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The Old English Edition. No. v.

SIX MADRIGALS

TO SIX VOICES.

BY

GEORGE KIRBYE,

1597.

EDITED BY

G. E. P. ARKWRIGHT.

JOSEPH WILLIAMS,

24 BERNERS STREET,

London.

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27 BROAD STREET,

Oxford.

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Preface.

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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. 8. Old English Edition.

SINCE the publication of George Kirbye's four-part Madrigals in the third number of this edition a few more facts about his life have come to light. It appears that in 1626 he was living in St. Mary's Parish in Bury St. Edmunds: probably he had already bought the house in Whiting Street which he occupied till his death. On June 11, 1626, the burial of Anne, wife of George Kirbye, is recorded in the register of St. Mary's, Bury St. Edmunds; and in 1627-8 his name twice appears bracketed with another at the foot of the same register, where the names of the churchwardens were usually written, though in these two places it happens that the word "churchwardens" is not added. Kirbye died in 1634, and was buried at St. Mary's Church on October 6 of that year. It appears from his will (of which an abstract is given) that he left no children.

Bury Wills. Liber Colman—1631-5. Fol. 368.

By will dated 10th March, 1633, George Kirbye of Burie St. Edmond, Musition, in good health of body and of perfect disposing memory and understanding (God be praised, &c.) makes and declares his last will, &c., humbly yielding his soul into the hands of Almighty God his Creator and Redeemer, being fully assured to have free remission of all his sins only by the death and passion of his Saviour Jesus Christ, and to be an inheritor of the Kingdom of Heaven, &c. And his body he commits to the earth to be decently interred in Christian burial, &c.

He gives to Agnes Seaman his servant and kinswoman to his late wife deceased, all that messuage and tenement wherein he dwells and which he purchased of one Mr. Lancaster, with all the houses, buildings, yards, easements, and commodities and appurtenances thereunto belonging, situate in the

Whiting Street in Burie St. Edmond, to have and to hold unto the said Agnes Seaman, her heirs and assigns for ever.

Gives unto Walter Kirbye, his brother, £10 of good English money to be paid to him within 6 months after his decease, if then living.

Gives to Alice Moore, widow, his sister, £10 to be paid within 6 months of his decease.

Wills that his Executrix shall pay unto John Hill and Thomas Hill, sons of Adam Hill, late of Burie St. Edmond, Tailor, deceased, £7 apiece at their several ages of 24 years, in satisfaction and discharge of all such moneys as Testator heretofore received for their benefit or was in any wise charged to pay to them.

All his goods, chattels, and personal Estate he gives unto Agnes Seaman aforesaid, whom he appoints sole Executrix.

Gives to the poor people of the South and West Wards in Burie St. Edmond £3 to be distributed among them within one month of his decease at discretion of his Executrix.

Witnesses—THOMAS WRIGHT.
JOHN WHITE.

Proved 7th October, 1634.

It is very strange that Kirbye should have published nothing after the year 1601. In the Dedication of the First Set of Madrigals it is certainly implied that he intended to publish other works; and it is evident that some at least of his contemporaries regarded him as one of the more eminent English musicians: for Henry Peacham, in the "Compleat Gentleman," 1622, p. 103, names him in his list of the best English composers of the day.

To the list of unpublished compositions by George Kirbye should be added the following works (unfortunately all imperfect) preserved in the Bodleian Library (MS. Mus. f. 16—19 and 20—24):—

Two four-part Motets.

Quare tristis (first part).

Convertere anima mea (second part).

Eight five-part Madrigals.

A wise man poore.
 My Mistrisse is.
 See what is life.
 The Iuy greene.
 That man that.
 Vse tyme whose.
 Sleepe aye fond.
 The tyrant loue.

These are part of a manuscript collection made by Thomas Hamond of Hawkedon (near Bury St. Edmunds) about the year 1633.

With regard to Oliphant's statement that Kirbye's First Set contained 25 Madrigals (alluded to in the Introduction to No. III. Old English Edition), there can be little doubt that he was mistaken; no copy containing twenty-five madrigals is known.

The Editor again has to express his thanks to Mr. H. Ellis Wooldridge for his invaluable help throughout the preparation of this Edition; his note on certain licences employed by Kirbye will be found on p. 6. He also prepared the tables in these volumes showing the Modes in which the Madrigals were written. To Mr. W. Barclay Squire, who drew his attention to the Bury St. Edmunds' Wills, and to Mr. W. Goodchild, who made the abstract of Kirbye's Will, and searched the registers at Bury St. Edmunds.

THESE MADRIGALS CAN BE OBTAINED SEPARATELY AT SIXPENCE EACH.

NOTE ON CERTAIN LICENCES EMPLOYED BY KIRBYE.

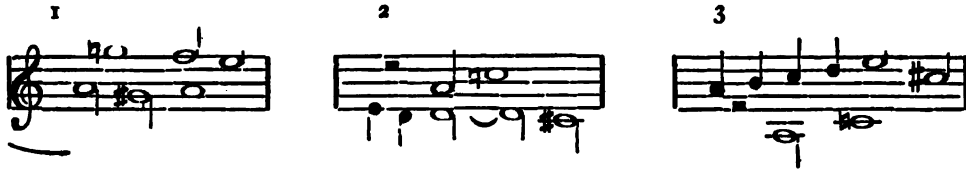
THE music of all periods since the Greek abounds with experimental licences : small variations, usually, upon the previously existing forms, giving rise in their turn to others. Some have been rejected after more or less of trial, or have yielded, uncondemned, to the force exerted by new influences ; while others have remained to be woven into the general texture of music, and have become the chief agents in those gradual changes of style, which, though small at any particular moment, seem, when we look from one well-defined period to another, to be so enormous.

