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The Old English Edition. No. iii.

SIX MADRIGALS

TO FOUR VOICES.

BY

GEORGE KIRBYE,

1597.

EDITED BY

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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.

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Introduction

To No. iii. Old English Edition.

VERY little is known of George Kirbye's life. Neither the date nor the place of his birth has yet been discovered, though it is not unlikely that he was a native of Suffolk, where the surname Kirbye was and still is common. His connection with Rushbrooke and the neighbourhood of Bury St. Edmund's, gives some grounds for this conjecture*.

In 1592 occurs the first mention of his name. In that year Thomas Este published his "Whole Book of Psalms," and he employed Kirbye amongst others to write new settings to the old Psalm-tunes for this work. In his preface Este explains that "although I might have used the skill of some one learned Musition, in the setting of these Psalmes in 4 parts, yet for varieties sake, I have intreated the help of many: beeing such as I know to be expert in the Arte and sufficient to answere such curious carping Musitions, whose skill hath not bene employed to the furthering of this work." Now as Kirbye contributed more to the Book of Psalms than any of the ten musicians employed, excepting John Farmer, we may assume that he had made some reputation as a musician as early as 1592.

[Este's Whole Book of Psalms, 1592. Mus. Ant. Society's edition.]

Some time before 1597 Kirbye entered the service of Sir Robert

* A William Kirbye lived at Barrow, near Bury St. Edmund's, where his daughters Anne and Susan were baptized in 1593 and 1594 respectively. The name is still to be met with at Bury St. Edmund's, and in the surrounding district.

Jermyn of Rushbrooke, near Bury St. Edmund's^b, as domestic musician and instructor to his daughters, Mistress Anne and Mistress Frances Jermyn. It was for them (as he tells us) that he composed his book of Madrigals, published in 1597, and now reprinted for the first time.

Sir Robert Jermyn^c is described by Fuller as "a man of great command" in Suffolk, which he represented in Parliament more than once. He was knighted on the occasion of the Queen's visit to Bury St. Edmund's in 1578. His daughter Anne was married to Sir William Poley of Boxted, in Suffolk. Of Frances nothing is known.

[For an account of Sir Robert Jermyn and his family, see Cooper's *Athenæ Cantabrigienses* (1861), vol. ii. 323, where full references are given.]

On February 16, 1597-8, George Kirbye married Anne Saxye at Bradfield St. George, the next parish to Rushbrooke. Her family does not seem to have belonged to that village.

In 1601 was published the "Triumphs of Oriana," a collection of Madrigals by various composers, one of which was written by Kirbye. It has not been noticed that there were two editions of this book in 1601. In some copies (e.g. that in the Bodleian Library) Kirbye's contribution is a six-part Madrigal, "With angel's face and brightness," while in other copies this is replaced by a second six-part Madrigal, "Bright Phoebus greets most clearly."

After 1601 nothing is recorded of Kirbye.

Besides the works already mentioned, which were printed in his lifetime, Kirbye wrote some anthems, and a considerable number

^b It may be worth noting that another composer of some distinction, Robert Johnson, was in the employment of Sir Thomas Kitson, at Hengrave Hall (also near Bury St. Edmund's), as early as 1575. [Rimbault, Preface to Mus. Ant. Society's Edition of Purcell's "Bonduca."]

^c The Jermyn family, which had held Rushbrooke from the reign of King John, became extinct in 1708. The beautiful old house is still standing, but I have not been able to ascertain whether there are any traces left of Kirbye's residence there.

of Madrigals, which still exist in manuscript. In the library of the Royal College of Music is a manuscript collection of Madrigals formed by a William Firmage, which once belonged to the Sacred Harmonic Society. The writing probably dates from towards the middle of the seventeenth century. Among them are twenty-six by Kirbye. As the books containing the Quintus and Sextus parts are lost, only the four-part Madrigals are complete. The following is the list:—

An asterisk is placed against the names of those Madrigals which are not contained in the Edition of 1597, nor in the "Triumphs of Oriana."

Four-part Madrigals.

- *Farewell, false Love.
- Lo, here my heart.
- Alas! what hope of speeding.
- Farewell, my love.
- Sleep now, my Muse.
- Woe am I.
- What can I do.

Five-part Madrigals.

- That Muse which sung.
- See, what a maze of error.
- If pity reign.
- Sweet love, oh cease.
- What, shall I part.
- Ah, sweet, alas.
- *My lady wept.
- *But when himself (2nd part).

Six-part Madrigals.

- *Oh! help, alas.
- *Oh! shall I die.
- Up, then, Melpomene.
- Why waile we thus (2nd part).

Six-part Madrigals (continued):—

- *Unkind, alas!
- *Oh! when my love.
Must I part.
With angel's face.
Ah! cruel hateful fortune.
- *Mourn now, my Muse.
- *As sudden death (2nd part).

It is possible that the Madrigals marked with the asterisk formed part of the material for a second publication which apparently was contemplated by the composer; this seems at least to be implied by the dedication of the 1597 book. His intention, as far as is known, was not carried into effect ^d.

Burney, in his *History of Music* (vol. iii. p. 123), speaks of Kirbye as one of the best of the English madrigal writers. "Of the excellent madrigals by George Kirbye, as several have lately been revived at the Concerts of Ancient Music and Catch Club, there seems the less necessity to insert specimens, or give a further account of them here."

The original edition, published in 1597, contains twenty-four Madrigals ^e. Of these six are for four voices, twelve for five voices,

^d In the Library of Christ Church, Oxford, are old manuscript copies of three Madrigals by Kirbye, beginning, "Woe is me, my strengthe fayles," "Vayne worlde, adieu," and "Sleepe restless thoughtes." These are the same as the Madrigals, "Woe am I, my heart dies," "Farewell, my love," and "Sleep now, my Muse," though the words (which are of a devotional character) are different.

