her sweet fa - vour,

fa - vour, with her sweet fa -

fa - vour, the spring renew'd his for - ces with her sweet

fa - vour, the spring re - new'd... his force with her sweet fa - vour, with

the spring his force... re - new - ed with her sweet fa -

the spring re - new'd... his force with her sweet fa -

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "fa - vour, with her sweet fa -", "fa - vour, the spring renew'd his for - ces with her sweet", "fa - vour, the spring re - new'd... his force with her sweet fa - vour, with", "the spring his force... re - new - ed with her sweet fa -", and "the spring re - new'd... his force with her sweet fa -".

- vour So while..... she

fa - vour So while she

her sweet..... fa - vour So while she

- vour, with her sweet fa - vour So while she bath'd

- vour, with her sweet fa - vour So while she

The second system of the musical score continues with six staves. The lyrics are: "- vour So while..... she", "fa - vour So while she", "her sweet..... fa - vour So while she", "- vour, with her sweet fa - vour So while she bath'd", and "- vour, with her sweet fa - vour So while she".

bath'd the vio - lets and the ro - ses, Up - on her love - ly
 bath'd the vio - lets and the ro - ses, Up - on her love - ly cheeks,
 bath'd the vio - lets and the ro - ses, Up -
 the vio - lets and the ro - ses, Up - on her love - ly
 bath'd the vio - lets and the ro - ses,

cheeks her love - ly cheeks so fresh - ly flow' -
 up - on her love - ly cheeks so fresh - ly flow' ring, so...
 - on her fair and love - ly cheeks so fresh - ly
 cheeks, her love - ly cheeks so fresh - ly
 so fresh - ly flow' ring so...

..... fresh - ly flow' - ring, the..... Spring re - new'd his
 flow' - ring, so fresh - ly flow' - ring
 flow' - ring, so flow' - ring the Spring re - new'd his
 fresh - ly flow' - ring the Spring re - new'd his

The spring re - new'd.... his force
 force with her..... sweet fa - vour the spring re - new'd.... his force
 The spring his force.... re - new -
 force with her sweet fa - vour with
 force with her sweet fa - vour

with her sweet fa - vour, with her sweet fa -

with her sweet fa - vour, the spring re - new'd his for - ces

- ed the spring his force... re - new - ed with

..... her sweet fa - vour the spring re - new'd... his force with her sweet fa -

the spring re - new'd... his force with her sweet

- vour, with her sweet fa - vour.

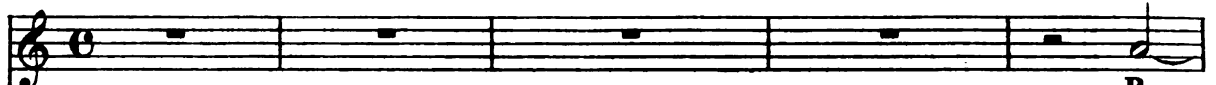
with her sweet fa - vour.....


her sweet fa - vour, with her sweet fa - vour.....

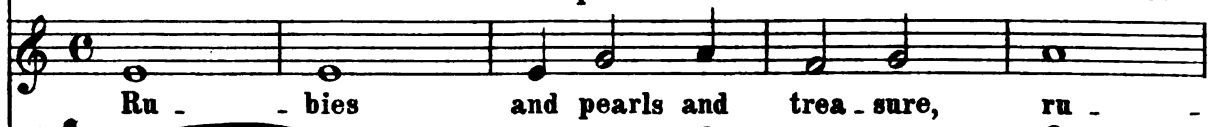
- vour, with her sweet fa - vour.....

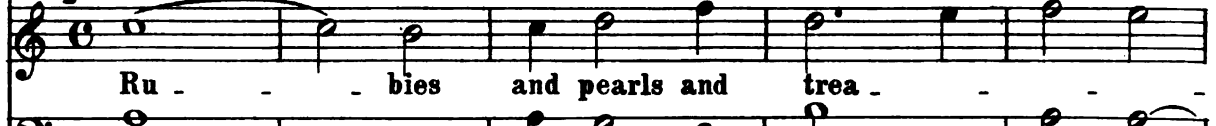
fa - vour with her sweet fa - vour.....

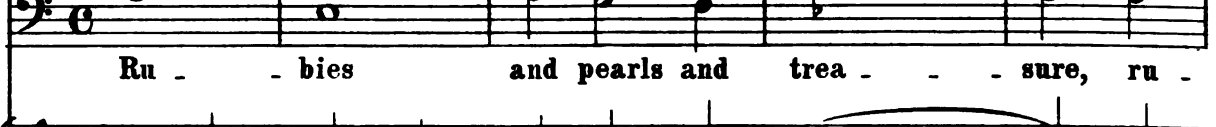
IV. RUBIES AND PEARLS.


1st TREBLE. 

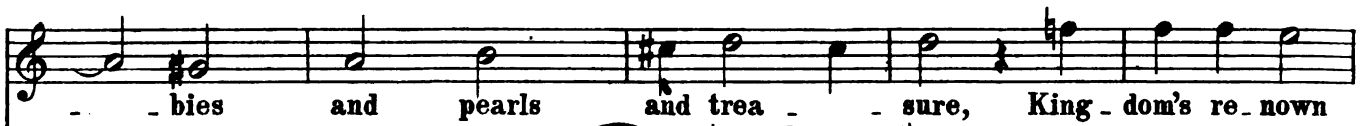
2nd TREBLE. 


ALTO. 

TENOR
8th lower. 

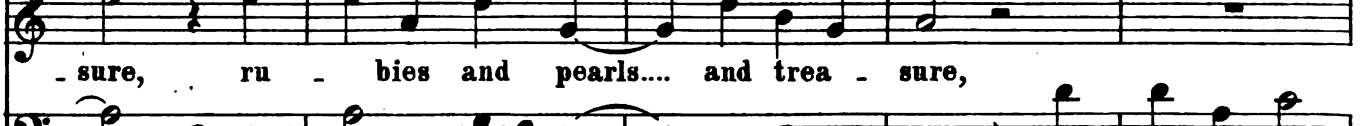
BASS. 
















and glo - - - ry, king - dom's re - nown and glo - -
and glo - - - - - ry, king-dom's re - nown and glo -
..... and glo - - ry, king - - dom's re - nown..... and
King - dom's re - nown and
and.... glo - - ry, king - dom's re - - nown and

- - - ry, please the de - light - ful mind and cheer the
- - - ry, please the de - light - ful mind and cheer the sor -
glo - - - ry, please the de - light - ful mind and
glo - - - ry,
glo - - - ry,
glo - - - ry,

sor - - - - ry, please the de-light-ful
 - - - - - ry, please the de-light-ful
 cheer the sor - - ry, please the de-light-ful mind and cheer the
 please the de-light-ful mind and cheer the sor-
 please the de-light-ful mind and

mind and cheer..... the sor - - - ry.
 mind and cheer..... the sor - - - ry.
 sor - ry, and much do cheer the sor - ry. But
 - - - ry, and much do cheer the sor - ry.
 cheer the sor - - - - - ry.

But much the great-er mea - - -

But much the great-er mea - sure, but much the great-er mea -

much the great-er mea - sure, but much the great-er mea - - -

But much the great-er mea - sure,

But much the great-er mea - - -

- sure of true..... de - light he gain - - - eth that for the

- sure of true de - light he gain - eth that

- sure of true..... de - light..... he gain - eth that

of true..... de - light he gain - eth, he gain - eth,

- sure of true..... de - light he gain - - - eth,

prize of Love, that..... for the prize of Love strives and ob -
..... for the prize of Love, that for the prize of Love strives
..... for the prize of Love strives and ob - tain -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "prize of Love, that..... for the prize of Love strives and ob -", "..... for the prize of Love, that for the prize of Love strives", and "..... for the prize of Love strives and ob - tain -". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

- tain - - eth. But much the
..... and ob - tain - - - eth.
- - eth, strives and ob - tain - - eth. But much the great - er
strives and ob - tain - - eth. But much the
strives and ob - tain - - - eth.

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "- tain - - eth. But much the", "..... and ob - tain - - - eth.", "- - eth, strives and ob - tain - - eth. But much the great - er", "strives and ob - tain - - eth. But much the", and "strives and ob - tain - - - eth.". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

great-er mea - - sure, but much the great-er mea - sure

But much the great-er mea - - - - - sure of true

mea - sure, the great-er mea - sure of true

great-er mea - - sure, the great-er mea - sure of true

But much the great-er mea - - - - - sure of true

of true de - light he gain - eth that

..... de - light he gain - - - - - eth

..... de - light he gain - eth, that for the prize of Love.....

..... de - light he gain - eth, he gain - eth that..... for the prize of

..... de - light he gain - - - - - eth, that..... for the prize of

..... for the prize of Love, that for the prize of Love strives and ob - tain -
that for the prize of Love, that..... for the prize of Love strives and ob -
..... that..... for the prize of Love..... strives
Love, that.... for the prize of Love,
Love, that for the prize of Love strives and ob - tain - - eth

- eth, strives and ob - - tain - - - eth.
- tain - - eth, strives and ob - - tain - - eth.
and ob - tain - - eth, ob - tain - - eth.
strives and ob - - tain - - - eth.
strives and ob - - tain - - - eth.

V.

O SWEET KISS, FULL OF COMFORT.

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR
8^{ve} lower.

BASS.

O sweet kiss..... full of com - fort, O sweet kiss.....

O sweet kiss..... full of com - fort, O sweet kiss.....

O sweet kiss..... full of com - fort, O sweet kiss.....

O sweet kiss..... full of com - fort, O sweet kiss.....

..... sweet kiss full of com - fort

..... sweet kiss full of com - fort

..... full of com - fort, O sweet

kiss full of com - fort, O..... sweet kiss full

..... sweet kiss..... full of com -

0 sweet kiss..... full of com - - fort 0

0..... sweet kiss full of com - -

kiss full of com - - fort 0 joy to me en -

of com - fort 0 joy to me en - vi - ed, 0

- fort 0 joy to me en - vi -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "0 sweet kiss..... full of com - - fort 0", "0..... sweet kiss full of com - -", "kiss full of com - - fort 0 joy to me en -", "of com - fort 0 joy to me en - vi - ed, 0", and "- fort 0 joy to me en - vi -". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

joy to me en - vi - - - - ed,

- fort, 0 joy to me en - vi - - - - ed,

- vi - - - ed, 0 joy to me en - vi - - - ed,

joy, 0 joy to me en - vi - - - ed,

- ed, 0 joy to me en - vi - - ed,

The second system continues the musical score with five vocal staves and a piano accompaniment. The lyrics are: "joy to me en - vi - - - - ed,", "- fort, 0 joy to me en - vi - - - - ed,", "- vi - - - ed, 0 joy to me en - vi - - - ed,", "joy, 0 joy to me en - vi - - - ed,", and "- ed, 0 joy to me en - vi - - ed,". The piano accompaniment continues to provide harmonic support for the vocal lines.

So of - ten sought, so oft to me de - ni - -

So of - -

So of - ten sought, so of - - ten, so

So of - ten sought,..... so oft to me de - ni - -

So of - ten sought,..... so oft to me de - ni - -

The first system consists of six staves. The top two staves are vocal lines. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. The lyrics are: "So of - ten sought, so oft to me de - ni - -", "So of - -", "So of - ten sought, so of - - ten, so", "So of - ten sought,..... so oft to me de - ni - -", and "So of - ten sought,..... so oft to me de - ni - -".