One of the most curious and interesting of these experiments, of the unsuccessful class, is to be found in the set of Kirbye's Madrigals now for the first time reprinted in this edition. Its novelty consists in what a harmonist would describe as the combination of the major and minor thirds upon the same root ; a contrapuntist would speak of it as a collision arising out of the simultaneous employment of the ascending and descending forms of the minor scale. Examples of it occur in No. XIX., *O cruel hateful Fortune*, at bars 21¹ and 37² ; No. XXII., *Up then, Melpomene*, at bar 15³ ; and No. XXIII., *Why wail we thus*, at bar 56⁴ ; and the parts implicated proceed in the original as follows :—

The image displays four musical examples, numbered 1 through 4, illustrating harmonic collisions. Each example consists of two staves of music. Example 1 shows a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (Bb). Example 2 shows a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). Example 3 shows a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). Example 4 shows a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (Bb). The notes in the examples represent the simultaneous use of major and minor thirds on the same root.

But Kirbye was not its inventor. It originated with William Byrd, by

whom it had already been hazarded in the *Cantiones Sacrae* (1589), where in the motet *Aspice Domine*, at bars 19¹, 52², and 60³, it is employed thus :—

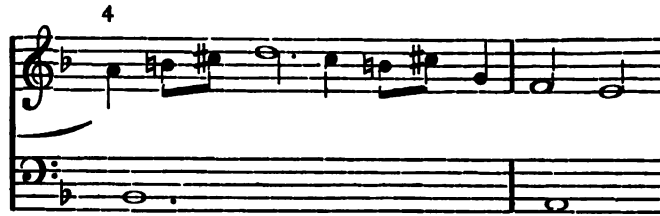


A hundred years later it was again attempted by Henry Purcell, and by him was used with great freedom and often with much dramatic effect. Thus, for instance, in the anthem, *Out of the Deep*, bar 9 of the trio, and in bar 10 of the bass solo in the anthem, *Why do the heathen* :—

Two musical examples labeled 1 and 2, showing the use of the chromatic scale in Henry Purcell's works. Example 1 shows a treble clef staff with a chromatic scale ascending from G4 to D5, with the lyrics "out of the deep have I call-ed to Thee, O Lord." Example 2 shows a bass clef staff with a chromatic scale descending from G4 to D3, with the lyrics "shall laugh them to scorn".

It is also to be found in the works of Dr. Blow, notably in the *Amphion Anglicanus*, where there are several examples on page 10¹, 16^{2,3}, and 17⁴ :—

One musical example labeled 1, showing the use of the chromatic scale in Dr. Blow's *Amphion Anglicanus*. The example shows a treble clef staff with a chromatic scale ascending from G4 to D5, with a bass clef staff below it showing a chromatic scale descending from G4 to D3.



Its effect in performance differs very much according to its treatment in the composition. Arising suddenly, as it does in the works of Byrd and Kirbye, from amidst the smooth sounds of the sixteenth-century counterpoint which surround it, it is exceedingly hard to bear, especially in the work of Byrd, where it is perceptible for the space of a minim; but in the later treatment of Blow and Purcell, where it occurs only in short notes and among other experimental sounds almost equally strange, it sometimes passes nearly unperceived. It was unknown to foreign composers, and disappeared, together with the English school properly so called, upon the advent of Handel.

Kirbye attempted another licence, probably originating with himself, examples of which will be found in No. IX., *Sound out my voice*, at bar 55¹, and No. XIII., *O heav'ns what shall I do*, at bar 14² :—



Like all the Madrigalists, Kirbye strikes both the notes forming a passing discord, whenever the arrangement of his words is thereby made more convenient. In No. XX., bar 26, he has chromatically raised a note before quitting it, and in No. VII., bar 28, the treble part has been allowed to break a rule for the sake of the melody. With the exception of these small matters, and of the licences given above, Kirbye's workmanship conforms to the best traditions of the old counterpoint; and his music, though never very surprising or brilliant, may be taken as the best example, next to the songs and madrigals of Byrd and Gibbons, of English secular writing of the more solid and dignified kind.

H. E. W.

ALTERATIONS AND CORRECTIONS.

Five-part Madrigals. No. iv. Old English Edition.

- Madrigal VII. p. 6, 2nd treble, bar 5. This *g* # is a semibreve in the original edition.
- „ p. 8, 2nd treble, bar 2, *f* # in the original.
- „ VIII. p. 11, 2nd treble, bar 2, and alto, bar 7; the *g* is not # in the original.
- p. 12, 1st treble, bar 5. This *c* # is a semibreve in the original.
- 1st treble, bar 8. This *a* is not found in the original.
- „ IX. p. 15, alto, bar 1. This *c* is # in the original.
- p. 21, alto, bar 1. The first *g* is # in the original.
- p. 25, 2nd treble, bar 6. The *f* is not # in the original.
- „ XI. p. 35, alto, bar 6. The *d* is # in the original.
- 2nd treble, bar 8. The *a* is # in the original.
- „ XIII. p. 47, tenor, bar 3. The original has *c* # instead of the first *a*.
- „ XV. p. 60, 1st treble, bar 5. The *f* is not # in the original.
- p. 61, alto, bar 1. The *b* is *b* in the original.
- p. 62, 2nd treble, bar 4 } The *b* is *b* in the original.
- p. 64, 1st treble, bar 4 }
- „ XVI. p. 69, bass, bar 1. The *e* is not *b* in the original.
- „ XVIII. p. 83, 1st treble, bar 1. This *c* is not # in the original.
- p. 85, 1st treble, bar 5. The *f* is # in the original.

Six-part Madrigals. No. v. Old English Edition.

- Madrigal XIX. p. 2, 2nd treble, bar 9. The first *g* is # in the original.
 p. 4, alto, bar 1. The *c* is # in the original.
 1st treble, bar 4. The *b* is not \flat in the original.
- „ XXII. p. 24, 2nd tenor, bar 4. The original reads *c* \natural and *f* instead of *c* # and *a*.
 p. 25, 1st treble, bar 3. The *e* is not \flat in the original.
 2nd treble, bar 5. This *b* \natural is a semibreve in the original.
 bar 8. The *e* is not \flat in the original.
 bass, bar 8. The *e* is not \flat in the original.
 p. 30, 1st treble, bars 7 and 8. The original reads.



