

Mus 535.1.5 (12)
B

A

The Old English Edition. No. xii.

FIVE MADRIGALS TO SIX VOICES,

FROM

MUSICA TRANSALPINA, 1588.

BY

ALFONSO FERRABOSCO.

EDITED BY

G. E. P. ARK WRIGHT.

JOSEPH WILLIAMS,

24 BERNERS STREET,

London.

JAMES PARKER & CO.

27 BROAD STREET,

Oxford.

M DCCC XCIV.

△
Mus 535.1.5 (12)

B



Preface.

2
*
SS
0

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.

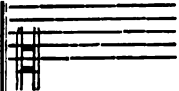
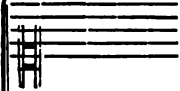
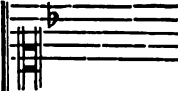
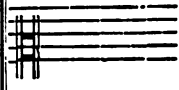
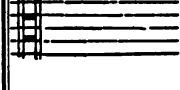
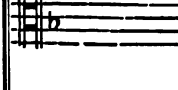
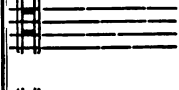
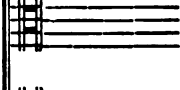
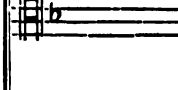
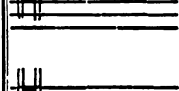
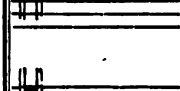
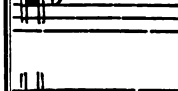
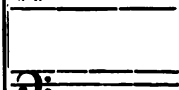
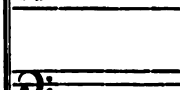
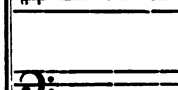



All corrections and alterations of the Music will be noted where they occur.

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.

	PAGE
1. THESE THAT BE CERTAIN SIGNS. <i>Questi ch'inditio</i> . . .	I
2. SO FAR FROM MY DELIGHT. <i>Se lungi dal mio sol.</i> Part I. . .	13
3. SHE ONLY DOTH NOT FEEL IT. <i>Sola voi no'l sentite.</i> Part II. . .	25
4. I WAS FULL NEAR MY FALL. <i>Fui vicin' al cader.</i> Part I. . .	38
5. BUT AS THE BIRD. <i>Hor come auget.</i> Part II. . .	49

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 . .

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

- lent - - - - - ing
 - lent - - - - - ing Not so ex - hales the
 no re - lent - - - - - ing
 - ing, Not so ex - hales the
 - lent - ing Not..... so..... ex hales the
 have no re - lent - - - - - ing, Not so ex - hales the

Not so ex
 heat that in me glow - - - - - eth, not so ex -
 Not so ex hales the
 heat that in me glow - - - - - eth, not so ex -
 heat that in me glow. - - - - - eth, Not so ex -
 heat that in me glow - - - - - eth, not so ex -

- hales the heat that in me glow - - eth, the heat that
 - hales the heat that in me glow - - eth, the heat that
 heat that in me glow - - eth, the heat that
 - hales the heat that
 - hales the heat that
 - hales the heat that in me glow - - eth, the heat that

in me glow - - eth, Fierce love that
 in me glow - - eth, Fierce
 in me glow - - eth,
 in me glow - - eth, Fierce love that burns my heart
 in me glow - - eth, that in me glow - - eth,
 in me glow - - eth,.....

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, 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 -

- sune..... it ne - - ver, keep it in
 keep it in
 and yet con - sune it ne - - ver, keep it in
 keep it in flames
 con - sune it ne - - ver, keep...
 - sune..... 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^{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.

The musical score is arranged in a system of seven staves. The top six staves are for vocal parts: Treble, 1st Contralto (8^{ve} lower), 2nd Contralto (8^{ve} lower), 1st Tenor (8^{ve} lower), 2nd Tenor (8^{ve} lower), and Bass. The bottom two staves are for piano accompaniment. The lyrics are: Treble: "So far from my de-light what cares tor."; 1st Contralto: "So..... far from my..... de-light"; 2nd Contralto: "So far from my"; 1st Tenor: (no lyrics); 2nd Tenor: "So far from my de."; Bass: (no lyrics). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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 -

The first system of the musical score consists of seven staves. The top five staves are vocal lines, and the bottom two are 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 -".

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

The second system of the musical score consists of seven staves. The top five staves are vocal lines, and the bottom two are 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".

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 two systems of a musical score. It features a vocal line with lyrics and a piano accompaniment. 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 accompaniment consists of two staves with various musical notations including notes, rests, and slurs.

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 two systems of the musical score. It features a vocal line with lyrics and a piano accompaniment. 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 two staves of musical notation.

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 music. It features a vocal line with lyrics and a piano accompaniment. 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 consists of chords and melodic lines in both hands.

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 music. It continues the vocal line and piano accompaniment. 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 part continues with harmonic support for the vocal melody.

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

The musical score consists of two systems of staves. Each system includes a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment (Grand Staff). The lyrics are distributed across the vocal staves. The piano accompaniment features chords and melodic lines in both hands. The key signature has one sharp (F#), and the time signature is common time (C).