- ed, to me de - ni - ed, de - ni - - ed.

- ten sought, so oft..... to me de - ni - - ed.

of - ten sought, so oft to me de - ni - - ed.

- ed, so oft to me de - ni - - ed.

- ed, to me de - ni - ed, de - ni - - ed.

The second system consists of six staves. The top two staves are vocal lines. The bottom four staves are piano accompaniment. The lyrics are: "- ed, to me de - ni - ed, de - ni - - ed.", "- ten sought, so oft..... to me de - ni - - ed.", "of - ten sought, so oft to me de - ni - - ed.", "- ed, so oft to me de - ni - - ed.", and "- ed, to me de - ni - ed, de - ni - - ed.".

Yet thee I ne - ver
For thee my life is wast - ed, Yet
For thee my life is wast - ed, Yet
Yet thee I ne - ver tast - ed
Yet thee I ne - ver

tast - ed,
thee I ne - ver tast - ed, O lips so false
thee I ne - ver tast - ed, O lips so false
O lips so false
tast - ed, O lips so false

O lips so false and wi - ly, so
 and wi - ly, O lips so false..... and wi -
 and wi - ly, so false and wi - ly, so
 and wi - ly, so false and wi - ly, so false and wi - ly
 and wi - ly, so false and wi - ly, so

false and wi - ly, that me to kiss..... pro - vok -
 - ly, that me to kiss..... pro - vok'd.....
 false and wi - ly, that me to kiss..... pro - vok'd, and
 false and wi - ly.

ed, and shrunk so sly - ly O looks em -

..... and shrunk so sly - ly O looks em pois'

shrunk so sly - ly O looks em pois' - ned O looks em -

And shrunk so sly - ly O looks em -

O looks em pois' - ned

- pois' - ned O face, well

- - - ned O face,

- pois' - ned O face, well may..... I fear thee O

- pois' - ned O face, well may..... I fear thee

O face, well may I fear thee

may..... I fear thee, that kill'st who thee be .

well may I fear thee, that kill'st who thee be .

face well may I fear thee, that kill'st who thee be .

that kill'st who thee be .

that kill'st who thee be .

The first system consists of six staves. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "may..... I fear thee, that kill'st who thee be .", "well may I fear thee, that kill'st who thee be .", "face well may I fear thee, that kill'st who thee be .", "that kill'st who thee be .", and "that kill'st who thee be .".

- holds and comes..... not near thee, I

- holds and comes..... not near thee, I..... die..... now

- holds and comes..... not near thee,..... I.....

- holds and comes..... not near thee, I die now

- holds and comes..... not near thee, I.....

The second system consists of six staves. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "- holds and comes..... not near thee, I", "- holds and comes..... not near thee, I..... die..... now", "- holds and comes..... not near thee,..... I.....", "- holds and comes..... not near thee, I die now", and "- holds and comes..... not near thee, I.....".

die a death..... most pain - - ful

..... die..... a death most pain - - ful I

I die a death..... most

die a death most pain - - -

The first system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "die a death..... most pain - - ful". The second staff is a vocal line with lyrics: "..... die..... a death most pain - - ful I". The third staff is a vocal line with lyrics: "I die a death..... most". The fourth staff is a vocal line with lyrics: "die a death most pain - - -". The fifth and sixth staves are a piano accompaniment, with the right hand in treble clef and the left hand in bass clef with a one-flat key signature.

I die a death most

I die a death most pain - -

die *now*

pain - ful , I..... die..... a death most pain - -

- ful I..... die a death most

The second system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "I die a death most". The second staff is a vocal line with lyrics: "I die a death most pain - -". The third staff is a vocal line with lyrics: "die *now*". The fourth staff is a vocal line with lyrics: "pain - ful , I..... die..... a death most pain - -". The fifth staff is a vocal line with lyrics: "- ful I..... die a death most". The sixth staff is a piano accompaniment, with the right hand in treble clef and the left hand in bass clef with a one-flat key signature.

pain - ful Kill'd with un -
 - - ful Kill'd with un - kind - ness
Kill'd with un - kind - ness Kill'd
 - - ful I die
 pain - - ful fare - - - -

- kind - ness Fare - well sweet lips dis - dain - -
 fare - well sweet lips dis - dain - ful, I
 with un - kind - ness fare - well sweet lips dis - dain - - ful, Kill'd
 now fare - well sweet lips dis - dain -
 well sweet lips dis - - dain - - - - -

ful, Kill'd with un-kind-ness fare -
 die now fare well sweet lips dis-dain -
 with un-kind-ness I die now Kill'd with un-kind -
 ful, Kill'd with un-kind-ness
 ful, Kill'd with un-kind-ness fare well sweet

- well sweet lips dis-dain -
 - ful Kill'd with un-kind-ness, I
 - ness, fare-well sweet lips dis-dain - ful Kill'd with un-
 fare - well sweet lips dis-dain -
 lips dis-dain - ful

- ful I die now fare - well sweet
die now fare - well sweet
- kind - - ness fare - well sweet lips dis - dain - ful
- ful Kill'd with un - kind - - ness fare
fare well sweet lips..... dis - -

lips..... dis - dain - - ful.
lips dis - dain - - ful.
I die now fare - well sweet lips dis - dain - ful.
- well sweet lips dis - dain - - ful.
- dain - - ful.
ful.

VI. SOMETIME MY HOPE.

1st TREBLE. Some - time my hope full weak - - ly went

2nd TREBLE. Some - - time my hope full weak - - ly went on

ALTO. Some - - time..... my hope full weak - ly

TENOR.
8^{va} lower.

BASS.

The first system of the musical score consists of six staves. The top three staves are for vocal parts: 1st Treble, 2nd Treble, and Alto. The 1st Treble staff has a treble clef and a key signature of one sharp (F#). The 2nd Treble staff has a treble clef and a key signature of one sharp. The Alto staff has a treble clef and a key signature of one sharp. The Tenor and Bass staves have a bass clef and a key signature of one sharp. The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom of the system. The lyrics are: 'Some - time my hope full weak - - ly went' for the 1st Treble, 'Some - - time my hope full weak - - ly went on' for the 2nd Treble, and 'Some - - time..... my hope full weak - ly' for the Alto.

on by line and lei - - sure, but

by line and..... lei - - sure, but now it

went on by line and lei - sure, but now it grows

The second system of the musical score consists of six staves. The top three staves are for vocal parts: 1st Treble, 2nd Treble, and Alto. The 1st Treble staff has a treble clef and a key signature of one sharp. The 2nd Treble staff has a treble clef and a key signature of one sharp. The Alto staff has a treble clef and a key signature of one sharp. The Tenor and Bass staves have a bass clef and a key signature of one sharp. The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom of the system. The lyrics are: 'on by line and lei - - sure, but' for the 1st Treble, 'by line and..... lei - - sure, but now it' for the 2nd Treble, and 'went on by line and lei - sure, but now it grows' for the Alto.

now it grows to do my heart some plea - - - sure
grows to do my heart some plea - - - sure
to do my heart some plea - - - sure Some - time
Some - - - time.....
Some - - -

Some - - - time my hope..... full weak - ly went on
went on by line and
..... my hope full..... weak - - - ly Some - time
..... my hope full weak - ly
- time my hope full weak - - - ly

by line and lei - - - sure, but now it grows to do my
lei - - - sure but now it grows to
my hope full weak ly
went..... on by..... line and lei - -
went on by line and lei - - - sure

heart some plea - - sure, to do my heart some plea - - sure
do my heart some plea - - - sure but
went on by line and lei - - - sure
- sure but now it grows to do my
but now it grows to

but now it
 now it grows to do my heart some plea - - -
 but now it grows to do my heart, to
 heart some plea - - - sure but now it grows to
 do my heart..... but now it grows to

grows to do my heart some plea - - - - - sure.
 - sure my heart some plea - - - - - sure.
 do my heart..... some plea - - - - - sure.
 do my heart..... some plea - - - - - sure.
 do my heart some plea - - - - - sure.

Yet..... that my
 Yet that my hope..... de - cay..... not
 Yet that my..... hope de - cay..... not my
 Yet that my hope de - cay not my hope
 Yet..... that my hope...

hope de - cay not by ov - er much con - tent -
 by ov - er much con - tent -
 hope de - cay..... not by ov - er much con - tent -
 de - cay..... not by ov - er much con - tent -
 de - cay not by ov - er much con - tent -

- ing, Love will not give my joys their full aug-ment - ing, their full aug-
 - ing, Love will not give my joys their full aug-ment -
 - ing, Love will not give my joys their full aug-ment - ing
 - ing, Love will not give my joys their full aug-ment - ing
 - ing, Love will not give my joys their full aug-ment - ing
 - ing, Love will not give my joys their full aug-ment - ing

- ment - ing their full aug-ment -
 joys their full aug-ment - ing.....
 - ing Love will not give my joys their full aug-ment -
 Love will not give my joys their full aug-ment-ing, aug-ment -
 my joys their full aug-ment -
 Love will not give my joys their full aug-ment -

- ing, al -
but still with some..... dis : as - - ter
- ing, but still with some..... dis - as - - ter al -
- ing, but still with some..... dis - as - - ter al -

- ing, al -

The first system of music consists of five staves. The top four staves are vocal parts, and the bottom two staves are piano accompaniment. The lyrics are: "- ing, al -", "but still with some..... dis : as - - ter", "- ing, but still with some..... dis - as - - ter al -", and "- ing, but still with some..... dis - as - - ter al -". The piano accompaniment features a bass line with a whole note and a treble line with chords and moving lines.

lays my bliss that hope..... may be the fast - - -
lays..... my bliss that hope may be the fast - - -
lays my bliss that hope..... may be the fast - - -
lays my bliss that hope..... may be the fast - - -

The second system of music consists of five staves. The top four staves are vocal parts, and the bottom two staves are piano accompaniment. The lyrics are: "lays my bliss that hope..... may be the fast - - -", "lays..... my bliss that hope may be the fast - - -", "lays my bliss that hope..... may be the fast - - -", and "lays my bliss that hope..... may be the fast - - -". The piano accompaniment features a bass line with a whole note and a treble line with chords and moving lines.

er, but still with some dis - ast - - - er, al -

but still with some dis - ast - - - er, al -

er, but still with some..... dis - ast - - er, al -

er, but still with some dis - ast - - - er, al -

er, but still with some dis - ast - - - er,

The first system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "er, but still with some dis - ast - - - er, al -", "but still with some dis - ast - - - er, al -", "er, but still with some..... dis - ast - - er, al -", "er, but still with some dis - ast - - - er, al -", "er, but still with some dis - ast - - - er,", and "al -".

- lays my bliss that hope may be the fast -

- lays my bliss

- lays my bliss that hope..... may be the

- lays my bliss that hope may be the

al - - - lays my

The second system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "- lays my bliss that hope may be the fast -", "- lays my bliss", "- lays my bliss that hope..... may be the", "- lays my bliss that hope may be the", and "al - - - lays my".

- er, the fast - - er al - - lays my
al - - lays my bliss that hope..... may be the
fast - er, al - lays my bliss that hope may be the
fast - er, that hope may be the fast - er, al - lays my
bliss that hope..... may be the fast - - - er,

bliss that hope..... may be the fast - - - er.
fast - er, that hope may be the fast - - - er.
fast - - - er, that hope may be the fast - - - er.
bliss that hope may be the fast - - - er.
that hope..... may be the fast - - - er.

VII.

LADY, IF YOU SO SPITE ME.

