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The Old English Edition. No. xii.

FIVE MADRIGALS TO SIX VOICES,

FROM

MUSICA TRANSALPINA, 1588.

BY

ALFONSO FERRABOSCO.

EDITED BY

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JOSEPH WILLIAMS,
24 BERNERS STREET,
London.

JAMES PARKER & CO.
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. xii. Old English Edition.

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

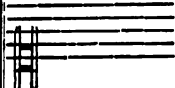
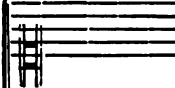
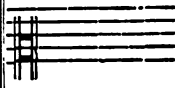
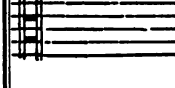
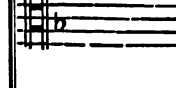
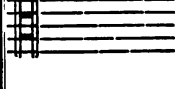
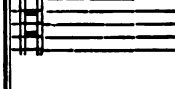
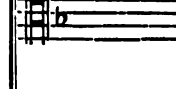
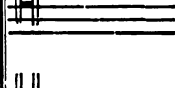
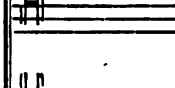
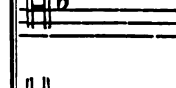
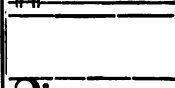
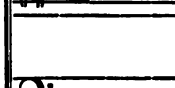
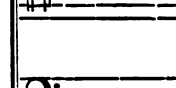
All corrections and alterations of the Music will be noted where they occur.

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

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

A Table of the Clefs

Used in the original Edition.

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

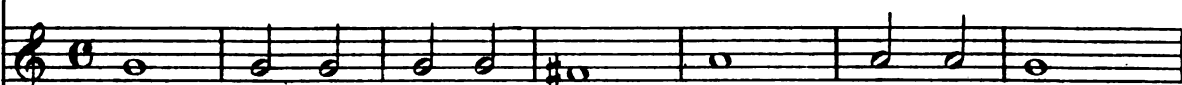
The Table.

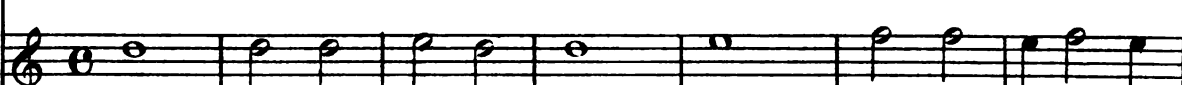
	PAGE
1. THESE THAT BE CERTAIN SIGNS. <i>Questi ch'inditio</i> . . .	I
2. SO FAR FROM MY DELIGHT. <i>Se lungi dal mio sol.</i> Part I. . .	13
3. SHE ONLY DOTH NOT FEEL IT. <i>Sola voi no'l sentite.</i> Part II. . .	25
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I.

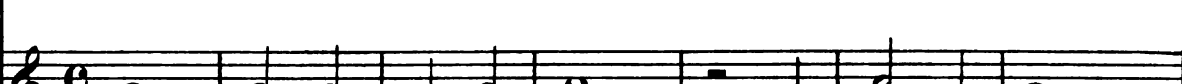
THESE THAT BE CERTAIN SIGNS.

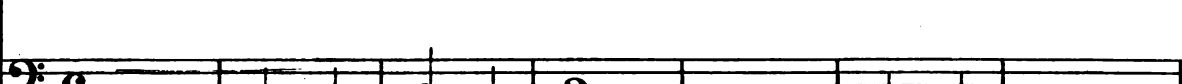
1st TREBLE.  These that be cer_tain signs of..... my..... tor - ment -

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

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

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

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

BASS.  These that be cer_tain signs of my tor - ment -



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

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

so show - eth

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

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

so show - eth, Those

nor an - y sigh so show - eth

nor an - y sigh so show - eth

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and melodic lines in both hands.

