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The Old English Edition. No. iv.

TWELVE MADRIGALS

TO FIVE VOICES.

BY

GEORGE KIRBYE,

1597.

EDITED BY

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24 BERNERS STREET,

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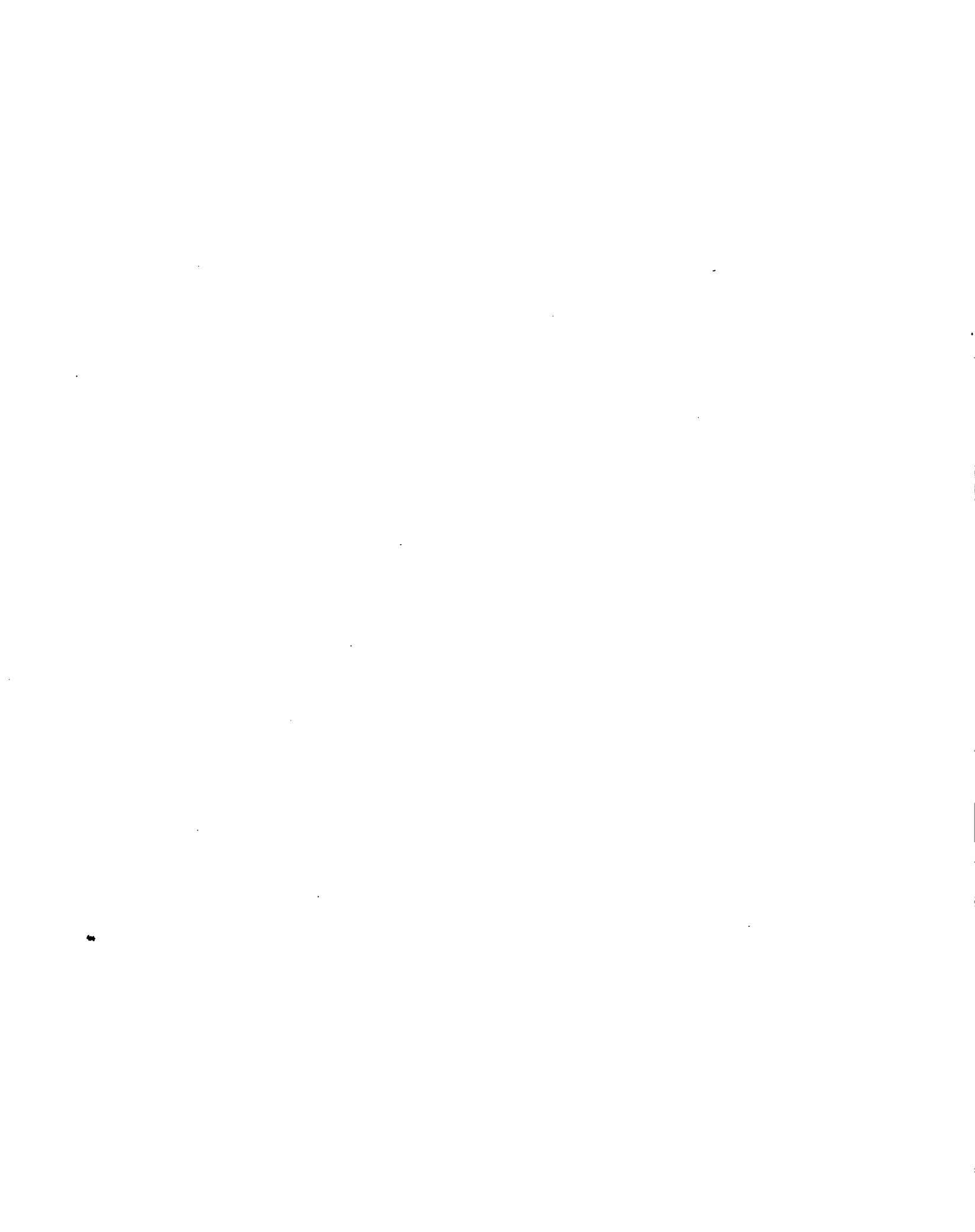
Oxford.