1st TREBLE.

La dy, if you so spite

2nd TREBLE.

La dy, if you so spite.....

ALTO.

La - - - dy,

TENOR.

8^{va} lower.

BASS.

If you so spite.....

me, if you so spite..... me, if you so

..... me La - - - dy if you so spite

if you so spite me, if you so spite.....

La - - - dy if you so....

..... me, if you so spite.....

17

..... and delight me, where fore do you..... so oft
 me where fore do you..... so oft kiss..... and de-light me,
 and delight me, wherefore do you so oft kiss....
 fore do you..... so oft kiss..... and de-light..... me,
 and delight me, kiss..... and de-light.....

kiss . and de - light me,
 kiss and de - light..... me, sure that my heart opprest and
 and de - light..... me, sure that my heart op - prest
 sure that my heart..... opprest
 me

25

o - ver - joy - ed, may break
 and o - ver - joy - ed, may break
 op - prest and o - ver - joy - ed, may break
 may break

26

sure that my heart op - prest and
 and be de - stroy - ed, and be de - stroy - ed,
 and be de - stroy - ed, sure that my
 and be de - stroy - ed,
 and be de - stroy - ed, sure

o - ver - joy - - - - ed, and o - - -
 sure that my heart
 heart..... op - prest may
 may break and be de - stroy - - -
 that my heart op - prest and o - ver - joy - - -

- - - ver - joy - - - ed may break
 op - prest and o - ver - joy - - - ed may
 break and be de - stroy - ed, de - stroy - -
 - ed, de - stroy - - ed, may break and
 - - - ed, may break and be.....

37

40

and be de - stroy - - ed, de - stroy - ed.
 break and be de - stroy - - ed.
 - ed, may break and be de - stroy - - ed.
 be de - stroy - - ed, may break and be de - stroy - - ed.
 de - stroy - - ed, de - stroy - - ed.

41

If you seek so to spill me,
 If you seek so to spill me, if you seek
 If you seek so to spill me,
 If you seek so to spill me, if you
 If you seek so to spill me,

if you seek so to spill..... me, Come
 so to spill me, to spill..... me,
 if you seek so to spill..... me, Come
 seek so to spill..... me, to spill me,
 if you seek so to spill..... me, Come

49

kiss me sweet and kill me, come kiss me sweet and kill me,
 Come kiss me sweet and kill me, come kiss me sweet and
 kiss me sweet and kill me, come kiss me sweet and kill
 Come kiss me sweet and kill me, come kiss me sweet and
 kiss me sweet and kill me, come kiss me sweet and kill me,

17

So shall your
kill me, So shall your

..... me, So shall your heart be eas - ed,
kill me, So shall your heart be eas - ed, So shall
So shall your heart be eas - ed,

17

heart be eas - ed, and I shall
..... heart be eas - ed, and I
and I, and I
your heart be eas - ed, and I shall
and I,..... and I shall

rest con-tent, shall rest con-tent, shall shall rest con-tent, shall rest con-tent, shall rest con-tent, and... rest con-tent, shall rest con-tent, shall rest con-tent, shall rest con-tent, shall rest con-tent, shall

rest con-tent,..... and die well pleas-ed, shall rest con-tent,..... die well pleas-ed, and die well pleas-ed, and die well pleas-ed, and die well

69

- tent and die well pleas - ed,
 - ed and die..... well pleas - ed,
 and die well pleas - ed, well pleas - ed, So shall
 pleas.ed, and die well pleas - ed, So shall
 ed, So shall

7

So shall your heart be ea -
 So shall your heart be ea -
 your heart be ea - sed,
 your heart be ea - sed, so shall your heart be ea -
 your heart be ea - sed,

sed, and I shall rest con - tent

sed, and I shall rest con - tent shall

And I shall rest con - tent

sed, And I shall rest con - tent shall

And I shall rest con - tent shall

shall rest con - tent and.....

rest con - tent, shall rest con - tent.....

shall rest con tent and..... die well

rest con - tent, shall rest con tent, shall rest con - tent,

rest con - tent, shall rest con - tent,


fy

..... die well plea - - - - -
 and die well plea - sed shall rest con -
 plea - sed, and die well plea - - - sed,
 and die well
 and die well plea - - - - -


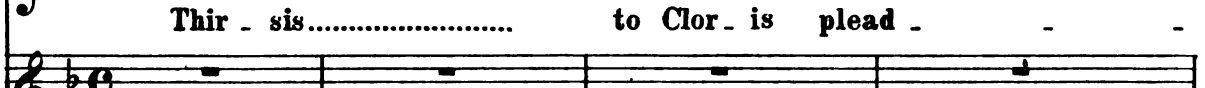
87

- sed, and die well plea - - - sed.
 - tent and die well plea - - - - - sed.
 and die well plea - - sed, well plea - - - sed.
 plea - sed, and die well plea - - - sed.
 - - - - - sed.

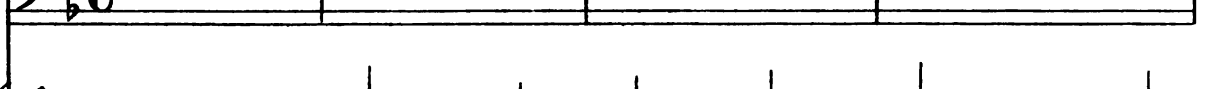
VIII. THIRSIS.


1st TREBLE.  Thir - sis to Clor - is plead -

2nd TREBLE. 

COUNTER. 
TENOR. 
8^{ve} lower. Thir - sis..... to Clor - is plead -

TENOR. 
8^{ve} lower.

BASS. 



- ed Thir - sis to



Thir - sis..... to Clor - is plead -



- ed



Thir - sis to Clor - is plead -



Thir - sis to Clor - is



Clor - is plead - - - ed
- ed, he plead - - - ed His tale of love.....
His tale of love.....
- - - ed
plead - - - ed His tale of love.....

His tale of love,..... his tale of love.....
..... nor heed - ed, his tale of love
..... nor heed - ed, His tale of love..... nor heed -
His tale of love..... nor heed -
..... nor heed - ed, His tale of love.....

..... nor heed - ed That en - vious Night.....

nor heed - ed That en - vious Night....

- ed, nor heed - ed That en - vious Night, that

- ed, That en - vious Night, that

..... nor heed - ed That en - vious Night de - scend -

The first system of the musical score consists of six staves. The top five staves are vocal parts: a soprano line, a mezzo-soprano line, a tenor line, a bass line, and a bass line. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The lyrics are: "..... nor heed - ed That en - vious Night.....", "nor heed - ed That en - vious Night....", "- ed, nor heed - ed That en - vious Night, that", "- ed, That en - vious Night, that", and "..... nor heed - ed That en - vious Night de - scend -".

..... de - scend - ing

..... de - scend - ing Of their sweet

en - vious Night de - scend - ing Of their sweet

en - vious Night de - scend - ing

- ing Of their sweet

The second system of the musical score consists of six staves, similar to the first system. The lyrics are: "..... de - scend - ing", "..... de - scend - ing Of their sweet", "en - vious Night de - scend - ing Of their sweet", "en - vious Night de - scend - ing", and "- ing Of their sweet".

Of their sweet
talk full soon..... had made an end - ing, of
talk full soon had made an end - - ing,
of
talk full soon had made an end - ing,

talk full soon..... had made an end - ing, full
their sweet talk full soon had made, full soon had
of their sweet talk full soon had made full
their sweet talk..... full soon had made
of their sweet talk full soon

soon had made..... an end - - ing, Where -

made an end - - - - ing, Where -

soon had made an end - - - - ing, Where -

full soon had made an end - ing, Where-

..... had made an end - - ing, Where -

- with kind Cin - thia in the heav'n that shin -

- with kind Cin - thia in the heav'n that shin -

- with kind Cin - thia in the heav'n that shin -

- with kind Cin - thia in the heav'n that shin - ed

- with kind Cin - thia in the heav'n that shin -

- ed Her night - ly veil re - sign

- ed Her night - ly veil re - sign - ed, re - sign -

- ed Her night - ly veil re - sign - ed, re - sign -

Her night - ly veil re - sign

- ed Her night - ly veil re - sign

- ed And that fair face..... dis - clo - sed, and

- ed And that fair face dis - clo - sed, and that fair face

- ed And that fair face dis - clo - sed

- ed And that fair face

- ed And that fair face..... dis - clo - sed, and that

*This C is marked # in the original.

that fair face..... dis - clo - - sed

..... dis - clo - - - - - sed, Where

fair face dis - clo - - - sed, Where

..... dis - clo - - - sed Where

fair face dis - clo - - - - - sed, Where

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "that fair face..... dis - clo - - sed", "..... dis - clo - - - - - sed, Where", "fair face dis - clo - - - sed, Where", "..... dis - clo - - - sed Where", and "fair face dis - clo - - - - - sed, Where".

Love and Joy were met..... and both re - po - -

Love and Joy were met..... and both re - -

Love and Joy were met and both re - po - -

Love and Joy were met and both re - po - -

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: "Love and Joy were met..... and both re - po - -", "Love and Joy were met..... and both re - -", "Love and Joy were met and both re - po - -", and "Love and Joy were met and both re - po - -".

Then each from o - - ther's looks such

sed

- po - sed, Then each from o - - ther's looks..... such

sed Then each from o - - ther's looks such

sed

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "Then each from o - - ther's looks such", "sed", "- po - sed, Then each from o - - ther's looks..... such", "sed Then each from o - - ther's looks such", and "sed".

joy de - ri - - ved

that both of mere de - light died

joy de - ri - - ved, that both of mere de - light died and re .

joy de - ri - - ved

that both of mere de - light died

The second system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "joy de - ri - - ved", "that both of mere de - light died", "joy de - ri - - ved, that both of mere de - light died and re .", "joy de - ri - - ved", and "that both of mere de - light died".

Then each from o - - ther's looks such
sed
- po - sed, Then each from o - - ther's looks..... such
sed Then each from o - - ther's looks such
sed

joy de - ri - - ved
that both of mere de - light died
joy de - ri - - ved, that both of mere de - light died and re .
joy de - ri - - ved
that both of mere de - light died

such joy de - ri - - - ved, that both of mere de -
 such joy de - ri - - - ved, that both of mere de -
 looks such joy de ri - ved, that
 joy de - ri - - - ved that
 such joy de - ri - - - ved,

- light, died and re - vi - - - ved that
 - light died and..... re - vi - - - ved
 both of mere de - light, died and re -
 both of mere de - light, that both of mere de -
 that both of mere de - light died

both of mere de . light died and re - vi -
died
- vi - - ved, died and re - vi - -
- light, that both of mere de - light died
and re - - vi - - - ved

- - - ved re - vi - - - ved.
and re - vi - - - ved.
- ved died and re vi - - - ved.
and re - - vi - - - ved.
re - - - vi - - - ved.

IX. THE NIGHTINGALE.

TREBLE.

ALTO.

1st TENOR.
8^{ve} lower.

2nd TENOR.
8^{ve} lower.

BASS.

The

The Night - in - gale so plea - - - sant

The Night - in - gale so

Night - in - gale so plea - - - sant and..... so gay, the Night in -

and..... so gay,

The Night - in - gale so plea - - - sant

plea - sant and so gay, so plea - - - sant and so gay, the

The Night in -

- gale, the Night - in - gale so
 the Night - in - gale so plea - - sant..... and so
 and so gay,
 Night - in - gale..... so plea - - sant and so *
 - gale so plea - - sant and..... so gay,

plea - - sant and..... so gay,
 gay, and so gay, and so gay,
 so plea - - sant and..... so gay, in green-wood
 gay, so plea - - sant and so gay, in
 so plea - - sant and..... so gay, in

* This note is A not G in the original.