^e Oliphant (*Musa Madrigalesca*, 1837, p. 309) says that the edition of 1597 contains twenty-five Madrigals, and quotes some verses beginning—

"It is my well-beloved's voice
That soundeth in mine ear,"

which, as he says, were also set by Thomas Tomkins (1622). The copy in the British Museum is perfect, and this Madrigal is not to be found in it. If Oliphant really saw a copy containing this 25th Madrigal, there must have been two editions of 1597.

and six for six voices. The six four-part Madrigals are given in the present volume: the others will be published as No. 4 and No. 5 of the Old English Edition. The voice parts are printed in separate books, Cantus primus, Cantus secundus, Altus, Sextus, Tenor, and Bassus, the four-part Madrigals being contained in the Cantus primus, Cantus secundus, Tenor and Bassus books. A table of the clefs employed in the old edition will be found at the end of this volume, which will shew the voices for which the Madrigals were originally written: as, to suit the convenience of Choral Societies, it has been thought best to transpose them, so as to bring them within the compass of the usual four unequal voices. Beyond this transposition no alteration has been made in the score.

A Pianoforte score has been added for use at practices only. A note by Mr. H. Ellis Wooldridge, on the Pianoforte accompaniment of Madrigals, will be found on page 8. The Editor takes this opportunity of expressing his thanks to Mr. Wooldridge, who not only drew his attention to Kirbye's Madrigals, but has also given him most valuable advice and assistance, and has superintended the preparation of this edition. His thanks are also due to the Rev. Canon Turner, for his help in searching the parish registers of Bradfield St. George and Rushbrooke; and to the Rev. E. Woods, of Barrow; to Lord Francis Hervey, M.P., for information about the Jermyn family papers; to Mr. A. H. Peppin, for an account of the Madrigals at the Royal College of Music; and to the Rev. T. V. Bayne, for an account of those at Christ Church, Oxford.

Note. THESE MADRIGALS CAN BE OBTAINED SEPARATELY AT SIXPENCE EACH.

NOTE ON THE PIANOFORTE ACCOMPANIMENT OF MADRIGALS.

ALTHOUGH a Pianoforte accompaniment may sometimes be necessary, in order to give confidence to less experienced singers during the first reading of a madrigal, it should not be resorted to unless the necessity is very great, and in any case should be abandoned before the final rehearsals; for the effect produced by an accompanied performance, however perfect, must always be such as the composer not only did not intend, but could not possibly have intended, or even have foreseen.

The violation of the conditions of the madrigal—for such it is—which is implied in the idea of a modern accompanied performance, does not consist in the mere support of voices by means of a keyed instrument with fixed or even with tempered intervals; for though the music will always be better without that kind of accompaniment, the fact is that compositions for four voices had been published with a short score for the cembalo before the year 1600. The violation of old conditions consists in the rendering of compositions made at a time when all known scales were either natural or of unequal temperament, by an artificial scale invented within the last fifty years of which the temperament is equal. The difference is essential; but the reasons why it is so, though they have been made sufficiently clear by scientific writers, could not suitably be given within the limits of this note. The extent of the difference, however, may be demonstrated by a few simple figures, which it will require no effort or trouble to understand.

The octave, upon modern keyed instruments, is divided, as everybody knows, into twelve equal semitonic intervals; and if, for convenience of comparison with other scales, we again divide these

into hundredths, or cents, we have 1,200 as the contents of the octave, and the modern diatonic scale may then be said to consist of five tones of 200 each, and two semitones of 100 each^a. Thus it stands upon any well-tuned pianoforte which is likely to be used for the accompaniment of madrigals. But what relation does it bear to the sounds imagined by an old musician in composing? An old musician distinguished between his whole tones, calling some major and others minor, and valued them at 204 and 182 respectively. His major 3rd and major 6th were much smaller than those on the pianoforte,—386 and 884 instead of 400 and 900. Some of his intervals on the other hand were much larger: his semitone was 112 instead of 100, and his imperfect 5th and minor 6th were 612 and 814 respectively, instead of 600 and 800 as our tuning makes them. In short, only one of his intervals, the perfect 5th, resembled its namesake in the modern scale.

The scale of the madrigal writer was empirical. It had grown out of the old modal scale with which music began, which had been devised for melody only, and in which harmony was practically impossible; and it had been gradually brought to perfection by many generations of singers in their efforts towards more and more beautiful consonance. Happily, we have not to regret its loss, for it is so inseparable from diatonic harmony that voices, if they are not troubled by accompaniment, will always instinctively fall into it, and sing no other. So that there is no reason to believe that a madrigal composer, if he could hear a modern unaccompanied performance of his work, would be able to detect any important departure from his intention.

The keyed instruments, which may or may not have been sometimes used to accompany madrigals, were probably as a rule tuned in imitation of the vocal scale, untempered. For considering

^a It is important to remember, in considering this and the following scales, that the ear will not tolerate a deviation of more than 4 cents from the standard of any interval.

that modulation, which creates the necessity for temperament, was scarcely more than partial even at the end of the sixteenth century, and in its farther flights went in fear and trembling^b, the vocal scale would create little or no difficulty. But since the scale now known as the scale of unequal temperament had been constructed by the Spanish theorist Salinas in 1577, we may suppose that some keyed instruments of the madrigalian era would already have been tuned to it, and might have been used to accompany compositions of several parts. In this scale the major 3rd and minor 6th were the same as in the vocal scale, but the distinction between major and minor tones was abandoned, all alike being valued 193, and the semitone 117. The result of these differences, as well as of others which the reader may perceive in the comparisons given below, was that the harmonies became rather less beautiful than in the vocal scale, but remained still much better than those produced by the scale of the pianoforte.

H. E. W.

^b The fact that it was possible, beginning in G for instance, to close in C or D and thence return to G, was described by Morley (1597) as "a wonder of nature."

The modern diatonic scale and old modal scale compared.

Modern scale. Interval measurements: 200, 200, 100, 200, 200, 200, 100.

Old scale. Interval measurements: 204, 204, 90, 204, 204, 204, 90.

The modern diatonic scale and old scale for keyed instruments compared.

Modern scale. Interval measurements: 200, 200, 100, 200, 200, 200, 100.

Old scale. Interval measurements: 193, 193, 117, 194, 193, 193, 117.

The modern diatonic scale and natural vocal diatonic scale compared.

Modern scale. Interval measurements: 200, 200, 100, 200, 200, 200, 100.

Natural scale. Interval measurements: 204, 182, 112, 204, 182, 204, 112.

The first set
OF ENGLISH

MADRIGALLS

to 4. 5. & 6. voyces.