- „ XXIII. p. 33, 1st tenor. The original reads bars 5 and 6 :—



- p. 34, 2nd treble, last bar. The second *c* is not marked # in the original.
 2nd tenor, last bar. The *c* is not marked # in the original.
- p. 35, 2nd tenor, bar 7. The *f* is not # in the original.
- p. 36, 2nd treble, bar 13. The original reads *g* instead of the second *a*.
 alto, bar 13. The *c* is not # in the original.
 1st tenor, last bar. The *c* is not # in the original.
- XXIV. p. 45, alto, bar 4. The *c* is not # in the original.
 1st tenor, bar 6. The *c* is not # in the original.
- p. 46, alto, last bar. The *c* is not # in the original.
- p. 47, bar 2. The *c* is not # in the original.

Songs.





Songs.





Song xix.

AH cruel hateful fortune
Now must I death importune,
Since that I am of all my hope deprived
Nor but for sorrow had my soul survived,
Only this hope doth rest for my contentment,
That Fortune tir'd will yield me some amendment.

Song xx.

I LOVE, alas, yet am I not beloved,
My suits are all rejected
And all my looks suspected.
Experience now too late hath proved
That 'twas in vain that erst I loved.

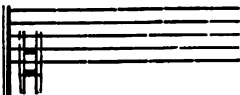
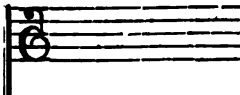
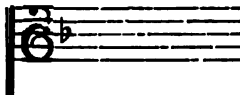
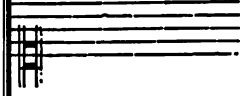
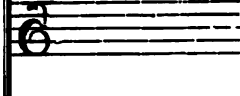
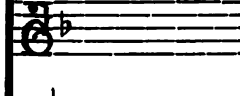
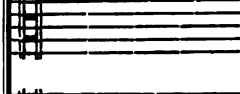
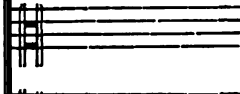
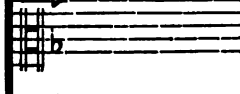
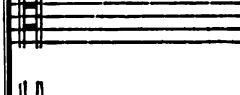
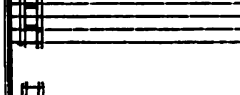
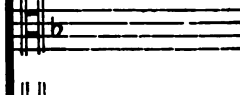
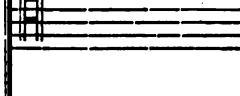
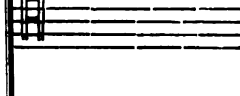
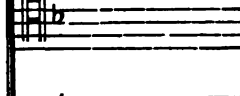
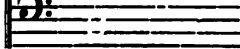
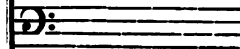
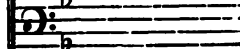
Song xxi.



MUST I part, O my jewel,
Hapless, from my fair sun, whose beams me nourish?
Alas! who now comforteth, or doth me cherish,
Pained with grief so cruel?
Oh, if it so must needs be,
My wicked fortune, how can she further harm me?

A Table of the Clefs

Used in the original edition, 1597.

No. 19.	Nos. 20 and 21.	Nos. 22, 23, and 24.
<p>Cantus Primus.</p> 	<p>Cantus Primus.</p> 	<p>Cantus Primus.</p> 
<p>Cantus Secundus.</p> 	<p>Cantus Secundus.</p> 	<p>Cantus Secundus.</p> 
<p>Altus.</p> 	<p>Altus.</p> 	<p>Altus.</p> 
<p>Sextus.</p> 	<p>Sextus.</p> 	<p>Sextus.</p> 
<p>Tenor.</p> 	<p>Tenor.</p> 	<p>Tenor.</p> 
<p>Bassus.</p> 	<p>Bassus.</p> 	<p>Bassus.</p> 

XIX.

Ah cruel hateful fortune.

1st TREBLE
 2nd TREBLE
 ALTO.
 1st TENOR.
 2nd TENOR.
 BASS.

Ah cru - el hate - ful for - tune
 Ah cru - el hate - ful for - tune
 Ah cru - el
 Ah cru - el

Ah cru - el hate - ful for -
 Ah cru - el hate - ful for - - tune, Ah cru - el
 Ah cru - el hate - ful for - tune, Ah cru - el
 -tune Ah cru - el hate - ful for - tune,
 hate - ful..... for - - tune, Ah cru - el
 hate - ful for - - tune,.....

tune, Now must I
 hate-ful for - tune, Now must I death im - por -
 hate-ful for - tune, Now must now
 Now must I death im - por - tune
 hate-ful for - tune, Now must I death im - por -
 Now must I death im - por - - tune

death im - por - - - tune Since that I am of all
 -tune now must I death im - por - - - tune Since that I am of all
 must I death im - por - - - tune Since that I am of all
 now must I death im - por - - - tune Since that I am of all
 -tune now must I death im - por - - - tune
 now must I death im - por - - - tune

*This G is # in the Original.

..... my hope..... de - pri - - - ved

..... my hope..... de - pri - - - ved

..... my hope..... de - pri - - - ved Nor but for

..... my hope..... de - pri - - - ved Nor but for

Nor but for

Nor but for

Nor but for

Nor but for sor - - - row

Nor but for sor - - - row

sor - row, nor but for sor - - - row had..... my soul sur -

sor - row, had..... my soul sur -

sor - row, had..... my soul sur -

sor - row, had..... my soul sur -

had..... my soul sur - vi - ved, had my soul sur -
 had my soul sur - vi - ved, had..... my soul sur -
 *
 - vi - ved had..... my soul sur - vi - ved, my
 - vi - ved had..... my soul sur - vi - ved, my soul sur -
 - vi - ved had..... my soul sur - vi - ved, my soul sur -
 - vi - ved had..... my soul sur -

- vi - - - ved, On - ly this hope doth rest for my con -
 - vi - - - ved,
 - vi - ved, On - ly this hope doth rest for my con -
 soul sur - vi - ved, On - ly this hope doth rest for my con -
 - vi - - - ved, On - ly this hope doth rest for my con -
 - vi - - - ved,
 - vi - - - ved,

* This C is # in the Original.