15

in green_wood
 in green_wood groves de_lights to..... make..... his dwell -
 groves de - lights..... to make his dwell - ing, in
 green_wood groves de - lights, de - lights to make his dwell_ing,
 green wood groves de - lights, de - lights to make..... his dwell -

20

groves, in green_wood groves de - lights, de - lights to make
 - ing, de - lights, de - lights to make his dwell -
 green_wood groves de - lights, de - lights, de - lights
 - ing, de - lights, de - lights, de - lights to
 - ing, de - lights, de - lights, de - lights to

25

his dwell - - - - - ing,
 - ing, to make his dwell - - - - - ing, in fields to
 de - lights to make his dwell - ing,
 make his dwell - - - - - ing, in
 make his dwell - - - - - ing,.....

in fields to fly chant -
 fly, chant - ing..... his round - - - e -
 in fields to fly, chant - ing his round - e -
 fields to fly,

15

in green_wood
 in green_wood groves de_lights to..... make..... his dwell -
 groves de - lights.... to make his dwell - ing, in
 green_wood groves de - lights, de - lights to make his dwell_ ing,
 green wood groves de - lights, de - lights to make..... his dwell -

20

groves, in green_wood groves de - lights, de - lights to make
 - ing, de - lights, de - lights to make his dwell -
 green_wood groves de - lights, de - lights, de - lights
 - ing, de - lights, de - lights, de - lights to
 - ing, de - lights, de - lights, de - lights to

25

his dwell - - - - - ing,
 - ing, to make his dwell - - - - - ing, in fields to
 de - lights to make his dwell - ing,
 make his dwell - - - - - ing, in
 make his dwell - - - - - ing,.....

in fields to fly chant -
 fly, chant - ing..... his round - - - e -
 in fields to fly, chant - ing his round - e -
 fields to fly,

30

- ing his round - - e - lay, in fields to
 - lay
 - lay chant - - ing his round - e - lay, in.....
 in fields to fly chant - ing..... his
 in fields to

35

fly in fields to fly chant -
 in fields to fly chant - ing..... his round - e -
 fields to fly..... chant - ing..... his round - e -
 round - e - lay chant -
 fly chant - ing..... his round - - e - lay

- ing..... his round - - - e - lay
 - lay chant - ing..... his round : - - e - lay, at li - ber
 - lay chant - ing..... his round - e - lay at
 - ing..... his round - e - lay, at li - ber - ty
 chant - ing his round - - - e - lay at

40

at li - ber - ty a - - - gainst the cage re - bell -
 - ty a - - - gainst the cage re - - - bell - ing,
 li - ber - ty a - - - gainst the cage re - - - bell - - -
 at li - ber - ty a - - - gainst the
 li - ber - ty at li ber - ty a - - - gainst the

45

ing But my poor
 re - bell - ing But my.....
 ing But my
 cage re - bell - ing But my
 cage re - bell - ing.....

50

..... heart with
 poor heart..... but my poor
 poor heart, but..... my..... poor
 poor heart, but my poor.....
 but my poor

55

sor - rows o - ver - swell -

heart with sor - rows o - ver - swell -

heart with sor - rows o - ver, o - ver -

heart with sor - rows o - ver -

heart with sor - rows o - ver - swell

60

ing Through..... bond - age

ing..... Through

swell - ing, through bond - age vile

swell - ing, Through bond - age

ing, through bond - age vile

65

vile Bind - ing my, bind - ing my
 bond - age vile bind - ing my free - dom
 bind - ing my free - dom short bind -
 vile bind - ing my, bind - ing
 bind - ing my free - dom short, my free - dom

70

free - dom short no
 short bind - ing my free - dom short no plea - sure
 - ing my free - dom short
 my free - dom short no plea - sure takes
 short no plea - sure

plea_sure takes, no plea_sure takes in these his sports
 takes, no plea_sure takes in these his sports...
 no plea_sure takes no plea_sure takes in..... these his
 no plea_sure takes in these..... his sports...
 takes no plea_sure takes in these in these his sports

The first system consists of six staves. The top five staves are vocal lines for different parts, each with lyrics underneath. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. The music is in a key with one flat (B-flat) and a common time signature.

75
 ex - cell - ing, nor..... of his song..... re - ceiv -
 ex - cell - ing, nor of his song re - ceiv - eth no
 sport ex - cell - ing, nor of his song re -
 ex - cell - ing nor of his song
 ex - cell - ing

The second system consists of six staves. The top five staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. A measure number '75' is written above the first staff. The music continues in the same key and time signature as the first system.

- eth no com - fort, nor of his song re -
 - com - fort, nor of his song, re - ceiv -
 - ceiv - eth no com - fort
 re - ceiv - eth no com - fort, re - ceiv - eth no com -
 nor of his song nor of his song re - ceiv - eth no com -

- ceiv - eth no com - fort re - ceiv - eth no
 - eth, nor of his song re - ceiv - eth no com - fort re - ceiv - eth
 nor of his song re - ceiv - eth no com - fort re - ceiv -
 - fort nor of his song re -
 - fort nor of his song re - ceiv - eth

92

com - - - - - fort, nor..... of his song...

no com - fort, no com - fort, nor of his song re -

- eth no com - fort, nor of his song

- ceiv - - eth no..... com - fort, nor

no com - - - - - fort,

..... re - ceiv - - eth no com - - - - fort nor

- ceiv - eth no com - fort nor of his song

re - ceiv - eth no com - fort.....

of his song re - ceiv - eth no com - fort, re - ceiv - eth no.....

nor of his song nor of his song re -

95

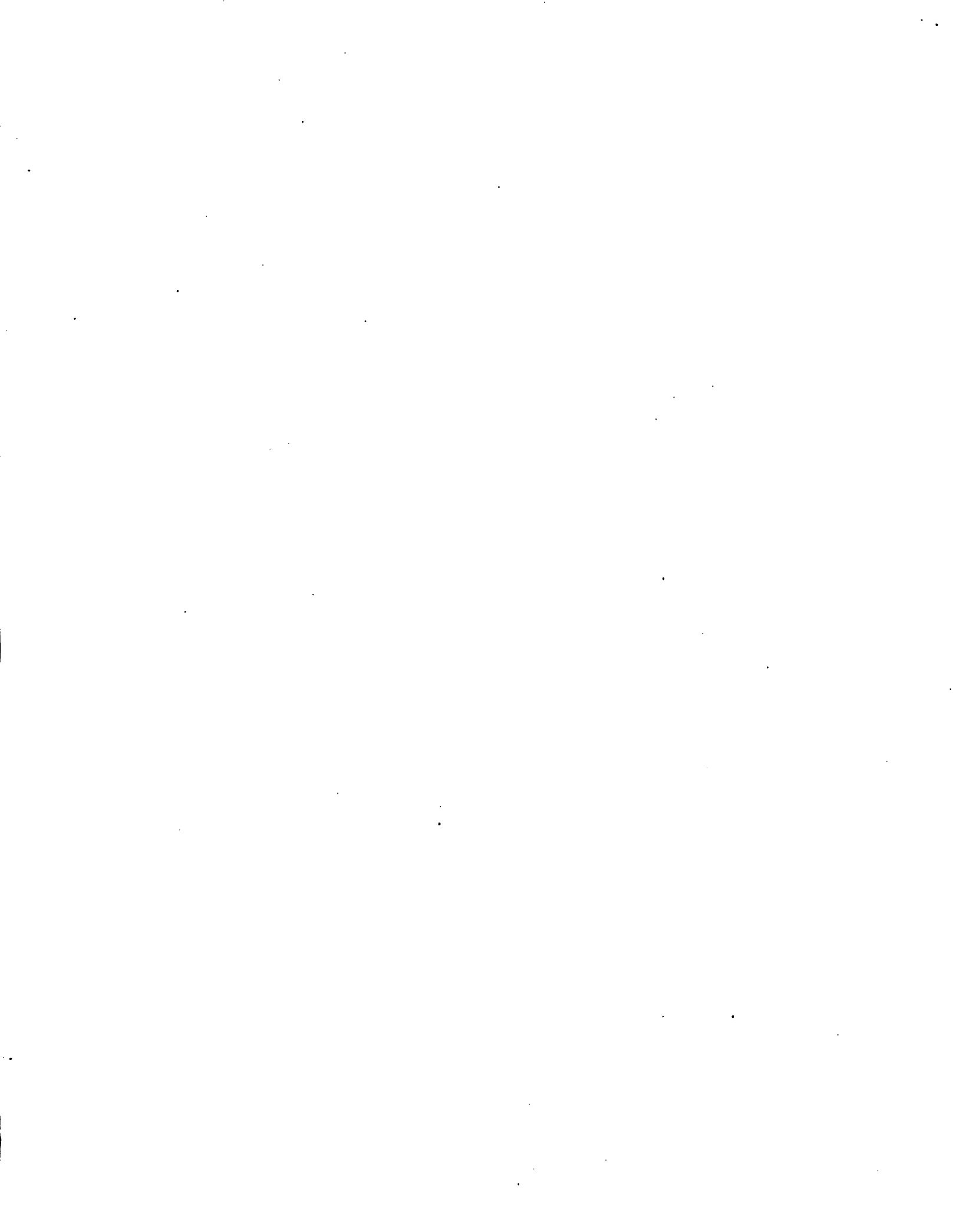
of his song re - ceiv - eth no..... com - fort re - ceiv - -
 re - - ceiv - eth, nor of his song re - ceiv - eth no com - fort, re -
 nor of his song re - ceiv - eth no com - fort,
 com - fort, nor of his song
 - ceiv - eth no com - fort, nor of his song re -