Made & newly published

by

GEORGE KIRBYE.

LONDON

Printed by Thomas Este

dwelling in alderfgate

street

1597.

To the vertuous, and very worthy Gentlewomen, Mistris Anne; & Mistris Frauncis Iermin, daughters to the right worshipfull, Syr Robert Iermin Knight, (his very good Maister) G. K. wisheth in this life, increafe of all vertues, and in the life to come, the full fruition of all happineffe.



I were a thing very vnnecessary (thrise worthy & vertuous gentlewomen) for mee (although I were able) to speake any thing in commendation & praise of Musicke, considering (besides that many learned men haue learnedly written in commendation thereof) the examples of times past, and our owne experience euery day, doth giue sufficient testimonie both of the pleasure & proffit that it bringeth to a distressed & melancholy mind. Also I think it conuenient not to answere (otherwise then with silence) to those (more sencelesse then brute beastes) that with open mouthes doe in-veigh, & speake all the euill they can against that excellent knowledge. But it standeth mee in hand, rather to craue pardon, for this my boldnes, in putting to the veiw of so many learned Musitions (which this age & Realme affordeth), these first fruites of my poore knowledge in Musicke, yet I hope, that as they themselues had small entrances, beefore they came to their perfection, so they will fauourably, accept of these beginnings, looking for better hereafter: And in hope of their better likings, I haue made choise of you to patronise these my labours, as well for the Haereditarie vertues of your godly parentes

alreadie dwelling in you, as also for the delight, knowledge, & practise which you haue in Musicke, in the which few or none (that I know) can excell you. Vouchsafe therefore (worthy Mistriffes) to vndertake the tuition of that, which by right & equitie, you may challenge for your owne, being no straungers, but home bredd, & which for your delight & cōtentments were first by me compiled: & as you seemed to like them, being mine, so I doe not doubt but you will more fauour them, now beeing your owne. Then I (your deuoted seruant) shall think my paines heerein very well rewarded, & be better encouraged to employ my time hereafter in your further seruice.

Yours in all duetie,

GEORGE KIRBYE.

The Table.

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Songs.



Songs.



Song i.



Lo! here my heart I leave with her remaining,
That never yet did deign to do me pleasure;
And, when I seek to move her with complaining,
She scorns my sighs and tears, alas, past measure.
Sweet Love, O turn her heart at last and joy me,
Or else her deep disdain will soon destroy me.

Song II.



ALAS! what hope of speeding,
Where hope beguil'd lies bleeding?
She bade come, when she spy'd me,
And, when I came, she fly'd me.
Then, when I was beguiled,
She at my sighing smiled.

But if you take such pleasure
Of hope and joy, my treasure,
By deceit to bereave me,
Love me, and so deceive me^a.

^a These words were also set to music by Wilbye, and published in his first book of Madrigals, 1598.

Song iii.



WHAT can I do, my dearest,
Of the sweet help deprived
Of those thy fair eyes,
By which I still have lived?

How can my soul endure,
Thus charg'd with sadness,
Exile from thy dear sight
So full of gladness?

Song iv.



WOE am I, my heart dies
As that which on thy will relies.
Since then I die, only in hope to please thee,
No grief of death, though cruel, shall disease me.
Yet shall I be tormented,
Cruel, to see thee pleas'd and contented.

Song v.



FAREWELL, my love, I part contented,
Since 'tis ordain'd that I must leave thee :
Oh, might I stay, although tormented,
The pain next death would little grieve me.
No greater torment can be proved
Than thus to part from my beloved.

Song vi.



SLEEP now, my Muse, and henceforth take thy rest,
Which all too long thyself in vain had wasted :
Let it suffice I still must live opprest,
And of my pains the fruit must ne'er be tasted.
Then sleep, my Muse ; Fate cannot be withstood :
Its better sleep than wake and do no good.

A Table of the Clefs

Used in the original edition 1597.

Nos. 1 and 2.

Musical notation for Nos. 1 and 2, showing four staves: Cantus Primus, Cantus Secundus, Tenor, and Bassus. The Bassus staff has a C-clef (soprano clef) on the first line.

Nos. 3 and 4.

Musical notation for Nos. 3 and 4, showing four staves: Cantus Primus, Cantus Secundus, Tenor, and Bassus. Each staff has a B-flat clef (alto clef) on the second line.

Nos. 5 and 6.

Musical notation for Nos. 5 and 6, showing four staves: Cantus Primus, Cantus Secundus, Tenor, and Bassus. Cantus Primus and Cantus Secundus have C-clefs (soprano clef) on the first line. Tenor and Bassus have B-flat clefs (alto clef) on the second line.

I.

Lo here my heart.

TREBLE. Lo here my heart I leave with her re - main - - -

ALTO. Lo here my heart I leave with her re -

TENOR. Lo here my heart I leave with her re -

BASS.

- ing, Lo here my heart I leave with her re -

- main - - - ing, I leave with her re - main - - -

- main - ing, with her I leave re - main - - ing, re - main - ing,

Lo here my heart I leave with her re - main - - -

I.

Lo here my heart.

TREBLE. Lo here my heart I leave with her re - main - - -

ALTO. Lo here my heart I leave with her re -

TENOR. Lo here my heart I leave with her re -

BASS.

- ing, Lo here my heart I leave with her re -

- main - - - ing, I leave with her re - main - - -

- main - ing, with her I leave re - main - - ing, re - main - ing,

Lo here my heart I leave with her re - main - - -

- main - ing, Lo here my heart 'I leave with her re -
- ing Lo here my heart..... I leave with her re -
Lo here my heart I leave with her I leave re.
- ing, Lo here my heart I leave with her re -

- main - - ing, That ne - ver yet did deign to do me
- main - - ing, That ne - ver yet did deign to do me
- main - - ing, That ne - ver yet did deign to do me
- main - - ing, That ne - ver yet did deign to do me

plea - sure, And when I seek to move her with com - plain -

plea - sure,

plea - sure, And when I seek to move her with..... com - plain -

plea - sure, And when I seek to move her with com - plain -

The first system of the musical score consists of five staves. The top four staves are vocal lines in treble clef, and the bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "plea - sure, And when I seek to move her with com - plain -". The first vocal line has a dash at the end. The second vocal line is a single note. The third vocal line has an ellipsis before "com - plain -". The piano accompaniment features chords and moving lines in both hands.