- tent - - - ment, that
 on - ly this hope doth rest for my con - tent - -
 - tent - ment, on - ly this hope doth rest for my con - tent - -
 - tent - ment, on - ly this hope doth rest for my con - tent -
 - tent - ment, that
 on - ly this hope doth rest for my con - tent - - -

for - tune tir'd will yield me some a - mend - ment, that
 - ment, that for - tune tir'd will yield me some a -
 - ment, that for - tune tir'd will yield me some a -
 - ment, that for - tune tir'd that
 for - tune tir'd will yield me some a - mend - - - ment, that
 - ment,..... that for - - tune tir'd that

for - tune tir'd will yield me some a - mend - - ment, that
 - mend - - - ment, that for - tune tir'd will yield me some a -
 - mend - - - ment that for tune tir'd will yield me some a -
 for - tune tir'd will yield me some a - mendment some a - mend - ment,
 for - - - tune tir'd, that
 for - tune tir'd will yield me some a - mend - - - ment,

for - tune tir'd will yield me some a - mend - - ment,
 mend - - - ment, some a - mend - - - ment, on -
 mend - - - ment, on -
 that for - tune tir'd will yield me some a - mend - ment,
 for - tune tir'd will yield me some a - mend - - ment, on -
 on -

on - ly this hope doth
 - ly this hope doth rest for my con - tent - ment, on - ly this hope doth
 - ly this hope doth rest for my con - tent - ment, on - ly this hope doth
 on - ly this hope doth
 - ly this hope doth rest for my con - tent - ment,
 - ly this hope doth rest for my con - tent - ment,

rest for my con - tent - - - ment, that
 rest for my con - tent - ment, that for - tune tir'd will yield me some a -
 rest for my con - tent - - - ment, that
 rest for my con - tent - ment, that for - tune tir'd will yield me some a -
 that for - - - tune tir'd
 that for - tune tir'd will yield me some a

for - tune tir'd will yield me some a - mend - - - ment,
 - mend - - - ment, that for - tune tir'd will yield me some a -
 for - tune tir'd will yield me some a - mend - - - ment
 - mend - ment, some a - mend - ment, that for - tune tir'd will yield me
 that for - tune tir'd will yield me some a -
 - mend - - - ment,

that for - tune tir'd will yield me some a - mend - - - ment.
 - mend - - - ment, will yield me some a - mend - ment.
 that for - tune tir'd will yield me some a - mend - - - ment.
 some a - mend - ment, that for - tune tir'd will yield me some a - mend - ment.
 - mend - - - ment, will yield me some a - mend - ment.
 will yield me some a - mend - - - ment.

XX.

I love, alas, yet am I not beloved.

1st TREBLE. I love a - las, yet am I

2nd TREBLE. I love a - las,

ALTO. I love a - las, I

1st TENOR. I love a - las, yet am I

2nd TENOR. I love a - las..... yet am I

BASS. I love a - las.....

not be - lov - ed, yet am I not be - lov - ed,

yet am I not be - lov - ed, be - lov - ed,

love a - las, yet am I not be - lov - ed, I

not be - lov - ed, I love a -

I be - lov - ed, yet am I not..... be - lov - ed,

..... yet am I not be - lov - ed,

I love a - las, yet am I not be - lov - ed,.....
I love a - las, yet am I not be - lov - ed,
love a - las, I love a - las, yet am I
las, I love a - las, yet am I
I love a - las, yet am I not.....
I love a - las, yet am I

..... yet am I not be - lov - ed, My suits are all re -
yet am I not be - lov - ed, My
not be - lov - ed,..... My suits are all re -
not be - lov - ed, My
..... be - lov - ed, My suits are all re - ject - ed, re -
not be - lov - ed, My suits are all re - ject - ed,

- ject - ed, my suits are all re - ject - ed,
suits are all re - ject - ed,
- ject - ed, my suits are all re - ject - ed,
suits are all re - ject - ed, and all.....
- ject - ed, re - ject - ed, and
my suits are all re - ject - ed, and all.....

and all..... my looks sus - pect - - - ed. Ex -
and all my looks sus - pect - - - ed. Ex -
and all..... my looks sus - pect - - - ed. Ex -
..... my looks sus pect ed, sus - pect - - - ed. Ex -
all my looks sus - pect - - - ed. Ex -
..... my looks sus - pect - - - ed. Ex -

- pe - ri - ence now..... too late hath prov - ed, now
 - pe - ri - ence now..... too late hath prov - ed,.....
 - pe - ri - ence now
 - pe - ri - ence now..... too late hath..... prov - ed, now
 - pe - ri - ence now too late hath prov - ed,
 - pe - ri - ence now..... too late hath prov - ed,

..... too late hath prov - ed, that
 that 'twas in
 too late hath..... prov - ed,.....
 too late hath prov - ed, that 'twas in vain that
 that 'twas in vain that erst I lov -
 that 'twas in vain that erst I lov - ed

'twas in vain that erst I lov - ed, that
 vain that erst I lov - ed, that 'twas in vain
 that 'twas in vain that erst I lov - ed, that
 erst I lov - ed, that 'twas in vain
 - ed, that 'twas in vain that erst I lov -
 that 'twas in vain that erst I

'twas in vain that erst I lov - ed, that erst I lov - ed.
 that erst I lov - ed, that 'twas in vain I lov - ed.
 'twas in vain that 'twas in vain I lov - ed.
 that 'twas in vain that erst I lov - ed, I lov - ed.
 - ed, that erst I lov - ed.
 lov - ed, that 'twas in vain that erst I lov - ed.

Ex - pe - ri - ence now..... too late hath prov - ed,.....