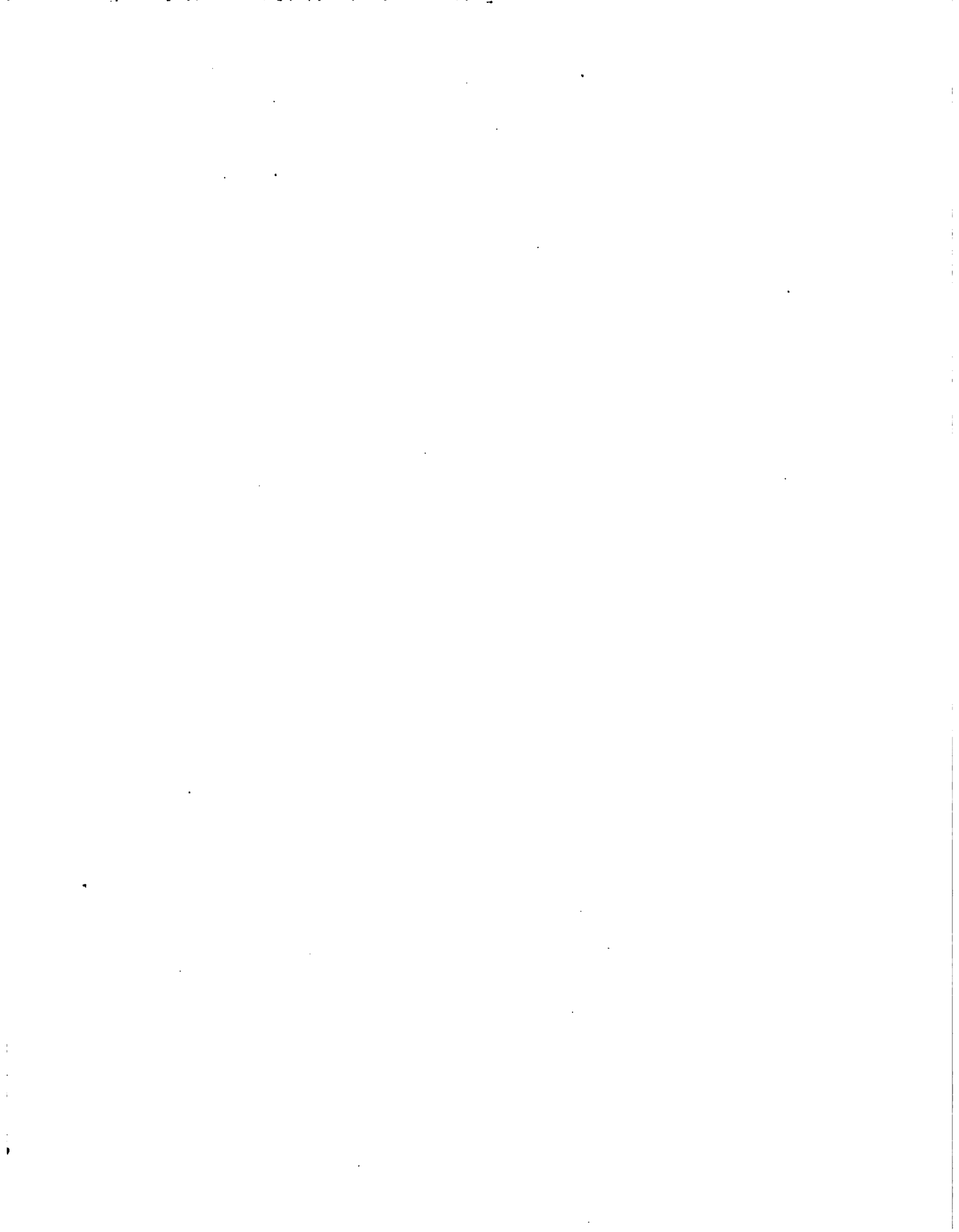
eth no com - - - - - fort.
 - - ceiv - eth no com - fort, no com - fort.
 re - ceiv - - eth no com - fort.
 re - - ceiv - - eth no..... com - fort.
 - ceiv - - eth no com - - - - - fort.
 - ceiv - - eth no com - - - - - fort.

95

of his song re - ceiv - eth no..... com - fort re - ceiv - -
 re - - ceiv - eth, nor of his song re - ceiv - eth no com - fort, re -
 nor of his song re - ceiv - eth no com - fort,
 com - fort, nor of his song
 - ceiv - eth no com - fort, nor of his song re -

eth no com - - - - - fort.
 - - ceiv - eth no com - fort, no com - fort.
 re - ceiv - - eth no com - fort.
 re - - ceiv - - eth no..... com - fort.
 - ceiv - - eth no com - - - - - fort.
 re - - ceiv - - eth no..... com - fort.





o The Old English Edition. No. xii.

FIVE MADRIGALS TO SIX VOICES,

FROM

MUSICA TRANSALPINA, 1588.

BY

ALFONSO FERRABOSCO.

EDITED BY

G. E. P. ARKWRIGHT.

JOSEPH WILLIAMS,

24 BERNERS STREET,

London.

JAMES PARKER & CO.

27 BROAD STREET,

Oxford.

M DCCC XCIV.



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Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.

Introduction

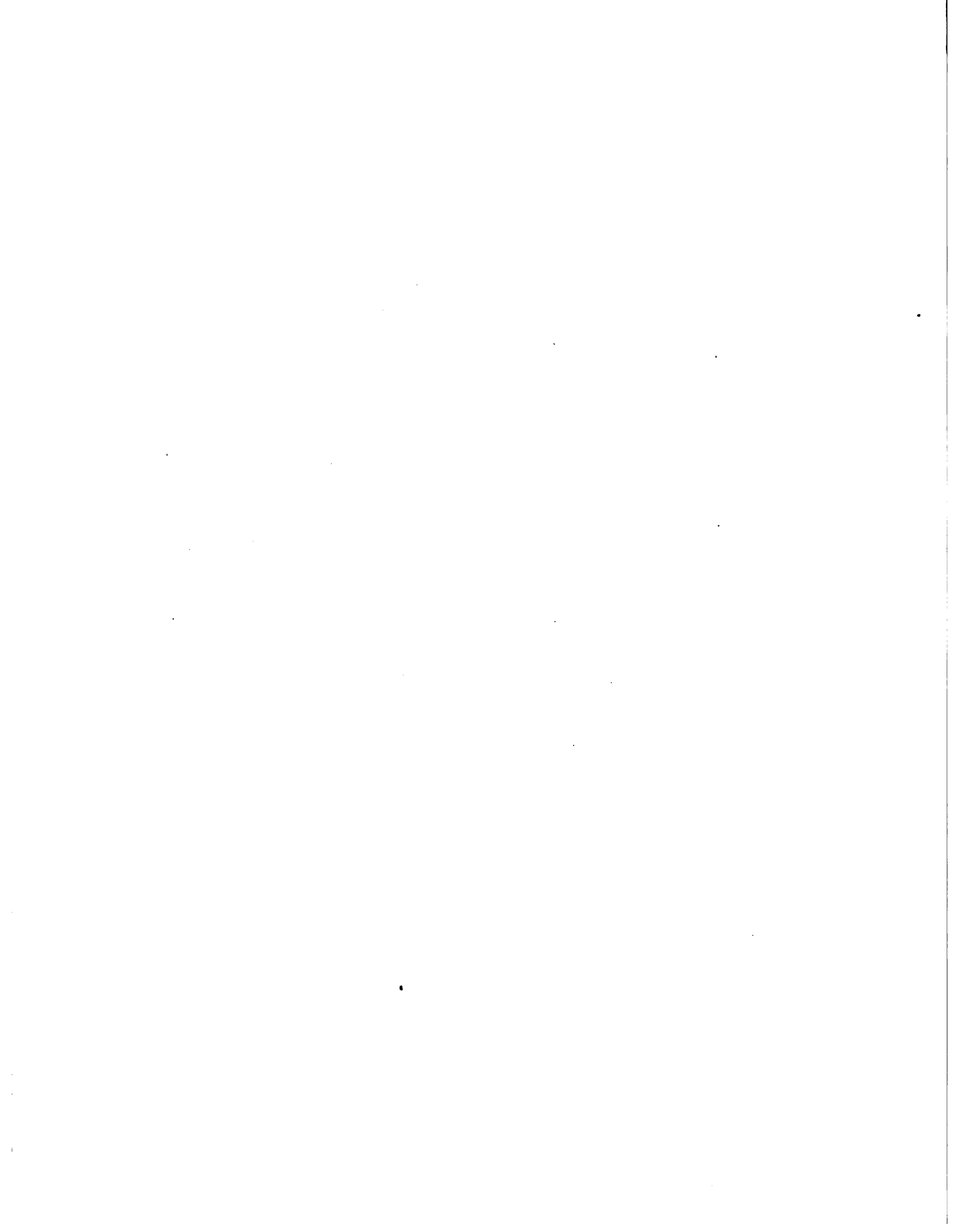
To No. xii. Old English Edition.

THIS volume contains the five Six-part Madrigals by Alfonso Ferrabosco the elder, which were printed in "Musica Transalpina," 1588. A brief account of Ferrabosco is prefixed to the volume of his Five-part Madrigals, No. XI. of this Edition, to which the reader is referred.

All corrections and alterations of the Music will be noted where they occur.

A few instances of the combination of the major and minor thirds upon the same root are to be found in these Madrigals. These have been altered in the text, but the original reading is duly given at the foot of the page. A note on this subject by Mr. H. E. Wooldridge is prefixed to the 5th volume of this Edition.

NOTE.—THE MADRIGALS CAN BE OBTAINED SEPARATELY AT SIXPENCE EACH.



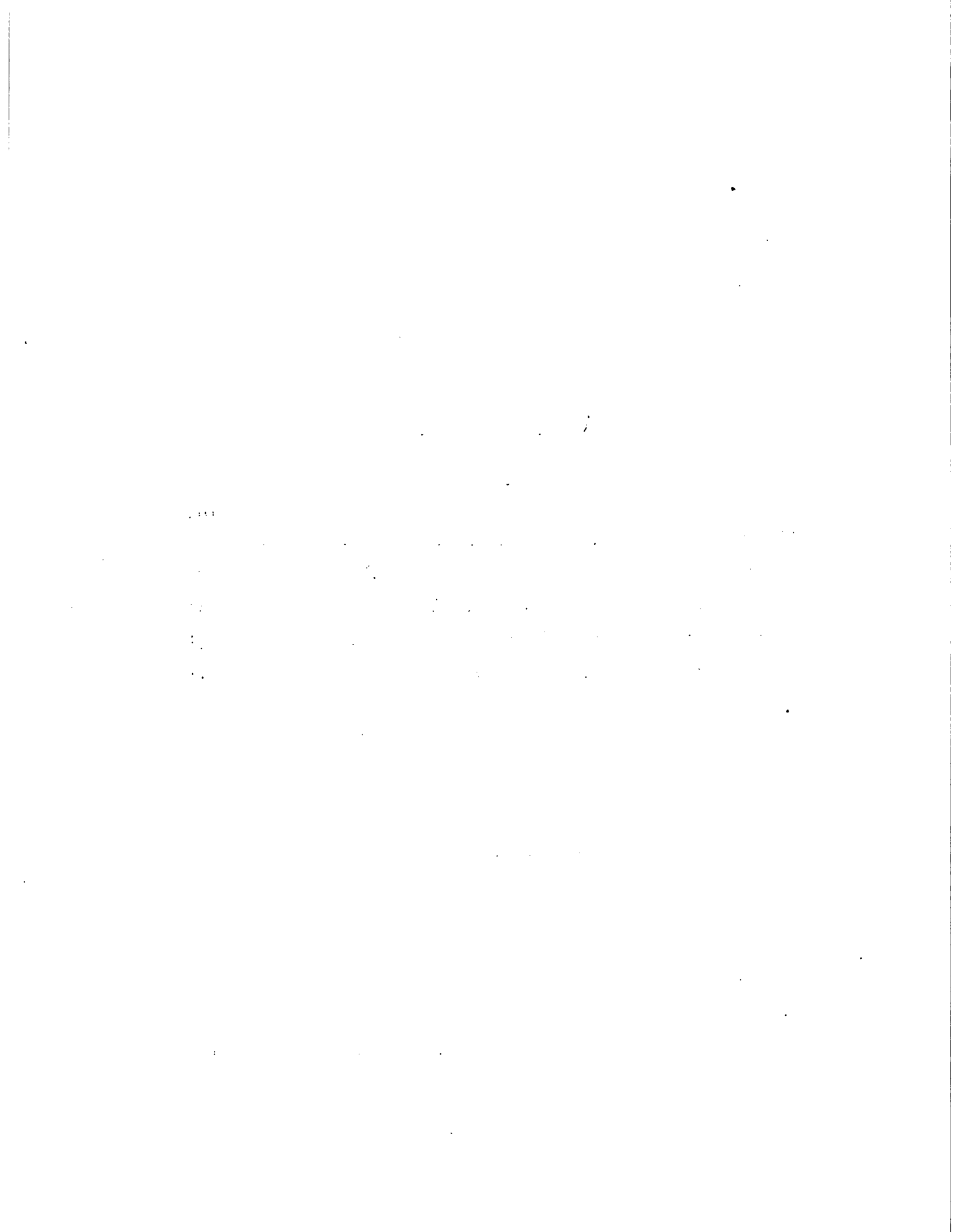
A Table of the Clefs

Used in the original Edition.