- ing, com - plain - ing, And when I seek to move her with com -

And when I seek to move her with com - plain - ing, com -

- ing, And when I seek to move her with com - plain - ing

- ing, And when I seek to move her with com -

The second system of the musical score continues with five staves. The top four staves are vocal lines, and the bottom two staves are piano accompaniment. The lyrics are: "- ing, com - plain - ing, And when I seek to move her with com -". The first vocal line has a dash at the end. The second vocal line has a dash at the end. The third vocal line has a dash at the end. The piano accompaniment continues with chords and moving lines in both hands.

- plain - ing,..... She scorns my
 - plain - ing, She scorns my sighs and tears a - las past mea -
 com - plain - ing, She scorns my sighs and tears past mea -
 plain - ing, She scorns my sighs and tears a -

sighs and tears a - las past mea - sure, She scorns my sighs and tears
 - sure, a - las past measure, She scorns my sighs and tears a -
 - sure, She scorns my sighs and tears a - las past mea - sure,
 - las past mea - sure, She scorns my sighs and

a - las..... past..... mea - sure. Sweet Love, O

- las past mea - - - sure. Sweet Love,

a - las past mea - - - sure. Sweet Love, O

tears a - las past mea - - - sure. Sweet Love, O

The first system of the musical score consists of five staves. The top four staves are vocal parts: the first staff is the soprano line, the second is the alto line, the third is the tenor line, and the fourth is the bass line. The fifth staff is the piano accompaniment, split into a right-hand and left-hand part. The lyrics are: 'a - las..... past..... mea - sure. Sweet Love, O' for the soprano, '- las past mea - - - sure. Sweet Love,' for the alto, 'a - las past mea - - - sure. Sweet Love, O' for the tenor, and 'tears a - las past mea - - - sure. Sweet Love, O' for the bass. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

turn her heart at last and joy me, at last and joy me, and

O turn her heart at last and joy me, and

turn her heart at last and joy me, at last and joy me, and

turn her heart at last and joy me, at last and

The second system of the musical score consists of five staves. The top four staves are vocal parts: the first staff is the soprano line, the second is the alto line, the third is the tenor line, and the fourth is the bass line. The fifth staff is the piano accompaniment, split into a right-hand and left-hand part. The lyrics are: 'turn her heart at last and joy me, at last and joy me, and' for the soprano, 'O turn her heart at last and joy me, and' for the alto, 'turn her heart at last and joy me, at last and joy me, and' for the tenor, and 'turn her heart at last and joy me, at last and' for the bass. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

joy me; Or else her deep dis - dain, Or
 joy..... me; Or else her deep dis - dain,
 joy..... me; Or else her deep dis - dain, will
 joy me; Or

else her deep dis - dain will soon de - - stroy.....
 Or else her deep dis - dain will soon de -
 soon de - stroy me, Or else her deep dis - dain will soon de -
 else her deep dis - dain will soon de - - stroy.....

..... me Sweet Love,
 - stroy..... me Sweet Love, O turn her heart at
 - stroy me Sweet Love, O turn her heart at
 me Sweet Love, O turn her heart at

O turn her heart at last and joy me, and joy..... me; Or
 last and joy me, at last and joy me, and joy me; Or
 last and joy me, at last and joy me, and joy..... me; Or
 last and joy me, at last and joy me;

else her deep dis - dain Or
 else her deep dis - dain Or else her deep dis - dain will
 else her deep dis - dain will soon de - stroy me, Or
 Or else her deep dis - dain will

else her deep dis - dain will soon de - stroy..... me.
 soon de - stroy..... me.
 else her deep dis - dain will soon de - stroy me.
 soon de - stroy..... me.

II.

Alas! what hope of speeding.

TREBLE. A - - - las! What hope of speed - ing, Where hope be.

ALTO. A - - - las! What hope of speed - ing, Where hope be.

TENOR. What hope of speed - ing, Where hope be.

BASS.

- guild lies bleed - - ing What

- guild lies bleed - - ing A - - - las! What

- guild lies bleed - - ing A - - - las! What

A - - - las! What

hope of speed - ing, Where hope be - guild lies bleed - - ing,

hope of speed - ing, Where hope be - guild lies bleed - - ing,

hope of speed - ing, Where hope be - guild lies bleed - - ing, She bade come

hope of speed - ing, Where hope be - guild lies bleed - - ing, She bade come

She bade come..... when she spy'd me,

She bade come..... when she spy'd me,

when she spy'd me, she bade come when she spy'd me,

when she spy'd me, when she spy'd me,.....

And when I came she fly'd..... me, And

And when I came she fly'd..... me, And

And when I came she fly'd..... me, And

..... And

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "And when I came she fly'd..... me, And". The piano accompaniment is in bass clef and provides harmonic support for the vocal lines.

when I came she fly'd..... me; Then

when I came she fly'd..... me;..... Then

when I came she fly'd..... me;

when I came she fly'd..... me;

The second system of the musical score continues with three vocal staves and a piano accompaniment. The lyrics are: "when I came she fly'd..... me; Then". The piano accompaniment continues with harmonic support for the vocal lines.

when I was be - gui - led, then when I was be - gui -

when I was be - gui - led, be - gui - led, be - gui -

Then when I was be - gui - led, be - gui -

Then when I was be - gui -

The first system of the musical score consists of five staves. The top four staves are vocal parts: the first two are soprano and alto parts, the third is the tenor part, and the fourth is the bass part. The fifth staff is the piano accompaniment, consisting of a grand staff with treble and bass clefs. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

- led, She at my sigh - ing smi -

- led, She at my sigh - ing smi -

- led, She at my sigh - ing, she at my sigh - ing smi -

- led,

The second system of the musical score continues with five staves. The vocal parts (soprano, alto, tenor, and bass) and the piano accompaniment (grand staff) are shown. The lyrics continue from the first system, with the phrase '- led, She at my sigh - ing smi -' repeated in the first three vocal staves, and '- led,' in the fourth. The piano accompaniment provides harmonic support for the vocal lines.