Ex - pe - ri - ence now..... too late hath prov - ed, now

Ex - pe - ri - ence now

Ex - pe - ri - ence now..... too late hath..... prov - ed, now

Ex - pe - ri - ence now too late hath prov - ed,

Ex - pe - ri - ence now..... too late hath prov - ed,

..... that 'twas in

..... too late hath prov - ed, that

..... too late hath..... prov - ed,.....

..... too late hath prov - ed, that 'twas in vain that

that 'twas in vain that erst I lov -

that 'twas in vain that erst I lov - ed,

vain that erst I lov - ed, that 'twas in vain that erst I
'twas in vain that erst I lov - ed, that 'twas in vain that
that 'twas in vain that erst I lov - ed, that 'twas in vain
erst I lov - ed, that 'twas in vain that 'twas in
- ed, that 'twas in vain that erst I lov - ed,
that 'twas in vain that erst I lov - ed,

lov - ed, that 'twas in vain that erst I lov - ed.
erst I lov ed, that erst I lov - ed.
that twas in vain that erst I lov - ed.
vain that erst I lov ed, I lov - ed.
that twas in vain that erst..... I lov - ed.
that twas in vain that erst I lov - ed.

XXI.

Must I part, O my Jewel.

1st TREBLE. Must I part, O my jew - el, hap -

2nd TREBLE. Must I part, O my jew -

ALTO. Must..... I part, O my

1st TENOR. Must..... I part, O my jew - el, hap -

2nd TENOR.

BASS.

- less, hap - - - less,

- el, hap - - less, hap - - less,

#jew - el, hap - - less, hap - - - less,

- less hap - - less hap - - - less,.....

Hap - - less, must I part O my jew -

Hap - - less, must..... I part O my

must I part, O my jew - el, hap -

must I part, O my jew - el, hap -

must..... I part, O my jew - el, hap -

..... must..... I part, O my jew - el,

- el, hap - less, must I

jew - el, hap - less, must.....

The first system consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "must I part, O my jew - el, hap -". The music features a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand.

- less, hap - less, from

hap - less, from

- less, hap - less, from

hap - less hap - less, from

part, O my jew - el, hap - less, from

..... I part, O my jew - el, hap - less,

The second system continues the musical score with six staves. The lyrics are: "- less, hap - less, from", "hap - less, from", "- less, hap - less, from", "hap - less hap - less, from", "part, O my jew - el, hap - less, from", and "..... I part, O my jew - el, hap - less,". The piano accompaniment continues with similar melodic and harmonic patterns.

my fair sun..... whose beams me nour - ish, whose beams me
my fair sun..... whose beams me nour - ish,..... whose
my fair sun..... whose beams me nour - ish, me
my fair sun..... whose beams me nour - ish, whose beams me
my fair sun..... whose beams me nour - ish,..... whose
whose beams me

nour - ish. A - las, who now comfort -
beams me nour - ish. A - las,
nour - ish. A - las, who now comfort -
nour - ish. A - las, who now comfort -
beams me nour - ish. A - las, who now.....
nour - ish. A - las, who now comfort -

- eth A - - - las, or

A - - - las, who now com - fort - - eth or

- eth A - - - las, who now comfort - - eth or

- eth A - - - las, who now com - fort - - eth or

com - fort - - - eth who now com - fort - - eth or

- eth or

doth me cher - ish. Pain - - ed..... with grief so.....

doth me cher - ish. Pain - - ed..... with.....

doth me cher - ish. Pain - - ed..... with grief so.....

doth me cher - ish. Pain - - ed with grief so cru - - -

doth me cher - ish. Pain - - ed with grief..... so

doth me cher - ish.

..... cru - el, Oh,..... if it so must
grief so..... cru - el, Oh, if it so must
- cru - el, Oh, if it so must
- el, Oh,..... if it so must
cru - el, Oh,.....
Oh,.....

needs be, oh,..... if it so must needs be, my wick-
needs be, oh,..... if it so must needs be, my wick-
needs be, oh,..... if it so must needs be, my wick-
needs be, oh,..... if it so must needs be, my wick-
oh, if it so must needs be, my wick-
oh,..... if it so must needs be, my wick-

- ed for - tune, how can she fur - ther harm..... me,
- ed for - tune, how can she fur - ther harm me, how
- ed for - tune, how can she fur - ther harm
- ed for - tune, how..... can she fur - ther harm
- ed for - tune, how can she fur - ther harm me,
- ed for - tune, how

how can she fur - ther harm me, oh..... if it
can she fur - ther harm me, oh..... if it
me, oh..... if it
me, fur - ther harm me, oh..... if it
how can she fur - ther harm me, oh if it
can she fur - ther harm me, oh..... if it

so must needs be, my wick - ed for - tune, how can she further harm me,
 so must needs be, my wick - ed for - tune, how can she further harm.....
 so must needs be, my wick - ed for - tune, how can she
 so must needs be, my wick - ed for - tune, how..... can she
 so must needs be, my wick - ed for - tune, how can she
 so must needs be, my wick - ed for - tune,

how can she fur - ther harm me, fur - ther harm me.
 me, how can she further harm..... me.
 further harm me, how can she further harm me.
 further harm me, fur - ther harm..... me.
 further harm me, how can she further harm me.
 how can she fur - ther harm..... me.