Those have some truce, but these have no re -

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

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

have no re -

The piano accompaniment continues with similar harmonic and melodic structures as the first system.

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

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

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

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

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

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

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

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

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

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

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

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

say, love, say, love with what de - vice thou

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

The piano accompaniment consists of two staves (treble and bass clef) with chords and single notes.

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

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

e - ver

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

canst for e - ver,

e - ver,

The piano accompaniment continues with chords and single notes, including some trills and grace notes.

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

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

* This C is marked # in the original.

ne - - - ver, Say, Love,
- - - ver, Say, Love, say, Love,
Say..... Love, say, Love,..... with
ne - - - ver, Say, Love, say,..... Love, with
ne - - - ver, Say, Love, say
ne - - - ver, Say, Love, say,
with what de - vice thou canst for

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

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

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

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

flames and yet consume it ne - ver, and yet con -

and yet con - sume it ne - ver,

..... it in flames *still* and

still and yet con - sume it

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

and yet con - sume it ne - ver

- sume it ne - ver

and yet con - sume it ne - ver

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

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

* This C is marked # in the original.

II.

SO FAR FROM MY DELIGHT.

FIRST PART.

TREBLE.

So far from my de-light what cares tor.

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

So..... far from my..... de-light

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

So far from my

1st TENOR.
8^{ve} lower

2nd TENOR.
8^{ve} lower.

So far from my de.

BASS.

The musical score is written for a vocal ensemble and piano. The vocal parts are arranged in five staves: Treble, 1st Contralto (8ve lower), 2nd Contralto (8ve lower), 1st Tenor (8ve lower), and 2nd Tenor (8ve lower). The Bass part is on a separate staff. The piano accompaniment is at the bottom, consisting of a grand staff with treble and bass clefs. The lyrics are: 'So far from my de-light what cares tor.' for the Treble part, 'So..... far from my..... de-light' for the 1st Contralto, 'So far from my' for the 2nd Contralto, and 'So far from my de.' for the 2nd Tenor. The 1st Tenor and Bass parts have no lyrics shown. The piano accompaniment provides harmonic support for the vocal lines.

ment me what cares..... tor - ment me,

So far from my de - light,

..... de - light what cares tor - ment me, what cares..... torment

So far from my de - light, what cares torment #

- light So far from my de -

So far from my..... de - light, So

what cares tor - ment,

so far from my de - light

me what cares tor -

me what..... cares

- light, what cares tor - ment me, tor - ment me

far from my de - light what cares tor -

me Fields do re - cord it

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

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

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

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

ment..... me Fields do re -

and val - leys and woods and moun - tains And

and val - leys and woods and moun - tains

and val - leys and val - leys and..

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

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

cord it and val leys and woods and

woods and moun - tains.....

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

..... woods and moun - tains

tains, and woods and moun - tains And run -

tains and woods and moun - tains And

moun - tains And

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

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

And run - ning ri - vers

- ning ri - vers and run - ning ri - vers

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

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

sed foun - tains

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

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

and run - ning ri - vers and re

foun - tains

- sed foun - tains and still re po -

Where I cry out

tains Where I

- sed foun - tains Where I cry

- po - sed foun - tains Where I

Where I cry out

sed foun - tains Where I

and to the heav'ns.....

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

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

cry out Where I cry.....

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

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

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

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

..... la - ment me la -

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

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

..... la -

* This G is marked # in the original.

me none o - ther sounds but tunes

ment me none o - ther sounds but

ment me none o - ther sounds

ment me.....

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "me none o - ther sounds but tunes", "ment me none o - ther sounds but", "ment me none o - ther sounds", and "ment me.....". 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#).

of my com - plain

none o - ther sounds but tunes

tunes of my com - plain

but tunes of my com - plain - ing

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

none o - ther sounds but tunes

The second system of the musical score continues the vocal and piano parts. The lyrics are: "of my com - plain", "none o - ther sounds but tunes", "tunes of my com - plain", "but tunes of my com - plain - ing", "none o - ther sounds but tunes of my.....", and "none o - ther sounds but tunes". The piano accompaniment continues with the same melody and bass line, maintaining the key signature of one sharp (F#).

and to the heav'ns...
 cry out... and to the heav'ns
 out and to the heav'ns...
 cry out Where I cry...
 and to... the heav'ns, the heav'ns...
 cry out and to the heav'ns...