- led She at my sigh - ing she at my sigh-

- led She at my sigh - ing she at my sigh-

- led She at my sigh - ing she at my sigh-

She at my sigh - ing she at my sigh-

ing smi - - - - - led.

ing smi - - - - - led. But

ing smi - - - - - led. But

ing she at my sigh - ing smi - - - - - led.

But if you take such plea - sure, Of hope and
 if you take such plea - sure, Of hope and
 if you take such plea - sure, Of hope and

But if you take such plea - sure, Of hope and

joy my trea - sure, By de - ceit to bereave
 joy my trea - sure, By deceit to be - reave me,
 joy my trea - sure, By de - ceit to bereave me by de -
 joy my trea - sure,..... By deceit to be -

me, by de - ceit to be - reave me, Love me and so de - ceive

by deceit to be - reave me, be - reave me, Love me and so de - ceive

- ceit to be - reave me, to be - reave me, Love me and so de - ceive

- reave me, Love me and so de - ceive

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "me, by de - ceit to be - reave me, Love me and so de - ceive". The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

me. But if you take such plea - sure,

me. But if you take such plea - sure,

me. But if you take such plea - sure,

me. But if you take such plea - sure,

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "me. But if you take such plea - sure,". The piano part continues with a similar melodic and harmonic structure as the first system.

Of hope and joy, my trea - sure, By de - ceit to bereave
 Of hope and joy, my trea - sure, By deceit to be - reave me,
 Of hope and joy, my trea - sure, By de - ceit to bereave me, by de -
 Of hope and joy, my trea - sure,..... By deceit to be -

me, by de - ceit to bereave me, Love me and so de - ceive me.
 by deceit to be - reave me, bereave me, Love me and so deceive me.
 - ceit to bereave me, to bereave me, Love me and so deceive me.
 - reave me, Love me and so de - ceive me.

III.

What can I do my dearest.

TREBLE. What can I do my dear - est, of the sweet

ALTO. What can I do my dear - est, of the sweet help de -

TENOR. What can I do my dear - est, of the sweet help de -

BASS.

help de - pri - ved, of the sweet help de - pri - ved

pri - - - ved, of the sweet help de - pri - - - ved

pri - - - ved, of the sweet help de - pri - ved

of those thy fair eyes,..... by which I still.....

of those thy fair eyes, by which I still have li - ved I still...

of those thy fair eyes, by which I still I still have

..... have li - - ved. What can I do my dear -

..... have li - - ved. My dear -

li - - - ved. What..... can I do..... my dear -

What..... can I do..... my dear -

- est, of..... the sweet help de - pri - - - ved; What...
 - est, of the sweet help de - pri - - - ved;
 - est, of the sweet help, of the sweet help de - pri - - ved;
 - est, of..... the sweet help de - pri - - - ved;

..... can I do..... my dear - est, of the sweet
 What can I do my dear - est, of..... the sweet help de -
 What can I do my dear - est, of the sweet help depriv'd de -
 of..... the sweet help de -

help de - pri - - - ved of those thy fair eyes, by which I
- pri - - - - ved of those thy fair eyes,
- pri - - - - ved of those thy fair eyes, by
- pri - - - - ved of those thy fair eyes,

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, showing chords and melodic lines in both hands.

still have li - ved I still have li - - - - ved, by which I
by which I still..... have li - - - - ved,
which I still have li - - - - ved I still.... have li - - - - ved, by
by which I still I still have li - - - - ved,

The second system also consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are more complex, with some words appearing on multiple lines.

still have li - ved, I still have li - - - - ved.
 by which I still..... have li - - - - ved.
 which I still have li - ved, still have li - - - - ved.
 by which I still, I still have li - - - - ved.

How can my soul en - dure, thus charg'd
 How can my soul en - dure, how can my soul en - dure, thus.....
 How can my soul en - dure, my soul en - dure, thus charg'd
 How can my soul en - dure, thus.....

..... with sad - - - - - ness, ex - ile from thy dear

..... charg'd with sad - - - - - ness, ex - ile from thy dear

with sad - - - - - ness, ex - ile from thy dear

..... charg'd with sad - - - - - ness,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "..... with sad - - - - - ness, ex - ile from thy dear" (top staff), "..... charg'd with sad - - - - - ness, ex - ile from thy dear" (second staff), "with sad - - - - - ness, ex - ile from thy dear" (third staff), and "..... charg'd with sad - - - - - ness," (fourth staff). The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

sight, ex - ile from thy dear..... sight,

sight, ex - ile from thy dear sight,

sight, ex - ile from thy dear..... sight, so full of

ex - ile from thy dear sight, so full of

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "sight, ex - ile from thy dear..... sight," (top staff), "sight, ex - ile from thy dear sight," (second staff), "sight, ex - ile from thy dear..... sight, so full of" (third staff), and "ex - ile from thy dear sight, so full of" (fourth staff). The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand.

..... with sad - - - - - ness, ex - ile from thy dear
..... charg'd with sad - - - - - ness, ex - ile from thy dear
with sad - - - - - ness, ex - ile from thy dear
..... charg'd with sad - - - - - ness,

sight, ex - ile from thy dear..... sight,
sight, ex - ile from thy dear sight,
sight, ex - ile from thy dear..... sight, so full of
ex - ile from thy dear sight, so full of

..... charg'd with sad - - - - - ness, ex -

thus charg'd with sad - - - - - ness, ex -

charg'd with sad - - - - - ness, ex -

..... charg'd with sad - - - - - ness,

- ile from thy dear sight, ex - ile from thy dear..... sight,

- ile from thy dear sight, ex - ile from thy dear... sight,

- ile from thy dear sight, ex - ile from thy dear... sight, so full of

ex - ile from thy dear sight, so full of

IV.

Woe am I, my heart dies.

TREBLE. Woe am I, my heart dies; Woe...

ALTO. Woe am I,..... my heart..... dies; Woe

TENOR. Woe am I,..... my heart..... dies; Woe am I,.....

BASS. Woe am I,.....

..... am I, woe..... am I, my heart dies; As that which

am I, my heart dies; my heart..... dies; As that which

..... my heart..... dies; .. my heart..... dies; As that which

..... my heart..... dies; As that which

on thy will..... re - lies. Since then I

on thy will re - lies. Since then I die,

on thy will re - lies. Since then I die, since then I.....

on thy will re - lies. Since then I die,.....