XXII. (The first part.) Up then, Melpomene.

1st TREBLE. Up then, Mel - po - me - ne the mourn - fulst Muse of

2nd TREBLE. Up then, Mel - po - me - ne the mourn - fulst Muse of

ALTO. Up then, Mel - po - me - ne the mourn - fulst Muse of

1st TENOR. Up then, Mel - po - me - ne the mourn - fulst Muse of

2nd TENOR. Up then, Mel - po - me - ne the mourn - fulst Muse of

BASS. Up then, Mel - po - me - ne the mourn - fulst Muse of

nine, Such cause of mourn - ing, of..... mourning

nine, Such cause of mourn - ing, of..... mourning, such cause of mourn -

nine, Such cause of mourn - ing, such cause of mourn - - - ing

nine, Such cause of mourn - ing, such cause of mourning

nine,..... Such cause of mourn - ing, such

Such

such cause of mourn - ing nev - er hadst..... a - fore;
 - ing nev - er hadst a - - - fore;.....
 such cause of mourn - ing nev - er hadst..... a - fore;
 such cause of mourning nev - - - er hadst a - fore; Up
 cause of mourning nev - er hadst a - fore;.....
 cause of mourn.ing nev - er hadst a - - - fore;

Up, gris - ly ghosts..... and up..... my rue - - - ful
 Up gris - ly ghosts..... and up my..... rue - ful
 Up gris - ly ghosts..... and up..... my rue - ful
 gris - ly ghosts,..... up gris - ly ghosts and up my rue - - - ful
 Up gris - ly ghosts and up my rue - ful rime.....
 Up gris - ly ghosts..... and up..... my rue - ful

* These notes are C \sharp and F in the Original.

rime Matter of mirth now shalt thou have no more,
 rime Matter of mirth now shalt thou have no..... more,
 rime Mat.ter of mirth now shalt thou have no more,
 rime Matter of mirth now shalt thou have no more,
 Matter of
 rime

matter of mirth now shalt thou have..... no more, For
 matter of mirth now shalt thou have no more,
 matter of mirth now shalt thou have no more, now shalt thou have.... no
 matter of mirth now shalt thou have no more,
 mirth now shalt thou have no more, matter of mirth now shalt thou have no
 matter of mirth now shalt thou have no more, For

such cause of mourn - ing nev - er hadst..... a - fore;
 - ing nev - er hadst a - - - fore;.....
 such cause of mourn - ing nev - er hadst..... a - fore;
 such cause of mourning nev - - - er hadst a - fore; Up
 cause of mourning nev - er hadst a - fore;.....
 cause of mourn - ing nev - er hadst a - - - fore;

Up, gris - ly ghosts..... and up..... my rue - - - ful
 Up gris - ly ghosts..... and up my..... rue - ful
 Up gris - ly ghosts..... and up..... my rue - ful
 gris - ly ghosts,..... up gris - ly ghosts and up my rue - - ful
 Up gris - ly ghosts and up my rue - ful rime.....
 Up gris - ly ghosts..... and up..... my rue - ful

* These notes are C \sharp and F in the Original.

rime Matter of mirth now shalt thou have no more,

rime Matter of mirth now shalt thou have no..... more,

rime Matter of mirth now shalt thou have no more,

rime Matter of mirth now shalt thou have no more,

..... Matter of

rime

This system contains five vocal staves and a piano accompaniment. The lyrics are: "rime Matter of mirth now shalt thou have no more," repeated with variations. The piano part provides harmonic support with chords and moving lines.

matter of mirth now shalt thou have..... no more, For

matter of mirth now shalt thou have no more,

matter of mirth now shalt thou have no more, now shalt thou have.... no

matter of mirth now shalt thou have no more,

mirth now shalt thou have no more, matter of mirth now shalt thou have no

matter of mirth now shalt thou have no more, For

This system continues the musical piece with similar vocal and piano parts. The lyrics are: "matter of mirth now shalt thou have..... no more, For", "matter of mirth now shalt thou have no more,", "matter of mirth now shalt thou have no more, now shalt thou have.... no", "matter of mirth now shalt thou have no more,", "mirth now shalt thou have no more, matter of mirth now shalt thou have no", and "matter of mirth now shalt thou have no more, For".

dead she is, that mirth thee made of yore.
 For dead she is, that mirth thee made of yore.
 more, For dead she is, that mirth thee made of yore, that
 For dead..... she is, that mirth thee made of yore, that
 more, For dead she is, that
 dead she is, that

Di - do my dear a - las is dead, Di - do my dear a -
 Di - do my dear a - las is dead, Di - do my
 mirth thee made of yore. Di - do my dear a - las is dead,
 mirth thee made of yore. Di - do my dear a - las is dead, Di -
 mirth thee made of yore, of yore. Di - do my dear a - las is
 mirth thee made of yore. Di - do my dear a - las is dead,

- las is dead, Di - do my dear a - las a las is dead, Di - do my
 dear a - las is dead,..... Di - do my dear a - -
 Di - do my dear a - las is dead, Di - do my
 - do my dear a - las is dead,..... Di - do my dear a - las is dead, a
 dead..... Di - do my dear a - las is dead, a - -
 Di - do my dear a - las is

dear a - las is dead. Dead.... and li - eth
 - las is dead. Dead.... and li - eth wrapt..... in
 dear a - las is dead. Dead
 - las is dead. Dead and li - eth wrapt..... in lead,
 - las is dead. Dead
 dead..... Dead..... and li - eth wrapt in lead,

wrapt in lead, dead and li - eth wrapt in lead.....
lead, dead and li - eth wrapt in lead, and li - eth wrapt in lead.
..... and li - eth wrapt in lead, dead and li - eth wrapt in lead.
dead, and li - eth wrapt in lead. O hea - vy
..... and li - eth wrapt in lead, and li - eth wrapt in lead. O
dead..... and li - eth wrap - ped in lead.

..... O hea - vy hearse, Let
O hea - vy hearse, O hea - vy hearse, Let
O hea - vy hearse, O..... hea - vy hearse,
hearse,..... O hea - vy hearse, O hea - vy hearse,
hea - - vy hearse, O..... hea - - vy hearse, Let
O hea - - vy hearse,.....

stream - ing tears be pour - ed out in store,

stream - ing tears be pour - ed out in store,.....