	No. 1.	Nos. 2 & 3.	Nos. 4 & 5.
Cantus.			
Altus.			
Quintus.			
Sextus.			
Tenor.			
Bassus.			

The Table.

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I.

THESE THAT BE CERTAIN SIGNS.

1st TREBLE. These that be cer-tain signs of..... my..... tor-ment . .

2nd TREBLE. These that be cer-tain signs of my tor-ment . .

ALTO.
8^{ve} lower. These that be cer-tain signs of my tor-ment . .

1st TENOR.
8^{ve} lower. These that be cer-tain..... signs.... of my tor-ment . .

2nd TENOR.
8^{ve} lower. These that be cer-tain signs of my tor-ment . .

BASS. These that be cer-tain signs of my tor-ment . .

The piano accompaniment at the bottom consists of two staves (treble and bass clef) with chords and melodic lines in common time.

- ing, of my tor - - ment - - ing
 - ing, of my tor - - ment - - ing, of my tor -
 - ing, of my tor - - ment - - ing, of my tor - ment.
 - ing, of my tor - - ment - - ing
 - ing, of my tor - - ment - - ing

Sighs be they none, no nor an - y sigh
 - ment - - ing, Sighs be they none, no nor..... an - y sigh...
 - ment - - ing, Sighs be they none, no nor..... an - y sigh...
 - ing, Sighs be they none, no nor an - y sigh
 - ment - - ing,

so show - eth

..... so show - eth, nor an - y sigh so show - eth

..... so show - eth, nor an - y sigh so..... show - eth, Those

so show - eth, Those

nor an - y sigh so show - eth

nor an - y sigh so show - eth

Those have some truce, but these have no re -

have some truce, but these, but these have no re - lent - ing, have

have some truce, but these, have no..... re - lent -

have no re -

burns my heart makes all this vent - ing, makes all this vent - ing,
 love that burns my heart makes all this vent - - - ing,
 Fierce love that
 makes all this vent - ing,
 Fierce love that burns my heart makes all this
 Fierce love that burns my heart

fierce love that burns my heart
 fierce love that burns my heart makes all this vent - ing,
 burns my heart makes all this vent - ing, makes
 fierce love that burns my heart makes all this vent - ing,
 vent - ing, makes all this vent - - - ing,
 makes all this vent - - - ing, makes all this

makes all this vent - - ing, While with his
 fierce love that burns my heart makes all this vent - - ing, While with his.....
 all this vent - - ing, While with his
 makes all this vent - - ing,
 makes all this vent - - ing,..... While with his
 vent - - ing, makes all this vent - - ing,

wings the ra - ging fire..... he blow - - eth; Say, love
 wings the ra - ging fire..... he blow - - eth; Say,
 wings the ra - ging fire..... he blow - - eth; Say, love, say,
 Say, love.....
 wings the ra - ging fire..... he blow - - eth;
 Say,
 Say, love.....

say, love, with what de - vice thou canst for
 love, say, love, with what de - vice thou canst for
 love, say, love, with what de - vice thou canst for
 say, love, with what de - vice thou canst for e -
 say, love, say, love with what de - vice thou
 love, say, love, with what de - vice thou canst for

e - - ver Keep it in flames and yet con - sume it ne - ver, and yet con -
 e - - ver Keep it in flames and yet con - sume it ne - ver, and yet con -
 e - - ver
 - ver Keep it in flames and yet con - sume it ne - ver, and yet con -
 canst for e - ver,
 e - - ver,

-sume it ne - ver, Keep it in flames still, and yet con-
 -sume it ne - ver, Keep it in flames still, and
 Keep it in flames and yet con - sume it
 -sume it ne - ver, Keep..... it in flames still,
 Keep it in flames and yet con - sume it
 Keep it in flames still,

-sume it ne - ver, and yet con - sume..... it
 yet con - sume it ne - ver, and yet con - sume it ne -
 ne - ver, and yet con - sume it
 and yet con - sume..... it
 ne - ver, and yet con - sume it
 and yet con - sume it ne - ver, and yet con - sume it

* This C is marked # in the original.

ne - - - ver, Say, Love,
- - - ver, Say, Love, say, Love,
Say..... Love, say, Love,..... with
ne - - - ver, Say, Love, say,..... Love, with
ne - - - ver, Say, Love, say
ne - - - ver, Say, Love, say,

with what de - vice thou canst for
with what de - vice thou canst for
what..... de - vice thou canst for
what de - vice..... thou canst for
Love, with what de - vice thou canst for e -
Love, with what de - vice thou canst for

e - - ver keep it in flames and yet con -
 e - - ver
 e - - ver keep it in flames and yet.....
 e - - ver
 - ver..... keep..... it in flames and yet.....
 e - - ver keep it in flames and yet con -

- sume..... it ne - - ver, keep it in
 keep it in
 and yet con - sume it ne - ver, keep it in
 keep it in flames
 con - sume it ne - - ver, keep...
 - sume..... it ne - - ver, keep it in flames

flames *still* and yet con - sume it ne - - ver, and
 flames *still* and yet con - sume it ne ver,
 flames and yet consume it ne - ver, and yet con -
 and yet con - sume it ne - ver,
 it in flames *still* and
still and yet con - sume it

yet con - sume..... it ne - - - ver
 and yet con - sume it ne - - - ver
 - sume it ne - - - ver
 and yet con - sume it ne - - - ver
 yet con - sume..... it ne - - - ver
 ne - - ver, and yet con - sume it ne - - - ver

* This C is marked # in the original.

II.

SO FAR FROM MY DELIGHT.

FIRST PART.

TREBLE.
So far from my de-light what cares tor.

1st CONTRA-TENOR.
8^{re} lower.
So..... far from my..... de-light

2nd CONTRA-TENOR.
8^{re} lower.
So far from my

1st TENOR.
8^{re} lower.

2nd TENOR.
8^{re} lower.
So far from my de.

BASS.

Piano accompaniment (Grand Staff):
The piano part consists of a right-hand melody with chords and a left-hand bass line. The right hand begins with a half note G4, followed by a dotted half note G4, and then a series of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

flames *still* and yet con - sume it ne - - ver, and
 flames *still* and yet con - sume it ne ver,
 flames and yet consume it ne - ver, and yet con -
 and yet con - sume it ne - ver,
 it in flames *still* and
still and yet con - sume it

yet con - sume..... it ne - - - ver
 and yet con - sume it ne - - - ver
 - sume it ne - - - ver
 and yet con - sume it ne - - - ver
 yet con - sume..... it ne - - - ver
 ne - - ver, and yet con - sume it ne - - - ver

* This C is marked # in the original.

II.

SO FAR FROM MY DELIGHT.

FIRST PART.

TREBLE.
So far from my de-light what cares for.

1st CONTRA-TENOR.
8^{ve} lower.
So..... far from my..... de-light

2nd CONTRA-TENOR.
8^{ve} lower.
So far from my

1st TENOR.
8^{ve} lower.

2nd TENOR.
8^{ve} lower.
So far from my de.

BASS.

Piano accompaniment with treble and bass staves.

ment me what cares..... tor - ment me,
 So far from my de . light,
 de . light what cares tor - ment me, what cares..... torment
 So far from my de - light, what cares torment
 - light So far from my de -
 So far from my..... de - light, So

what cares tor - ment.....
 so far from my de . light
 me what cares tor -
 me what..... cares
 - light, what cares tor - ment me, tor - ment me
 far from my de - light what cares tor -

me Fields do re - cord it

What cares tor - ment me Fields do re - cord it

ment..... me Fields do re - cord it

..... tor - ment me Fields.... do re - cord

Fields..... do re - cord it and

ment..... me Fields do re -

Detailed description: This system contains the first six staves of the musical score. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand staff for piano accompaniment. The lyrics are: 'me Fields do re - cord it', 'What cares tor - ment me Fields do re - cord it', 'ment..... me Fields do re - cord it', '..... tor - ment me Fields.... do re - cord', 'Fields..... do re - cord it and', and 'ment..... me Fields do re -'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

and val - leys and woods and moun - tains And

and val - leys and woods and moun - tains

and val - leys and val - leys and..

it and val - leys and woods..... and moun -

val - leys and val - leys and woods and moun -

- cord it and val - leys and woods and

Detailed description: This system contains the next six staves of the musical score. It features five vocal staves and a grand staff for piano accompaniment. The lyrics are: 'and val - leys and woods and moun - tains And', 'and val - leys and woods and moun - tains', 'and val - leys and val - leys and..', 'it and val - leys and woods..... and moun -', 'val - leys and val - leys and woods and moun -', and '- cord it and val - leys and woods and'. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

woods and moun - tains.....

and woods..... and moun - tains And

..... woods and moun - tains

tains, and woods and moun - tains And run -

tains and woods and moun - tains And

moun - tains And

And run - ning ri - vers and re - po -

run ning ri - vers and run ning ri - vers and..... re - po - sed

And run ning ri - vers

- ning ri - vers and run ning ri - vers

run - ning ri - vers and still re - po - sed

run - ning ri - vers and still re po -

sed foun - - - tains

foun - tains and still re - po - sed foun -

and run - ning ri - vers and..... re - po -

and run - ning ri - vers and re

foun - tains

- sed foun - - tains and still re po -

Where I..... cry out

- - - tains Where..... I

- sed foun - - tains Where I cry.....

- po - sed foun - - tains Where..... I

Where I cry out

sed foun - - tains Where..... I

and to the heav'ns.....

cry out..... and to the heav'ns

out and to the heav'ns.....

cry out Where I cry.....

and to..... the heav'ns, the heav'ns.....

cry out and to the heav'ns.....

..... la - ment.....

the heav'ns..... la - ment.....

..... la - ment me la -

..... out..... and to the heav'ns la -

..... la ment me.....

..... la -

* This G is marked # in the original.

..... me none o - ther sounds but tunes

..... me

- ment me none o - ther sounds but

- ment me none o - ther sounds

- ment me.....

This system contains the first six staves of the musical score. It features a vocal line (top staff) and a piano accompaniment (bottom two staves). The lyrics are: "..... me none o - ther sounds but tunes", "..... me", "- ment me none o - ther sounds but", "- ment me none o - ther sounds", and "- ment me.....". The piano part includes a melodic line in the right hand and a bass line in the left hand.

of my com - plain

none o - ther sounds but tunes

tunes of my com - plain -

but tunes of my com - plain - ing

none o - ther sounds but tunes of my.....

none o - ther sounds but tunes

This system contains the second six staves of the musical score. The lyrics are: "of my com - plain", "none o - ther sounds but tunes", "tunes of my com - plain -", "but tunes of my com - plain - ing", "none o - ther sounds but tunes of my.....", and "none o - ther sounds but tunes". The piano accompaniment continues with the same melodic and bass lines as in the first system.

ing Nymph of the groves
of my com - plain - ing Nymph..... of the groves
ing
of my com - plain - ing Nymph of the groves
..... com - plain - ing Nymph of the groves
of my com - plain - ing

..... or plea - sant bird once hear - eth
..... or plea - sant bird once hear - eth
Nymph of the groves
..... or plea - sant bird once hear - eth Nymph..... of the groves
..... or plea - sant bird once hear - eth Nymph..... of the groves
Nymph of the groves

Still..... re - count

Still re - count I my

..... or plea - sant bird once hear - eth,

..... or plea - sant bird once hear - eth,

..... or plea - sant bird once hear - eth, Still..... re - count

..... or plea - sant bird once hear - eth,

I my grief Still..... re - count

grief and her dis - dain - ing

Still..... re - count I my grief

Still re - count I my grief and her dis - dain -

I my grief and her dis - dain - ing

Still..... re - count I my grief and her dis -

* Bar 7, 2nd Tenor— In the Original the E is a minim, the D a crotchet.