The first system consists of five staves. The top four staves are vocal lines in treble clef, and the bottom two staves are piano accompaniment in treble and bass clefs. The key signature is two sharps (D major or F# minor).

die, since then I die On - ly in hope to please thee; Since

since then I die On - ly in hope to please thee;

..... die, since then I die On - ly in hope to please thee; Since

..... since then I die On - ly in hope to please thee;

The second system consists of five staves. The top four staves are vocal lines in treble clef, and the bottom two staves are piano accompaniment in treble and bass clefs. The key signature is two sharps (D major or F# minor).

then I die On - - ly in hope to

Since then I die On - - ly in hope, in

then I die, since then I..... die On - - ly in hope to

Since then I die..... On - - ly in hope to

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves has the lyrics "then I die" and "On - - ly in hope to". The second pair has "Since then I die" and "On - - ly in hope, in". The third pair has "then I die, since then I..... die" and "On - - ly in hope to". The fourth pair has "Since then I die....." and "On - - ly in hope to". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps (D major) and a common time signature.

please thee, No grief of death, though cru - - -

hope to please thee, No grief of death, though cru -

please..... thee, No grief of death, though cru -

please thee,

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves has the lyrics "please thee, No grief of death, though cru - - -". The second pair has "hope to please thee, No grief of death, though cru -". The third pair has "please..... thee, No grief of death, though cru -". The fourth pair has "please thee,". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps (D major) and a common time signature.

el, shall dis - ease..... me; No

el, shall..... dis - ease me

- el, shall dis - ease me

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "el, shall dis - ease..... me; No" for the first staff, "el, shall..... dis - ease me" for the second, and "- el, shall dis - ease me" for the third. The piano accompaniment provides harmonic support with chords and moving lines.

grief of death, though cru - - - - el, shall.....

No grief of death, though cru - - el, shall dis -

No grief of death, though cru - - - - el, shall dis -

No grief of death, though cru - - el, shall dis -

The second system continues with four vocal staves and a piano accompaniment. The lyrics are: "grief of death, though cru - - - - el, shall....." for the first staff, "No grief of death, though cru - - el, shall dis -" for the second, "No grief of death, though cru - - - - el, shall dis -" for the third, and "No grief of death, though cru - - el, shall dis -" for the fourth. The piano accompaniment continues with harmonic support.

..... dis - ease me: Yet shall I be tor -

- ease..... me: Yet

- ease..... me: Yet shall I be tor -

- ease..... me: Yet shall I be tor -

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "..... dis - ease me: Yet shall I be tor -", "- ease..... me: Yet", "- ease..... me: Yet shall I be tor -", and "- ease..... me: Yet shall I be tor -".

- men - - - - ted, Yet shall I be tor -

shall I be tor - men - ted, tor - men - ted, Yet shall I

- men - ted, tor - men - - - - ted, Yet shall I

- men - ted, Yet shall I be tor - men - - - -

The second system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "- men - - - - ted, Yet shall I be tor -", "shall I be tor - men - ted, tor - men - ted, Yet shall I", "- men - ted, tor - men - - - - ted, Yet shall I", and "- men - ted, Yet shall I be tor - men - - - -".

- men - - - ted, cru - el, to see thee pleas'd..... and con -
 be tor - men - ted, tor - men - ted,.....
 be tor - men - ted, tor - men - ted, cru - el, to
 - ted, cru - el, to see thee pleas'd.....

- ten - - - ted, cru - el, to see thee pleas'd
 cru - el, to see thee pleas'd..... and con -
 see thee pleas'd..... and con - ten - -
 and con - ten - -

and con - ten - - - ted; Yet shall I be tor -
 - ten - - - - ted; Yet shall I be tor - men - - -
 - - - - ted; Yet shall I be tor - men - ted, tor -
 - - - - ted; Yet shall I be tor - men - ted,

- men - ted, tor - men - ted, Yet shall I be tor - men -
 - - - ted, Yet shall I be tor - men - - -
 - men - - - - ted, Yet shall I be tor - men -
 Yet shall I be tor - men - - - - ted,

ted, tor - men - ted, cru - el, to
 ted, cru - el, to see thee pleas'd and con - ten - ted,
 ted, tor - men - ted, cru - el, to see thee pleas'd
 cru - el, to see thee pleas'd


see thee pleas'd and con - ten - ted,
 cru - el, to see thee pleas'd and con - ten - ted, cru -
 and con - ten - ted,
 and con - ten - ted,


cru - el, to see thee pleas'd, cru - el, to
 - el, to see thee pleas'd and con - ten - - -
 cru - el, to see thee pleas'd, thee pleas'd and con -
 cru - el, to see thee pleas'd.....

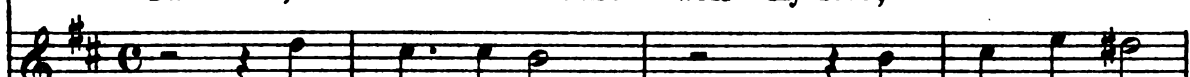
see thee pleas'd..... and con - ten - - - ted.
 - ted, cru - el, to see thee pleas'd..... and con - ten - - - ted.
 - ten - - - ted, and con - ten - - - ted.
 and con - ten - - - ted.

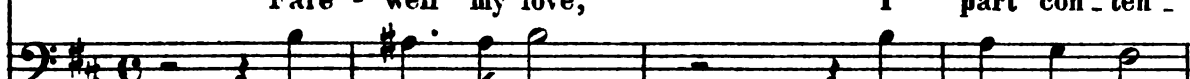
V.


Farewell my love.