Let stream - ing tears be pour - ed out in store, let stream - ing tears be

Let stream - ing tears be pour - ed

stream - ing tears be pour - ed out in store, let stream - ing

Let stream - ing tears be

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: "stream - ing tears be pour - ed out in store," "stream - ing tears be pour - ed out in store,.....", "Let stream - ing tears be pour - ed out in store, let stream - ing tears be", "Let stream - ing tears be pour - ed", "stream - ing tears be pour - ed out in store, let stream - ing", and "Let stream - ing tears be".

let stream - ing tears be pour - ed

let stream - ing tears be pour - ed

pour - ed out in..... store, let stream - ing tears be

out in store, let stream - ing tears be pour - ed

tears be pour - ed out in store,

pour - ed out in store,

The second system of the musical score continues with seven staves. The lyrics are: "let stream - ing tears be pour - ed", "let stream - ing tears be pour - ed", "pour - ed out in..... store, let stream - ing tears be", "out in store, let stream - ing tears be pour - ed", "tears be pour - ed out in store,", and "pour - ed out in store,".

out in store.....
out in store.....
pour-ed out in store he pour-ed out in store
out in store, let stream-ing tears be pour-ed out in store
let stream-ing tears be pour-ed out in store
let stream-ing tears be pour-ed out in store

O care-ful verse, O..... care-ful verse.
O care-ful verse, O care-ful verse.
O care-ful verse, O care-ful verse.....
O care-ful verse, O care-ful verse.
O care-ful verse, O care-ful verse.....
O care-ful verse, O care-ful verse.....

XXIII. The second part
Why wail we thus.

1st TREBLE

2nd TREBLE

ALTO.

1st TENOR.

2nd TENOR.

BASS.

Why..... wail we thus.....

Why wail we

Why..... wail we thus..... why wea - ry we the

Why

Why wail we thus why wea - ry we the gods with

Why

Why wail we thus why wea - ry we the gods with

Why

Why wail we thus why wea - ry we the gods with

why wea - ry we the gods with plaints, why

thus why wea - ry we the gods with

gods with plaints, why wea - ry we the gods with plaints, why

wea - ry we the..... gods with plaints, why wail we

plaints, why wail we thus?

Why wail we thus why

wea - ry we the gods with plaints? why wea - ry we the gods
 plaints? why wea - ry we the gods with
 wea - ry we the..... gods with plaints? why wea - ry we the
 thus, why wea - ry we the gods with plaints?
 why wea - ry we the gods with
 wea - ry we the gods with plaints?

..... with plaints, As if some
 plaints, As if some e - vil were to her.....
 gods with plaints, As if some e - vil were to her be - tight,
 As if some e - vil were to her..... be - tight,
 plaints,
 As if some e - vil were to her be - tight,.....

e - vil were to her be - tight. She reigns a
 be - - - tight. She reigns a
 as if some e - vil were to her..... be - tight. She reigns a
 as if some e - vil were to her..... be - tight. She reigns a
 As if some e - vil were to her be - tight. She reigns a
 She reigns a

god_ess now a - mong..... the saints.
 god_ess now a - mong..... the saints.
 god_ess now..... a - mong the saints. That whil_ome
 god_ess now a - mong the saints. That whil_ome
 god_ess now..... a - mong the saints. That whil_ome was the
 god_ess now a - mong the saints.

That whil_ome was the saint of shepherds light,
 That whil_ome was the saint of
 was the saint of shepherds light, that whil_ome was the saint of
 was the saint of shep - - herds light, that
 saint of shepherds light, that whil_ome
 That whil_ome was the saint of

that whil_ome was the saint of shep - - herds light,
 shepherds light, that whil_ome was the saint of
 shepherds light, of shepherds light that whil_ome
 whil_ome was the saint of shep - herds light, that whil_ome was the saint of
 was the saint of shepherds light, that
 shep - herds light, that whil_ome was the saint of shepherds

of shep - - herds light,..... And is en-stall-ed now in heaven's
 shepherds light, of shep - - herds light, And is en-stall-ed now in heaven's
 was the saint of shep - - herds light, And is en-stall-ed now in heav'n's
 shep - - herds light, And is en-stall-ed now in heav'n's
 whilome was the saint of shepherds light,
 light,.....

height, and is en-stall-ed now in hea - - ven's height.
 height, and is en-stall-ed now in heaven's height.
 height, and is en-stall-ed now in hea - ven's height.
 height, and is en-stall-ed now in heav'n's height.
 And is en-stall-ed now in hea-ven's height.
 And is en-stall-ed now in hea - - ven's height.

free. 0 hap - py hearse, 0 hap - py hearse,

free. 0 hap - py hearse, 0 hap - py hearse, 0 hap - - py

free. 0 hap - - py hearse, 0 hap - py hearse,

free. 0 hap - - py hearse, 0 hap - py hearse,

free. 0 hap - py hearse, 0 hap - py hearse, might I

free. 0 hap - - py hearse,

might I once come to thee, oh that I might, oh that

hearse, might I once come to thee, oh that I

might I once come to thee, oh..... that I might, might I

oh that I might come to thee, might I once come to thee,

once come to thee, oh that I might, oh that I might,

might I once come to thee, oh that I might oh

..... I might,..... O joy - - ful verse, O joy - -
might, O joy - - - ful verse, O
once come to thee oh that I might, O joy - - ful verse, O joy - -
oh that I might, O joy - - - ful verse,
O joy - - - - - ful verse,
that I might, O joy - - -

- ful verse, O joy - - - ful verse.
joyful verse, O joy - - - ful verse, O joy - - - ful verse.
- ful verse O joy - - - ful verse, O joy - ful verse.
O joy - - - ful verse, O joy - - - ful verse.
O joy - - - ful verse, O joy - - - - - ful verse.
- ful verse, O joy - - - - - ful verse.

Sleep now, my Muse.

1st TREBLE. Sleep now my Muse, and hence - - forth take.....

2nd TREBLE. Sleep now my Muse,

ALTO. Sleep now my Muse, and hence - forth take thy

1st TENOR. Sleep now my Muse, Sleep now my

2nd TENOR. Sleep now my

BASS.