I my grief and her dis - dain - ing
 and her dis - dain - ing To ev - 'ry plant that
 and her dis - dain - ing
 - - ing To ev - 'ry plant that
 and her dis - dain - ing
 - dain - ing. To..... ev -

to ev - 'ry plant that...
 grow - eth that grow - eth
 to ev - 'ry plant that
 grow - eth that grow - eth,
 to ev - 'ry
 - - ry plant that grow - eth,
 to ev - 'ry plant that

grow - eth
 To ev - 'ry plant that grow - eth
 grow - eth
 To ev - 'ry plant that grow
 plant that grow - eth
 To ev - 'ry plant that grow

To ev - 'ry plant that grow -
 to ev - 'ry plant that grow
 eth
 to ev - 'ry plant that grow
 eth or blos - som bear

eth or blos som bear eth or
 th ev 'ry plant that grow eth
 eth or blos som bear
 to ev 'ry plant that that grow eth or
 eth to ev 'ry plant that grow eth or blos
 eth to ev 'ry plant that grow eth

blos som bear eth.
 or blos som bear eth.
 eth, or blos som bear eth.
 blos som bear eth.
 som bear eth.....
 or blos som bear eth.

III.

SHE ONLY DOTH NOT FEEL IT.

SECOND PART.

TREBLE.
She on - ly doth not feel it,

1st CONTRA-TENOR.
8^{ve} lower.
She on - ly doth not feel.....

2nd CONTRA-TENOR.
8^{ve} lower.
She on - - ly doth not feel... it,

1st TENOR.
8^{ve} lower.
She on - ly doth

2nd TENOR.
8^{ve} lower.
She..... on - ly doth..... not feel it,

BASS.
She

The piano accompaniment at the bottom consists of two staves (treble and bass clef) with a grand staff brace on the left. It features a variety of notes, rests, and accidentals, including a key signature change to one sharp (F#) in the second measure.

She on - -

it She on ly doth not feel

She on - - ly doth not feel it, She

..... not feel..... it, She on - -

She on - ly doth not feel it

on - ly doth..... not feel it She

- ly doth..... not feel it, O fields, O

it O fields, O moun - -

on - ly doth not feel it, O sweet

- ly doth not feel..... it,

O

on - ly doth not feel it,

* This note is C in the Original.

moun - tains, 0 fields, 0 moun - tains, 0
 - tains, 0 fields, 0 moun - tains, 0 moun -
 fields, 0 fields, 0 moun - tains, 0 moun -
 0 fields, 0 moun - tains, 0 fields, 0 moun -
 fields,..... 0 moun - tains, 0 moun - tains, 0
 0 fields, 0 moun - tains, 0 moun - tains,

moun - tains, 0 woods, 0 val - leys, 0 floods and
 - tains, 0 woods, 0 val - leys, 0 woods, 0 val -
 - tains, 0 floods and foun - tains, 0
 - tains, 0 moun - tains, 0 woods, 0 val - leys, 0
 woods, 0 val - leys, 0 floods and foun - tains,
 0 woods, 0 val - leys, 0 floods and foun - tains,

foun tains, Oh..... stay.....
- leys, O floods and foun tains,
floods and foun tains, Oh
floods and foun tains, Oh
O floods and foun tains,
O floods..... and foun tains,
O floods..... and foun tains, Oh
O floods..... and foun tains,

..... no more.....
Oh..... oh..... stay..... no
stay..... no more oh stay no
stay..... no more to
Oh stay..... no
Oh..... stay..... no

Oh..... stay.....

more, oh, Oh.....

more, to hear a wretch ap - peal - - -

hear a wretch ap - peal - - - ing to hear a

more to hear a wretch ap - peal - ing, oh,

more to hear a wretch ap - peal - - -

..... no more to hear a wretch ap - peal - - -

..... stay..... no more, oh

- ing . Oh..... stay

wretch ap - peal - - - ing, Oh.....

to hear a wretch ap - peal - - -

- - - ing to hear a wretch ap -

foun - - - tains, Oh..... stay.....
- leys, O floods and foun - - - tains,
floods and foun - - - - - tains, Oh
floods and foun - - - - - tains, Oh
O floods and foun - - - tains,
O floods..... and foun - - - tains,
O floods..... and foun - - - tains, Oh
O floods..... and foun - - - tains,
O floods..... and foun - - - tains, Oh

..... no more.....
Oh..... oh..... stay..... no
stay..... no more oh stay no
stay..... no more to
Oh stay..... no
Oh..... stay..... no

Oh..... stay.....

more, oh, Oh.....

more, to hear a wretch ap - peal - - -

hear a wretch ap - peal - - - ing to hear a

more to hear a wretch ap - peal - ing, oh,

more to hear a wretch ap - peal - - -

..... no more to hear a wretch ap - peal - - -

..... stay..... no more, oh

- ing . Oh..... stay

wretch ap - peal - - - ing, Oh.....

to hear a wretch ap - peal - - -

- - - ing to hear a wretch ap -

- ing Oh, stay no more.....
 to hear a wretch ap - peal - -
 no more to hear a wretch ap -
 stay..... no more to hear a wretch ap -
 - ing, to..... hear..... a
 - peal - - ing to hear a

to hear a wretch ap - peal - - - ing,
 - ing Oh.....
 - peal - ing, to hear a wretch ap - peal - ing, Oh....
 - peal - - - ing, ap - peal - - - ing Oh
 wretch ap - peal - - - ing, ap - peal - - - ing,
 wretch..... ap - - peal - - - ing Oh

..... that some one this life and

..... that some one this life

* that some one this life

that some one this life and soul

Oh..... that some

soul would se - - - ver Oh..... that some one...

..... and soul would se - - - ver Oh..... that some one...

and soul would se - - - ver

Oh..... that some

..... would se - - - ver

* In the first bar in the original — the first note of the 1st Tenor is omitted.

- ing Oh, stay no more.....
 to hear a wretch ap - peal - -
 no more to hear a wretch ap -
 stay..... no more to hear a wretch ap -
 - ing, to..... hear..... a
 - peal - - ing to hear a

to hear a wretch ap - peal - - - ing,
 - ing Oh.....
 - peal - ing, to hear a wretch ap - peal - ing, Oh....
 - peal - - - ing, ap - peal - - - ing Oh
 wretch ap - peal - - - ing, ap - peal - - - ing,
 wretch..... ap - - - peal - - - ing Oh

..... that some one..... this life and

..... that some one this life

that some one..... this life

that some one..... this life and soul

Oh..... that some

soul would se - ver Oh..... that some one...

..... and soul..... would se - ver Oh..... that some one...

and soul would se - ver

Oh..... that some

..... would se - ver

* In the first bar in the original — the first note of the 1st Tenor is omitted.

one this life and soul would se -
..... this life and soul would
..... this life and soul..... would...
one this life and soul..... would

The first system of the musical score consists of seven staves. The top four staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "one this life and soul would se -", "..... this life and soul would", "..... this life and soul..... would...", and "one this life and soul..... would". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and arpeggios.

- ver
se - - ver and these mine eyes op -
..... se - - ver
and these mine eyes..... op - press -
se - - ver
and these mine eyes..... op - press -

The second system of the musical score consists of seven staves. The top four staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "- ver", "se - - ver and these mine eyes op -", "..... se - - ver", "and these mine eyes..... op - press -", "se - - ver", and "and these mine eyes..... op - press -". The piano accompaniment continues with a similar melodic and harmonic structure as the first system.

and these mine eyes..... op - press - ed

- press - ed and these

and these mine eyes op - press - ed

- ed and these mine eyes...

and these mine eyes op - press - ed

- ed and these mine eyes...

mine eyes op - prest would close for e -

and these mine eyes

..... op - prest would close..... for e - ver

and these mine eyes op -

..... op - prest would close..... for e -

* This C is # in the original.

and these mine eyes op - prest..... would
- ver would close for e -
..... op - press - ed would close.....
would close for
- prest would close for e - - ver would....
- ver would close

close for e - - - - ver For
ver For best were
..... for e - - - - ver
e - - ver for e - - ver
..... close..... for e - - - ver, For best were
for e - - - ver.....

best were me to die so for best were me to
 me to die so for best were
 for best were me to die so
 for best were me to die..... so
 me to die so for best were
 For best were me to die so
 die my love..... con-ceal - ing
 me to die..... my love con - ceal - ing
 for best were
 for best were me to
 me to die..... my love..... con-ceal - ing
 for best were me to

* This G is \sharp in the original.

for best were
me to die..... my love con - ceal -
die my love con - ceal - - - - ing
die my love con - ceal - - - - ing, For

for best were me to die..... so for best were me to
me to die so for best were me to die so my
- ing For best were me to die so
my love con - ceal - - ing for best were me to die so
.. ing for best were me to die so my love con -
best were me to die so for best were me to die

* This note is E in the original. † This note is G in the original.

die my love con - ceal -

love con - - ceal -

my love con - ceal - ing For best were

my love con - ceal - - ing con - ceal -

ceal - - - ing my love con - ceal -

my love con - - - ceal -

The first system of the musical score consists of seven staves. The top six staves are vocal parts: the first staff is the vocal line with lyrics 'die my love con - ceal -'; the second staff continues the vocal line with 'love con - - ceal -'; the third staff continues with 'my love con - ceal - ing' and includes the instruction 'For best were'; the fourth staff continues with 'my love con - ceal - - ing con - ceal -'; the fifth staff continues with 'ceal - - - ing my love con - ceal -'; the sixth staff continues with 'my love con - - - ceal -'. The seventh staff is the piano accompaniment, starting with a treble clef and a key signature of one flat (B-flat), and ending with a sharp sign (#).

- ing.....

- ing my love..... con - ceal - - - ing

me to die..... my love con - ceal - - - ing.....

- ing my love..... con - ceal - - - ing.....

- ing.....

- ing my love..... con - ceal - - - ing.....

The second system of the musical score consists of seven staves. The top six staves are vocal parts, continuing the lyrics from the first system: the first staff has '- ing.....'; the second staff has '- ing my love..... con - ceal - - - ing'; the third staff has 'me to die..... my love con - ceal - - - ing.....'; the fourth staff has '- ing my love..... con - ceal - - - ing.....'; the fifth staff has '- ing.....'; the sixth staff has '- ing my love..... con - ceal - - - ing.....'. The seventh staff is the piano accompaniment, continuing from the first system.

IV

I WAS FULL NEAR MY FALL.

FIRST PART.

TREBLE.

I was

1st CONTRA-TENOR.

8^{ve} lower.

I was full near my fall and

2nd CONTRA-TENOR.

8^{ve} lower.

1st TENOR.

8^{ve} lower.

2nd TENOR.

8^{ve} lower.