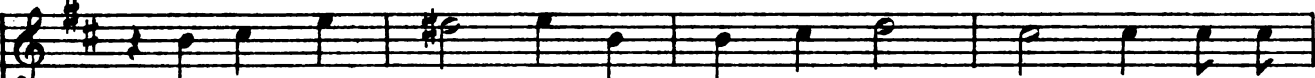
TREBLE.  Fare - well my love,

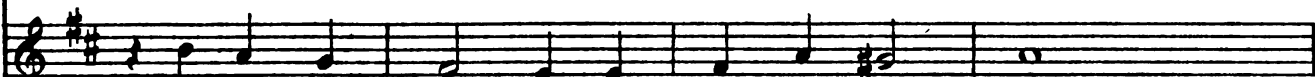
ALTO.  Fare-well, Fare - well my love,

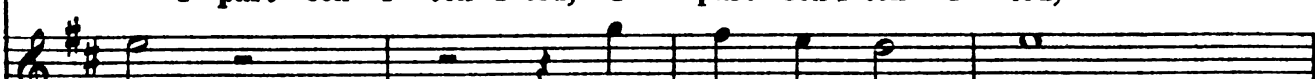
TENOR.  Fare - well my love, I part con - ten -

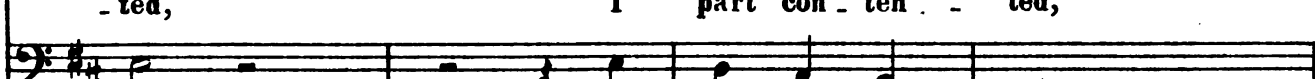
BASS.  Fare - well my love, I part con - ten -




 I part con - ten - ted, I part con - ten - ted, Since 'tis or -

 I part con - ten - ted, I part con - ten - ted,

 - ted, I part con - ten - ted,

 - ted, I part con - ten - ted,



daïnd that I must leave..... thee, that I must leave thee,
 Since 'tis or-dain'd that I must leave thee, that
 Since 'tis ordain'd that I must leave thee, that I must leave.....
 Since 'tis ordain'd that

Since 'tis or-dain'd that I must leave thee, that I.....
 I must leave thee, Since 'tis ordain'd that I, that I must
 thee, must leave thee, Since 'tis or-dain'd that I must leave thee, must
 I must leave thee, Since 'tis or-dain'd that I must

..... must leave thee; Oh..... might I stay although tor -

leave thee; Oh might I stay al -

leave..... thee; Oh..... might I stay although tor -

leave thee.

The first system consists of five staves. The top four are vocal staves in treble clef with a key signature of one sharp (F#). The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

- men - - ted, Oh..... might I stay al - though tor -

- though tor - men - ted, Oh might I stay al -

- men - - ted, Oh might I stay al -

Oh..... might I stay al - though tor -

The second system also consists of five staves, following the same layout as the first system. The vocal staves continue the lyrics, and the piano accompaniment provides harmonic support.

men - - - - - ted The pain next
- though tor - men - - - - - ted The pain next death
- though tor - men - - - - - ted The pain next death the pain next
- men - - - - - ted.....

The first system of the musical score consists of five staves. The top four staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in the key of D major (two sharps) and 4/4 time. The lyrics are: "men - - - - - ted The pain next", "- though tor - men - - - - - ted The pain next death", "- though tor - men - - - - - ted The pain next death the pain next", and "- men - - - - - ted.....".

death would lit - tle grieve me, The pain..... would lit - tle
would lit - tle grieve me,..... The pain would lit - tle
death would lit - tle grieve me, The pain next death would lit - - - tle
The pain next death The pain next death would lit - tle

The second system of the musical score consists of five staves. The top four staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music continues in the key of D major and 4/4 time. The lyrics are: "death would lit - tle grieve me, The pain..... would lit - tle", "would lit - tle grieve me,..... The pain would lit - tle", "death would lit - tle grieve me, The pain next death would lit - - - tle", and "The pain next death The pain next death would lit - tle".

grieve me,..... The pain next death would lit - tle

grieve me, The pain next death, the pain would lit - tle

grieve me, The pain next death, the pain next death would

grieve me, The pain next death would lit - tle grieve.....

grieve..... me. No great - er tor - ment can.....

grieve me. No great - er tor - ment can.....

lit - tle grieve me. No great - er tor - ment can.....

..... me. No great - er tor - ment can.....

..... be pro - ved Than thus to part, than

..... be pro - ved Than thus to part, than

..... be pro - ved Than thus to part, than

..... be pro - ved Than thus to part

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "..... be pro - ved Than thus to part, than". The piano accompaniment is in bass clef and provides harmonic support for the vocal lines.

thus to part..... from my..... be - lov - ed, Than

thus to part from my be - lov - ed,

thus to part from my be - lov - ed, Than

Than thus to

The second system continues the musical piece with four vocal staves and piano accompaniment. The lyrics are: "thus to part..... from my..... be - lov - ed, Than". The piano accompaniment continues with chords and melodic lines in the bass clef.

thus to part from my be - lov - - ed. No greater

Than thus to part from my..... be - lov - - ed. No greater

thus to part from my..... be - lov - - ed. No greater

part from my be - lov - - ed. No greater

The first system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "thus to part from my be - lov - - ed. No greater", "Than thus to part from my..... be - lov - - ed. No greater", "thus to part from my..... be - lov - - ed. No greater", and "part from my be - lov - - ed. No greater". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a key signature of one sharp (F#) and a common time signature.

tor - ment can..... be pro - ved Than thus to part

tor - ment can..... be pro - ved Than thus to part

tor - ment can..... be pro - ved Than

tor - ment can..... be pro - ved Than

The second system of the musical score also consists of five staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "tor - ment can..... be pro - ved Than thus to part", "tor - ment can..... be pro - ved Than thus to part", "tor - ment can..... be pro - ved Than", and "tor - ment can..... be pro - ved Than". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, maintaining the key signature of one sharp (F#) and common time.

Than thus to part..... from my..... be lov - - ed, than

Than thus to part from my be - lov - - - ed,

thus to part, than thus to part from my be - lov - - - ed, than

thus to part Than thus to

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "Than thus to part..... from my..... be lov - - ed, than", "Than thus to part from my be - lov - - - ed,", "thus to part, than thus to part from my be - lov - - - ed, than", and "thus to part Than thus to".

thus to part, than thus to part from my be - lov - - - ed.

than thus to part from my..... be lov - - - ed.

thus to part, than thus to part from my be - lov - - - ed.

part from my be - - lov - - - ed.

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "thus to part, than thus to part from my be - lov - - - ed.", "than thus to part from my..... be lov - - - ed.", "thus to part, than thus to part from my be - lov - - - ed.", and "part from my be - - lov - - - ed."

VI.