..... thy rest..... and hence - forth take thy

and hence - forth take..... thy rest and hence - forth take.....

rest and hence - forth take..... thy

Muse and..... hence - forth take..... thy rest,

Muse and..... hence - forth take..... thy rest,

Sleep now my Muse, sleep now my

rest, sleep now my Muse, and hence - - forth
 thy rest,..... and hence - forth take thy
 rest, sleep now my Muse, and hence - - forth
 and..... hence - forth take..... thy rest, hence-
 and hence - - forth take thy rest, and henceforth take.....
 Muse and hence - forth take.....

take..... thy rest. Which all too long,
 rest..... Which all too long, which all too long.....
 take.... thy rest. Which all too long, which all too
 - forth take thy rest. Which all too long thy self in vain had wast -
 thy rest..... Which all too long thyself in
 thy rest. Which all too long.....

which all too long thy - self in vain had wast - ed, had wast - ed,
 thy - self in vain had wasted, had wast - ed,
 long thy - self..... in vain had wast - ed,
 - ed thy - self in vain had wast - ed,
 vain had wast - ed thy - self in vain had wast - ed,
 thy - self..... in vain had wast - ed,

The first system of music consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "which all too long thy - self in vain had wast - ed, had wast - ed, thy - self in vain had wasted, had wast - ed, long thy - self..... in vain had wast - ed, - ed thy - self in vain had wast - ed, vain had wast - ed thy - self in vain had wast - ed, thy - self..... in vain had wast - ed,". The piano accompaniment features a steady bass line and chords in the right hand.

Let it suffice, let it suf - fice,
 Let it suf - fice, let it suffice I still..... must live,
 Let it suf - fice, let it suffice I still must live op -
 Let it suf - fice I still must live op - press'd, let it suf -
 Let it suf - fice I still must live op - press'd,
 Let it suf -

The second system of music consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "Let it suffice, let it suf - fice, Let it suf - fice, let it suffice I still..... must live, Let it suf - fice, let it suffice I still must live op - Let it suf - fice I still must live op - press'd, let it suf - Let it suf - fice I still must live op - press'd, Let it suf -". The piano accompaniment continues with a similar texture to the first system.

let it suf - fice, I still must live..... op - press'd,.....
 op - press'd, I still must live op - - -
 press'd, I still must live..... op - - - press'd..... op - press'd,
 fice I still must live, I still..... must live..... op - press'd,
 let it suf fice, I still..... must live..... op - -
 - fice I still must live..... op - - -

..... and of my pains..... the fruit must... ne'er be
 press'd and of my pains the..... fruit must
 and of my pains the fruit must ne'er be tast ed, be
 and of my pains..... the fruit must ne'er be
 - press'd
 - press'd

tast - ed, and of my pains..... and of my
 ne'er be tast - ed,..... and of my pains and
 tast - ed,..... and of..... my
 tast - ed, and of my pains and of my pains
 and of my pains and of my
 and of my pains and of my pains

pains the..... fruit must..... ne'er be tast - - -
 of my pains the fruit must
 pains the fruit must ne'er be tast - ed, the fruit
 the fruit must ne'er be..... tast - ed, be tast - ed,
 pains the fruit must ne'er be tast - ed,
 the fruit must ne'er be

- ed, the fruit must ne'er be tast - ed. Then sleep my
ne'er be tast - ed. Then sleep my
..... must ne'er..... be tast - ed.
must ne'er..... be tast - ed. Then sleep my
must ne'er be tast - ed. Then sleep my
tast - ed.

Muse, Fate can - not be with stood
Muse, then sleep my Muse, Fate can - not be with stood
Then sleep my Muse, Fate can - not be with stood
Muse, then..... sleep my Muse,
Muse,..... Fate can - not be with stood

its bet - ter sleep,
 Fate can - not be with stood its bet - ter sleep,
 Fate can - not be with stood its bet - ter sleep, its bet - ter
 Fate can - not be with stood..... its bet - ter
 its bet - ter
 Fate can - not be with stood..... its bet - ter

than..... wake and..... do no good,
 its bet - ter sleep, then sleep my
 sleep, than wake and do no..... good, then sleep my
 sleep, its bet - ter sleep, than wake and do no..... good, then sleep my
 sleep, than wake and do no good,
 sleep, then sleep my

then sleep my Muse, Fate can - not be with stood,
 Muse,..... Fate can - not be with stood,
 Muse, then sleep my Muse, Fate can - not be with stood,
 Muse, then..... sleep my Muse,
 then sleep my Muse, Fate can - not be with stood,
 Muse,.....

The first system of the musical score consists of seven staves. The top six staves are vocal lines, and the bottom two staves are piano accompaniment. The lyrics are: "then sleep my Muse, Fate can - not be with stood, Muse,..... Fate can - not be with stood, Muse, then sleep my Muse, Fate can - not be with stood, Muse, then..... sleep my Muse, then sleep my Muse, Fate can - not be with stood, Muse,.....". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

Fate can - not be with stood, its bet - ter sleep,
 its bet - ter sleep,
 Fate can - not be with stood, its bet - ter sleep, its bet - ter
 Fate can - not be with stood,..... its bet - ter
 its bet - ter
 Fate can - not be with stood,..... its bet - ter

The second system of the musical score consists of seven staves. The top six staves are vocal lines, and the bottom two staves are piano accompaniment. The lyrics are: "Fate can - not be with stood, its bet - ter sleep, its bet - ter sleep, Fate can - not be with stood, its bet - ter sleep, its bet - ter Fate can - not be with stood,..... its bet - ter its bet - ter Fate can - not be with stood,..... its bet - ter". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

its bet - ter sleep, than wake and.....
 than..... wake and..... do no good, do no
 sleep, than wake and do no good, than wake and
 sleep, its bet - ter sleep, than wake and do no good, and do no good,
 sleep, than wake and do no good,.....
 sleep, than wake and

..... do no good, and do no good.
 good, than wake and..... do no good.
 do no..... good, and do no good.
 than wake and do no..... good.
 than wake and do no good.
 do no..... good.

FINIS.