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.
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 musical score is written for six vocal parts and piano accompaniment. The vocal parts are: TREBLE, 1st CONTRA-TENOR (8^{ve} lower), 2nd CONTRA-TENOR (8^{ve} lower), 1st TENOR (8^{ve} lower), 2nd TENOR (8^{ve} lower), and BASS. The piano part is at the bottom. The lyrics are: 'She on - ly doth not feel it,' 'She on - ly doth not feel.....', 'She on - - ly doth not feel... it,', 'She on - ly doth', 'She..... on - ly doth..... not feel it,', and 'She'. The key signature has one sharp (F#) and the time signature is common time (C).

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.

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,

..... 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

Detailed description: This system contains the first six staves of music. The top two staves are vocal parts with lyrics. The next two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "- 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", and "- 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

Detailed description: This system contains the next six staves of music. The top two staves are vocal parts with lyrics. The next two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "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,", and "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.....

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

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

and soul would se - - - ver

..... would se - - - ver

Oh..... that some

* 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

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics and a dotted line. The fourth staff is a piano accompaniment line. 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".

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

This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics and a dotted line. The fourth staff is a piano accompaniment line. The lyrics are: "- ver", "se - ver and these mine eyes op -", "..... ver", "and these mine eyes..... op - press -", "- ver", and "and these mine eyes..... op - press -".

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 - press - ed would close for e - ver would close for e - ver would close for e - ver would close

..... 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 # 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 # 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 -

- 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.....

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, and the bottom two are piano accompaniment. The lyrics are: "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 -", and "my love con - - ceal -". The piano part features a bass line with a sharp sign and a treble line with chords.

- 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 continues the vocal and piano parts. The lyrics are: "- ing.....", "- ing my love..... con - ceal - - - - ing", "me to die..... my love con - ceal - - - - ing.....", "- ing my love..... con - ceal - - - - ing.....", "- ing.....", and "- ing my love..... con - ceal - - - - ing.....". The piano part continues with chords and a bass line.

IV

I WAS FULL NEAR MY FALL.

FIRST PART.

TREBLE.

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

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

1st TENOR.
8^{ve} lower.

2nd TENOR.
8^{ve} lower.

BASS.

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of six staves. The top five staves are for vocal parts: Treble, 1st Contralto (8^{ve} lower), 2nd Contralto (8^{ve} lower), 1st Tenor (8^{ve} lower), and 2nd Tenor (8^{ve} lower). The bottom staff is for the Bass. The piano accompaniment is shown at the bottom of the page, spanning two staves. The lyrics are: "I was full near my fall and hardly sca - ped, and hardly".

I was

I was full near my fall and

I was full near my fall and hardly sca - ped, and hardly

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.

IV

I WAS FULL NEAR MY FALL.

FIRST PART.

TREBLE.

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

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

1st TENOR.
8^{ve} lower.

2nd TENOR.
8^{ve} lower.

BASS.

The musical score is written for five vocal parts and piano accompaniment. The vocal parts are: TREBLE, 1st CONTRA-TENOR (8^{ve} lower), 2nd CONTRA-TENOR (8^{ve} lower), 1st TENOR (8^{ve} lower), and 2nd TENOR (8^{ve} lower). The piano part is written in a grand staff (treble and bass clefs). The lyrics are: "I was full near my fall and hardly sca - ped, and hardly". The score is in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts are mostly whole notes, while the piano part features a more active accompaniment with eighth and sixteenth notes.

I was

I was full near my fall and

I was full near my fall and hardly sca - ped, and hardly

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 a steady bass line and chords in the right hand.

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 the vocal and piano parts. 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 piano accompaniment continues with a similar texture to 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
..... mis - led and un - ad - vi -
To
my sense mis - led and un - ad - vi -
..... mis - led and un - ad - vi - sed

- 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

..... 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 - - -

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

The musical score is written in common time (C) with a key signature of one flat (B-flat). It consists of six staves. The top five staves are for vocal parts: Treble, 1st Contralto (8va lower), 2nd Contralto (8va lower), 1st Tenor (8va lower), and 2nd Tenor (8va lower). The bottom staff is for the Bass. The piano accompaniment is shown at the bottom, spanning two staves. The lyrics are: 'But as the bird..... that in due time..... es - py - ing,' for the 1st Contralto; 'That' for the 1st Tenor; 'But as the bird that in due time..... es - py -' for the 2nd Tenor; and 'But as the' for the Bass.

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

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

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 ed

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, ed, I sing for

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

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

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 -

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

I sing for joy
treasure I..... sing for
- ty the treasure I..... sing for joy of
I sing for joy of li -
- ty the treasure
- ty the treasure

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

treasure, the trea - sure

- ber - ty the trea - sure

treasure treasure - sure

treasure, the trea - sure

..... treasure, 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", "treasure, the trea - sure", "- ber - ty the trea - sure", "treasure treasure - sure", "treasure, the trea - sure", and "..... treasure, the trea - sure".

* This note is G in the original.