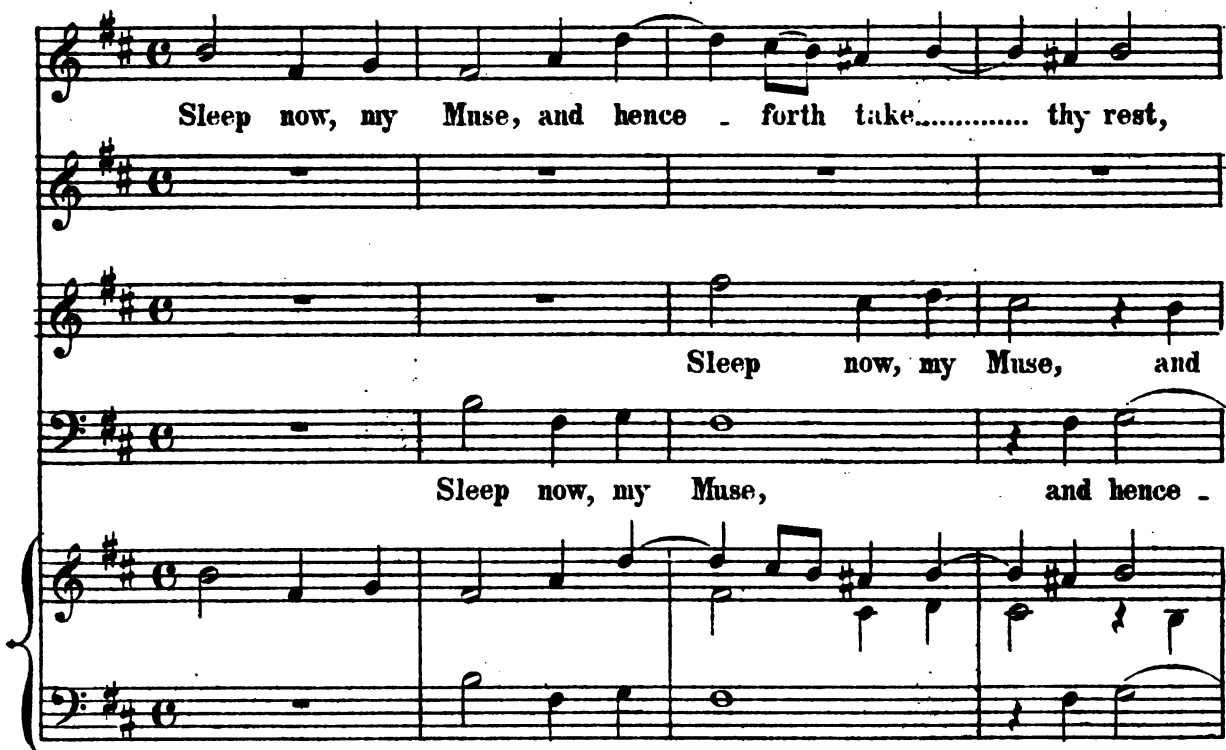
Sleep now, my Muse.

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

ALTO.

TENOR. Sleep now, my Muse, and

BASS. Sleep now, my Muse, and hence -



and hence - forth take thy rest, Sleep now, my Muse, and

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

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

- forth take thy rest, Sleep now, my Muse,



hence - forth take thy rest, Which all too long....

rest, and henceforth take thy rest, Which all too long

rest, Which all too long..... thy -

and hence - forth take thy..... rest, Which all too long....

..... thy - self..... in vain had wast - - ed:

thy - self..... in vain had wast - - ed: Let....

- self in vain had wast - - ed:

..... thy - self..... in vain had wast - - ed:

Let..... it suf - fice, let it suf -

..... it suf - fice, let it suf - fice,

Let it suf - fice, let it..... suf - fice, let

Let it suf - fice, Let it suf - fice, I

- fice, I still..... must live..... op - prest

I still must live op - prest.....

it suf - fice, I still must live op - - -

still must live..... op - prest,..... And

And of my pains and of my pains
And of my pains, and of my pains, the fruit.....
- prest..... And of my pains
of my pains and of my pains the

the fruit must neer be tast - ed, and of my pains
..... must neer be tast - ed, and of my pains..... and
the fruit must neer be tast - ed, and of my pains
fruit must neer be tast - ed, and of my

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

of my pains the fruit must ne'er be

the fruit must ne'er be tast - ed the fruit must

pains the fruit must ne'er be tast - - -

The first system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom two staves are piano accompaniment. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "and of my pains the fruit must ne'er be tast - ed, must ne'er.....", "of my pains the fruit must ne'er be", "the fruit must ne'er be tast - ed the fruit must", and "pains the fruit must ne'er be tast - - -".

..... be tast - - ed. Then sleep, my Muse,

tast - - - ed. Then sleep, my Muse,

ne'er be tast ed. Then sleep, my Muse, then sleep, my

- - - ed. Then sleep, my Muse,

The second system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom two staves are piano accompaniment. The music continues from the first system. The lyrics are: "..... be tast - - ed. Then sleep, my Muse,", "tast - - - ed. Then sleep, my Muse,", "ne'er be tast ed. Then sleep, my Muse, then sleep, my", and "- - - ed. Then sleep, my 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, Fate

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

The first system of the musical score consists of five staves. The top four staves are vocal lines in treble and bass clefs, with lyrics underneath. The fifth staff is a grand staff for piano accompaniment, with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4.

Its bet - ter sleep than wake and do.....

Its bet - ter sleep than wake and do

can - not be with - stood, Its bet - ter sleep than wake and

Its bet - ter sleep than wake and do no.....

The second system of the musical score consists of five staves. The top four staves are vocal lines in treble and bass clefs, with lyrics underneath. The fifth staff is a grand staff for piano accompaniment, with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4.

..... no good. Then sleep, my Muse, Then sleep, my
 no..... good. Then sleep, my Muse, Then sleep,
 do no good. Then sleep, my Muse, then sleep, my..... Muse, Then
 good. Then sleep, my Muse Then sleep, my

Muse, Fate can not be with stood, Its bet ter
 my Muse, Fate can not be with stood, Its bet ter sleep
 sleep, my Muse, Fate can not be with stood, Its bet ter
 Muse, Fate can not be with stood, Its bet ter sleep than wake and

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

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