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

* This G is marked # in the original.

me none o - ther sounds but tunes

ment me none o - ther sounds but

ment me none o - ther sounds

ment me.....

The first system of the musical score consists of six staves. The top five staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature has one sharp (F#). The lyrics are: "me none o - ther sounds but tunes", "ment me none o - ther sounds but", "ment me none o - ther sounds", and "ment me.....".

of my com - plain

none o - ther sounds but tunes

tunes of my com - plain

but tunes of my com - plain - ing

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

none o - ther sounds but tunes

The second system of the musical score continues the vocal and piano parts. The lyrics are: "of my com - plain", "none o - ther sounds but tunes", "tunes of my com - plain", "but tunes of my com - plain - ing", "none o - ther sounds but tunes of my.....", and "none o - ther sounds but tunes".

ing Nymph of the groves

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

ing

of my com - plain - ing Nymph of the groves

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

of my com - plain - ing

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

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

Nymph of the groves

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

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

Nymph of the groves

Still..... re - count

Still re - count I my

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

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

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

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

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

grief and her dis - dain - ing

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

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

I my grief and her dis - dain - ing

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

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

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

grow - eth

To ev - 'ry plant that grow - eth

grow - eth

To ev - 'ry plant that grow -

plant that grow - eth

To ev - 'ry plant that grow -

To ev - 'ry plant that grow -

to ev - 'ry plant that grow -

eth

to ev - 'ry plant that grow -

eth or blos - som bear

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

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

III.

SHE ONLY DOTH NOT FEEL IT.

SECOND PART.

TREBLE.

She on - ly doth not feel it,

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

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

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

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

1st TENOR.
8^{ve} lower.

She on - ly doth

2nd TENOR.
8^{ve} lower.

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

BASS.

She

The musical score is written for six vocal parts and piano accompaniment. The vocal parts are arranged in a SATB format with two Contraltos, two Tenors, and a Bass. The lyrics are: 'She on - ly doth not feel it,'. The piano accompaniment is at the bottom, featuring a treble and bass clef with chords and melodic lines. The key signature has one sharp (F#) and the time signature is common time (C).

She on - -

it She on ly doth not feel

She on - - ly doth not feel it, She

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

She on - - ly doth not feel it

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

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

it O fields, O moun - -

on ly doth not feel it, O sweet

ly doth not feel..... it,

0

on - ly doth not feel it,

* This note is C in the Original.

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

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

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

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

more, oh, Oh.....

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

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

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

more to hear a wretch ap - peal - - -

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

stay..... no more, oh

- ing Oh..... stay

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

to hear a wretch ap - peal - - -

- - - ing to hear a wretch ap -

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

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

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

..... that some one this life

that some one..... this life

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

Oh..... that some

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

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

and soul would se - - - ver

Oh..... that some

..... would se - - - ver

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

one this life and soul would se -

this life and soul would

this life and soul would...

one this life and soul would

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "one this life and soul would se -", "this life and soul would", "this life and soul would...", and "one this life and soul would". The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand.

- ver

se - ver and these mine eyes op -

- ver

and these mine eyes op - press

- ver

and these mine eyes op - press

The second system of the musical score continues the vocal and piano parts. The lyrics are: "- ver", "se - ver and these mine eyes op -", "- ver", "and these mine eyes op - press", "- ver", and "and these mine eyes op - press". The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand.

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

- press - ed and these

and these mine eyes op - press - ed

- ed and these mine eyes...

and these mine eyes op - press - ed

- ed and these mine eyes...

mine eyes op - prest would close for e - ver

and these mine eyes

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

and these mine eyes op -

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

* This C is $\sharp$ in the original.