I was full near my fall and hard ly sca - ped, and hard ly

BASS.

full near my fall and hard - ly sca - ped,
 hard - ly sca - ped and hard - ly
 And hard - ly sca - ped
 I was full near my fall and hard - ly sca -
 sca - ped and
 I was full near my fall and hard - ly

and hard - ly sca - ped
 sca - ped and hard - ly sca - ped
 I was full near my fall and hard - ly sca -
 - ped and hard - ly sca - ped
 hard - ly sca - ped and
 sca - ped, I was full near my

* This B is \flat in the original.

and hard - ly sca - ped Through fond...

Through fond de - sire

- ped Through fond de -

and hard - ly sca - ped

hard - ly sca - ped Through fond de - sire that

fall and hard - ly sca - ped and hard - ly

..... de - sire that head - long me trans - port -

That head long me that head long

- sire that head - long me trans -

That head - long me trans -

head - long me trans - port - ed

sca - ped

ed
 me trans - port - - ed, And with the darts and with.....
 - port - - - ed, And with the darts and with
 - port - ed, And with the darts and with.....
 And with the darts and with

That Love him -
 the nets I sport - ed, That Love him -
 the nets I sport - - ed, That Love him -
 the nets I sport ed, That Love him -
 That Love him -
 the nets I sport - ed, That Love him -

self for me de - vis'd and
self for me de
self for me de - vis'd and sha -
self for me
self for me de - vis'd and sha - ped
self for me de

The first system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "self for me de - vis'd and", "self for me de", "self for me de - vis'd and sha -", "self for me", "self for me de - vis'd and sha - ped", and "self for me de". The piano accompaniment features chords and moving lines in both hands.

sha - ped
vis'd and sha - ped,
ped, And if my
de - vis'd and sha - ped, And
And
vis'd and sha - ped,

The second system of the musical score continues with seven staves. The lyrics are: "sha - ped", "vis'd and sha - ped,", "ped, And if my", "de - vis'd and sha - ped, And", "And", and "vis'd and sha - ped,". The vocal lines and piano accompaniment continue from the first system.

And if..... my rea -
And if my rea - son but a -
rea - son but..... a while had
if my rea - son
if my rea - son but a - while had stay - ed
And if my rea -

- son but a while had stay -
- while had stay - ed
stay - ed but a
and if my rea - son
- but.....
- son but a - while had stay - ed

ed To rule my sense
had..... stay ed
while had stay ed To..... rule
but a while had stay ed
..... a while..... had stay ed
To rule my sense

..... misled and unadvised
To
my sense misled and unadvised
..... misled and unadvised

sed To my mis hap I had.....
 my mis hap, to my mishap I had no
 sed
 to my mis hap, I had
 To..... my mis hap..... to my
 To my

Detailed description: This system contains the first six staves of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "sed To my mis hap I had.....", "my mis hap, to my mishap I had no", "sed", "to my mis hap, I had", "To..... my mis hap..... to my", and "To my". The piano accompaniment consists of two staves with various musical notations including notes, rests, and slurs.

..... no doubt as say ed
 doubt as say ed What.....
 I..... had no doubt as say
 I had no doubt as say
 mis hap I had no doubt as say
 mis hap I had no doubt as say

Detailed description: This system contains the second six staves of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "..... no doubt as say ed", "doubt as say ed What.....", "I..... had no doubt as say", "I had no doubt as say", "mis hap I had no doubt as say", and "mis hap I had no doubt as say". The piano accompaniment continues with two staves of musical notation.

What..... a death is to live with love sur -
..... a..... death is..... to live with love sur - pri -
- ed
- ed, What..... a death is to live by love sur -
- ed,
- ed,

- pri - - sed
- - - sed,
What..... a death is to live
- pri - - - - - sed to
What a..... death is..... to live with
What..... a death is to live

What..... a death is to live

What a death is to

by love..... sur_pri - - sed

live by love..... sur - pri - - sed, What a

love sur_pri - - sed What..... a death

by love sur - pri - - sed, what a death is to

..... with love sur - - pri - - sed

live what..... a death

by..... love sur - pri - - sed

death is to live by love sur - - pri - - sed, what..

is to live by love sur - pri - - sed, what a.....

live What.....

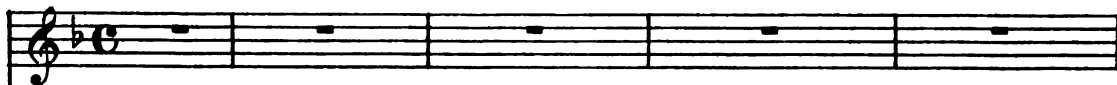
what a death is
is to live with
what..... a death is to
..... a death is to live by love.....
..... death..... is to live,
..... a death is to live by love sur -
to live with love sur - - pri - - - sed.
love sur - pri - - sed, with love sur - pri - - sed.
live by love sur - pri - - sed.
- pri - - sed, by..... love sur - pri - - sed.
with love sur - - pri - - sed.
- pri - - sed, by love..... sur - pri - - sed.

V.

BUT AS THE BIRD.

SECOND. PART.

TREBLE.

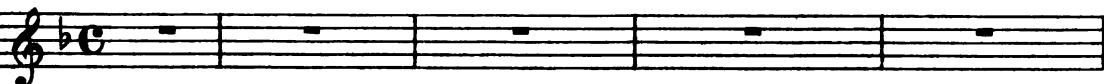


1st CONTRA-TENOR.
8^{ve} lower.

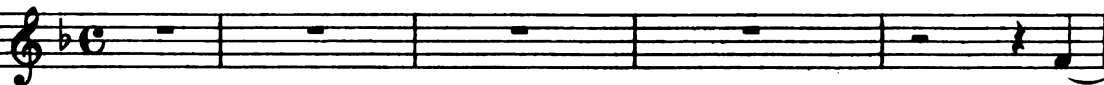


But as the bird..... that in due time..... es - py - ing,

2nd CONTRA-TENOR
8^{ve} lower.



1st TENOR.
8^{ve} lower.



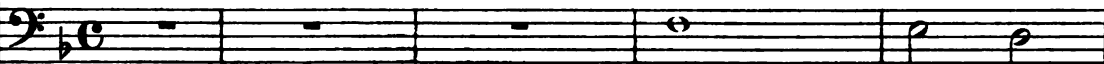
That

2nd TENOR.
8^{ve} lower.

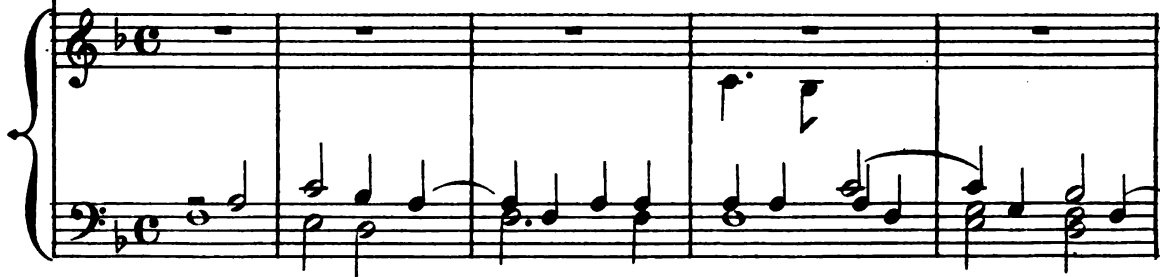


But as the bird that in due time..... es - py -

BASS.



But as the



But as the bird that in due time
 But as the bird,
 But as the bird..... that in due time es - py -
 in due time..... es - py - - ing, but
 - ing,
 bird that in due time es - py - - ing

es - py - ing, that in due
 that in due time..... es - py - ing that
 - ing
 as the bird that in due time es - py - ing,
 that in due time es - py -
 but as the bird that in due

time es - py - ing The
 in due time es - py - ing.....
 that in due time es - py - ing The
 that in due time es - py - ing
 - ing, The
 time es py - ing es - py - ing

se - cret snare and dead - ly bush..... en - li -
 The
 se - cret snare..... and dead - ly bush en - li -
 The
 se - cret snare and dead - ly bush en - li -

- med,
 se - cret snare and dead - ly bush..... en - li -
 - med, the se - cret snare and dead - ly bush en -
 se - cret snare
 - med, the se - cret snare and
 The se - cret snare and dead - ly

Detailed description: This system contains six staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The sixth staff is a piano accompaniment for the first system, showing chords and melodic lines.

Quick to the heav'n doth
 - med the bush en - li - med, Quick
 - li - med.....
 and bush en - li - med, Quick
 dead - ly bush..... en - li - med,
 bush en - li - med,
 Quick to the heav'n doth

Detailed description: This system contains six staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The sixth staff is a piano accompaniment for the second system, showing chords and melodic lines.

mount with song..... and plea

to the heav'n doth mount quick

Quick to the heav'n doth mount,

to the heav'n doth mount quick to the

Quick to the heav'n doth mount,

Quick to the heav'n doth mount,

- sure with.....

to the heav'n doth mount, with song..... and

quick to the heav'n doth mount, with song and

heav'n doth mount, quick to the

quick to the heav'n doth mount, with

quick to the heav'n doth mount,

- less words de fy - ing, Mount
 - less words de fy - ing, Mount
 - less words de - fy - ing,
 and faith - less words de - fy - ing,
 de - fy - ing Mount
 - less words de - fy - ing

- ing the hill so hard for to be climb -
 - ing the hill so hard for to be
 Mount
 Mount
 - ing the hill so hard for to be climb -
 Mount ing the hill so hard, mount -

ed. So hard for...
climb - ed, mount - ing the hill so hard for to be
- - ing the hill so hard.... for to be climb -
- ing the hill so hard for to be climb - ed
ed. So hard
- ing the hill so hard, so hard for to be

..... to be climb - - ed, I sing for
climb - - ed, I sing for
- ed, I sing for
I sing for
for to be climb - - ed,
climb - - ed,
climb - - ed,

joy of li - ber - ty..... the trea - sure,
joy of li - ber - ty..... the trea - sure, :I
joy of li - ber - ty..... the trea - sure, I
joy of li - ber - ty..... the trea - sure,
I.....
I

..... sing for joy of li - ber - ty the
sing for..... joy of li - ber -
..... sing for joy of li - ber -
sing for joy..... of li - ber -

I sing for joy
 trea - - - sure I..... sing for
 - ty the trea - - - sure I..... sing for joy of
 I sing for joy of li -
 - ty the trea - - - sure
 - ty the trea - - - sure

of li - ber - ty the trea - - - sure I sing..... I sing.....
 joy *now* I sing for joy...
 li - ber - ty the trea - - - sure, I
 - - ber - ty the trea - - - sure, I sing for
 I sing for
 I sing for

..... for joy of li - ber - ty

.....
now of li - ber - ty the

sing for joy of li

joy of li - ber -

joy..... of li - ber - ty the

joy of li - ber - ty the

The first system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "..... for joy of li - ber - ty", "..... now of li - ber - ty the", "sing for joy of li", "joy of li - ber -", "joy..... of li - ber - ty the", and "joy of li - ber - ty the".

..... the trea - sure

trea - sure, the trea - sure

- ber - ty the trea - sure

trea - sure trea - sure

trea - sure, the trea - sure

..... trea - sure, the trea - sure

The second system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "..... the trea - sure", "trea - sure, the trea - sure", "- ber - ty the trea - sure", "trea - sure trea - sure", "trea - sure, the trea - sure", and "..... trea - sure, the trea - sure".

* This note is G in the original.