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

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

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

* This G is $\sharp$ in the original.

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

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

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

* This G is # in the original.

for best were

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

die my love con - ceal - - - - ing

die my love con - ceal - - - - ing, For

for best were me to die..... so for best were me to

me to die so for best were me to die so my

- ing For best were me to die so

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

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

best were me to die so for best were me to die

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

die my love con - ceal -

love con - - ceal -

my love con - ceal - ing For best were

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

ceal - - - ing my love con - ceal -

my love con - - - ceal -

The first system of the musical score consists of seven staves. The top six staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature has one flat (B-flat). The lyrics are: "die my love con - ceal -", "love con - - ceal -", "my love con - ceal - ing For best were", "my love con - ceal - - ing con - ceal -", "ceal - - - ing my love con - ceal -", and "my love con - - - ceal -".

- ing.....

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

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

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

- ing.....

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

The second system of the musical score continues the vocal and piano parts. It consists of seven staves. The lyrics are: "- ing.....", "- ing my love..... con - ceal - - - ing", "me to die..... my love con - ceal - - ing.....", "- ing my love..... con - ceal - - ing.....", "- ing.....", and "- ing my love..... con - ceal - - ing.....".

for best were

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

die my love con - ceal - ing

die my love con - ceal - ing, For

for best were me to die..... so for best were me to

me to die so for best were me to die so my

- ing For best were me to die so

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

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

best were me to die so for best were me to die

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

die my love con - ceal -

love con - - ceal -

my love con - ceal - ing For best were

my love con - ceal - ing con - ceal -

ceal - - ing my love con - ceal -

my love con - - ceal -

The first system of the musical score consists of seven staves. The top six staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature has one flat (B-flat). The lyrics are: "die my love con - ceal -", "love con - - ceal -", "my love con - ceal - ing For best were", "my love con - ceal - ing con - ceal -", "ceal - - ing my love con - ceal -", "my love con - - ceal -".

- ing.

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

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

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

- ing.

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

The second system of the musical score continues the vocal and piano parts. It consists of seven staves. The lyrics are: "- ing.", "- ing my love..... con - ceal - - ing", "me to die..... my love con - ceal - ing.", "- ing my love..... con - ceal - ing.", "- ing.", "- ing my love..... con - ceal - ing." The piano accompaniment continues with chords and melodic lines.

IV

I WAS FULL NEAR MY FALL.

FIRST PART.

TREBLE.

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

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

1st TENOR.
8^{ve} lower.

2nd TENOR.
8^{ve} lower.

BASS.

I was

I was full near my fall and

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

The musical score is written for five vocal parts and piano accompaniment. The vocal parts are Treble, 1st Contralto (8va lower), 2nd Contralto (8va lower), 1st Tenor (8va lower), and 2nd Tenor (8va lower). The piano part is at the bottom. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: 'I was', 'I was full near my fall and', and 'I was full near my fall and hardly sca - ped, and hardly'.

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

* This B is $\flat$ in the original.

IV

I WAS FULL NEAR MY FALL.

FIRST PART.

TREBLE.

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

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

1st TENOR.
8^{ve} lower.

2nd TENOR.
8^{ve} lower.

BASS.

The musical score is written for six voices and piano. The voices are arranged in five staves: Treble, 1st Contratenor, 2nd Contratenor, 1st Tenor, and 2nd Tenor. The Bass part is written on a single staff. The piano accompaniment is written on a grand staff (treble and bass clef). The key signature is one flat (B-flat). The time signature is common time (C). The lyrics are: 'I was full near my fall and hardly scaped, and hardly'. The Treble part has the lyrics 'I was'. The 1st Contratenor part has the lyrics 'I was full near my fall and'. The 2nd Contratenor part has the lyrics 'I was full near my fall and hardly scaped, and hardly'. The 1st Tenor part has the lyrics 'I was full near my fall and hardly scaped, and hardly'. The 2nd Tenor part has the lyrics 'I was full near my fall and hardly scaped, and hardly'. The Bass part has the lyrics 'I was full near my fall and hardly scaped, and hardly'. The piano accompaniment provides a harmonic foundation for the voices.

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

* This B is $\flat$ in the original.

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

Through fond de - sire

- ped Through fond de -

and hard - ly sca - ped

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

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

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

That head long me that head - long

- sire that head - long me trans -

That head - long me trans -

head - long me trans - port - ed

sca - ped

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

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

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

The first system of the musical score consists of eight staves. The top seven staves are vocal parts, each with a key signature of one flat (B-flat) and a common time signature. The lyrics are distributed across these staves, with some staves having multiple lines of lyrics. The eighth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and a large slur spanning across several measures.

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

The second system of the musical score continues the vocal and piano parts. It consists of eight staves, similar to the first system. The lyrics continue across the vocal staves, with some staves having multiple lines of lyrics. The piano accompaniment continues with the same key signature and time signature, featuring various note values, rests, and a large slur spanning across several measures.

And if..... my rea -

And if my rea - son but a -

rea - son but..... a while had

if my rea - son

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

And if my rea -

- son but a while had stay -

- while had stay - ed

stay - ed but a

and..... if my rea - son

..but.....

- son but a - while had stay - ed

ed To rule my sense
had... stay ed
while had stay ed To... rule
but a while had stay ed
..... a while..... had stay ed
To rule my sense
..... mis led and un ad vi To
my sense mis led and un ad vi
..... mis led and un ad vi sed

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

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

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

The first system of the musical score consists of six staves. The top two staves are vocal parts, with lyrics written below them. The lyrics are: "What..... a death is to live with love sur -", "..... a..... death is..... to live with love sur - pri -", "- ed", "- ed, What..... a death is to live by love sur -", "- ed,", and "- ed,". The bottom four staves are for piano accompaniment, with a grand staff (treble and bass clef) at the bottom.

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

The second system of the musical score continues the vocal and piano parts. It consists of six staves. The top two staves are vocal parts, with lyrics written below them. The lyrics are: "- pri - - sed", "- - - sed,", "What..... a death is to live", "- pri - - - sed to", "What a..... death is..... to live with", and "What..... a death is to live". The bottom four staves are for piano accompaniment, with a grand staff (treble and bass clef) at the bottom.

What..... a death is to live

What a death is to

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

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

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

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

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

live what..... a death

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

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

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

live What.....

what a death is

is to live with

what..... a death is to

..... a death is to live by love.....

..... death..... is to live,

..... a death is to live by love sur -

to live with love sur - pri - sed.

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

live by love sur - pri - sed.

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

with love sur - pri - sed.

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

V.

BUT AS THE BIRD.

SECOND. PART.

TREBLE.

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

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

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

1st TENOR.
8^{ve} lower.

That

2nd TENOR.
8^{ve} lower.

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

BASS.

But as the

The musical score is written for five vocal parts and piano accompaniment. The vocal parts are Treble, 1st Contralto (8va lower), 2nd Contralto (8va lower), 1st Tenor (8va lower), and 2nd Tenor (8va lower). The piano part is at the bottom. The key signature has one flat (Bb) and the time signature is common time (C). The lyrics are: 'But as the bird..... that in due time..... es - py - ing,' followed by 'That' and 'But as the bird that in due time..... es - py -' and 'But as the'.

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

V.

BUT AS THE BIRD.

SECOND. PART.

TREBLE.

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

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

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

1st TENOR.
8^{ve} lower.

That

2nd TENOR.
8^{ve} lower.

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

BASS.

But as the

The musical score is written for five vocal parts and piano accompaniment. The vocal parts are Treble, 1st Contralto (8va lower), 2nd Contralto (8va lower), 1st Tenor (8va lower), and 2nd Tenor (8va lower). The piano part is at the bottom. The key signature has one flat (Bb) and the time signature is common time (C). The lyrics are: 'But as the bird..... that in due time..... es - py - ing,' followed by 'That' and 'But as the bird that in due time..... es - py -' and 'But as the'.

But as the bird that in due time

But as the bird,

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

..... in due time..... es - py - ing, but

- ing,

bird that in due time es - py - ing

es - py - ing, that in due

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

- ing

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

that in due time es - py -

but as the bird that in due

time es - py - ing The
in due time es - py - ing.....
that in due time es - py - ing The
that in due time es - py - ing
ing, The
time es py - ing es - py - ing
se - cret snare and dead - ly bush..... en - li -
..... The
se - cret snare..... and dead - ly bush en - li -
The
se - cret snare and dead - ly bush en - li -

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

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

mount with song..... and plea

to the heav'n doth mount quick

Quick to the heav'n doth mount,

to the heav'n doth mount quick to the

Quick to the heav'n doth mount,

Quick to the heav'n doth mount,

sure with.....

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

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

heav'n doth mount, quick to the

quick to the heav'n doth mount, with

quick to the heav'n doth mount,

song and plea - - - sure, Trains.....

plea - - - sure, Trains

plea - - - - - sure, Trains.....

heav'n doth mount with song and plea - - - sure, Trains.....

song..... and plea - - - sure, Trains.....

with song and plea - - - sure, Trains.....

The first system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "song and plea - - - sure, Trains.....", "plea - - - sure, Trains", "plea - - - - - sure, Trains.....", "heav'n doth mount with song and plea - - - sure, Trains.....", "song..... and plea - - - sure, Trains.....", and "with song and plea - - - sure, Trains.....". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and intervals.

..... of false looks and faith -

of false looks and faith -

..... of false looks and faith - - -

..... of false looks false looks

..... of false looks and faith - less words

..... of false looks and faith -

The second system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "..... of false looks and faith -", "of false looks and faith -", "..... of false looks and faith - - -", "..... of false looks false looks", "..... of false looks and faith - less words", and "..... of false looks and faith -". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with various chords and intervals.

less words de fy - ing, Mount -
less words de fy - ing, Mount -
less words de - fy - ing,
and faith - less words de fy - ing,
de fy - ing Mount -
less words de fy - ing
ing the hill so hard for to be climb -
ing the hill so hard..... for to be
Mount -
Mount -
ing the hill so hard, mount -
Mount ing the hill so hard, mount -

ed. So hard for...

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

- ing the hill so hard.... for to be climb -

- ing the hill so hard for to be climb - ed

- ed. So hard

- ing the hill so hard, so hard for to be

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

climb - ed, I sing for

- ed, I sing for

I sing for

for to be climb - ed,

climb - ed,

climb - ed, I sing for

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

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics 'joy of li - ber - ty..... the trea - sure, I' repeated across the staves. The piano accompaniment is written for the lower part of the system, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are written below the vocal staves, with ellipses indicating a continuation of the melody.

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

The second system of the musical score continues the vocal and piano parts. It features five vocal staves and a piano accompaniment. The lyrics 'sing for joy of li - ber - ty the' are repeated across the staves, with ellipses indicating a continuation of the melody. The piano accompaniment is written for the lower part of the system, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are written below the vocal staves, with ellipses indicating a continuation of the melody.

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

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

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

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

sing for joy of li

joy of li - ber -

joy of li - ber - - - ty the

joy of li - ber - ty the

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a flowing melody in the right hand and a supporting bass line in the left hand.

..... the trea - sure

trea - sure, the trea - sure

- ber - ty the trea - sure

trea - sure trea - sure

trea - sure, the trea - sure

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

The piano accompaniment continues with a grand staff, maintaining the melodic and harmonic structure established in the first system.

* This note is G in the original.