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Introduction

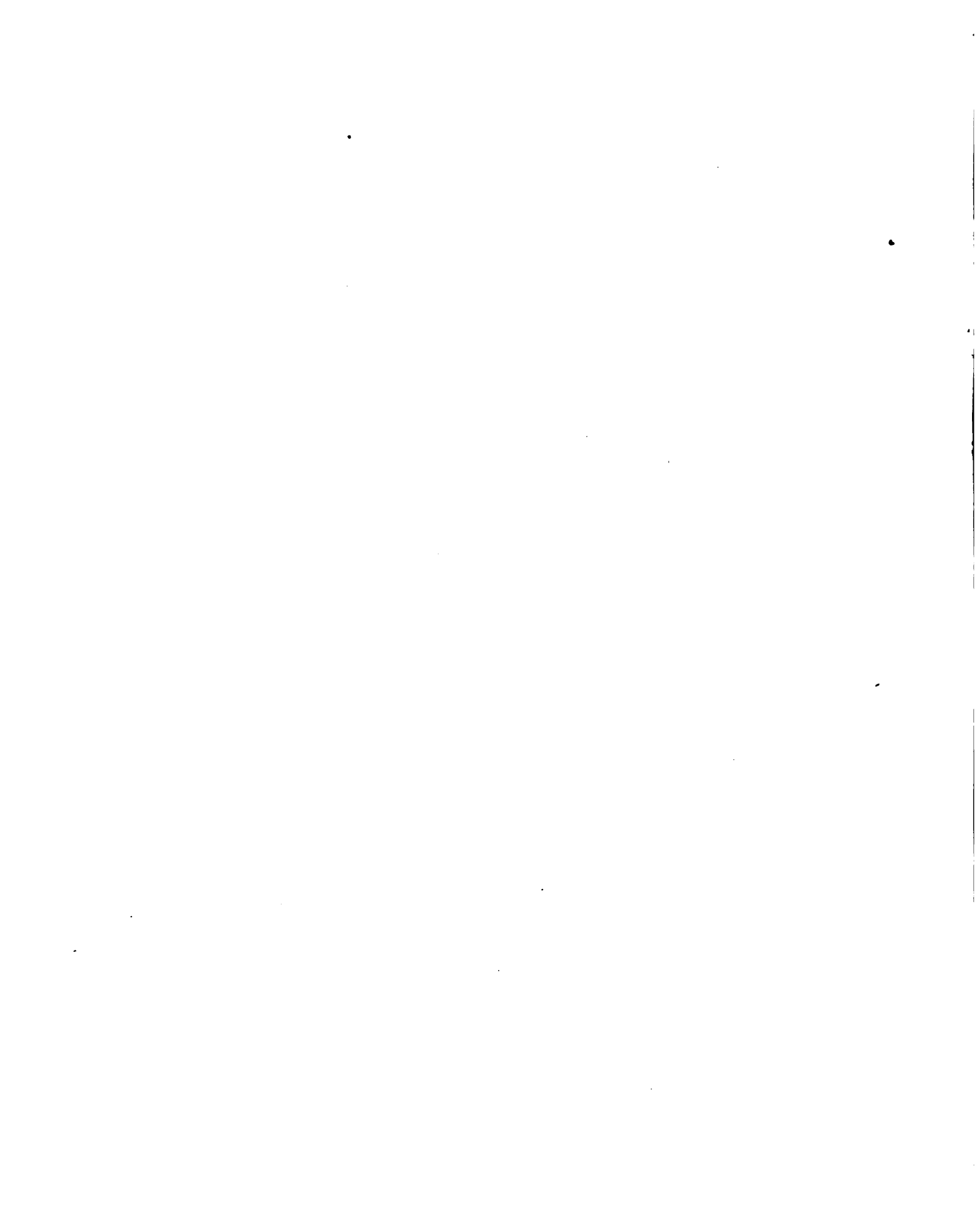
To No. 18. Old English Edition.

IN this volume will be found twelve five-part Madrigals, reprinted from George Kirbye's First Set of English Madrigals, 1597. They are numbered 7 to 18, in the old edition, and the same numbering has been retained here.

It has already been explained (in the Introduction to No. III. Old English Edition) that the voice parts were originally printed in separate books. The five-part Madrigals are contained in the Cantus Primus, Cantus Secundus, Altus, Tenor and Bassus books.

For information about the life and works of George Kirbye, the reader is referred to the Introduction to Nos. III. and V. Old English Edition.

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



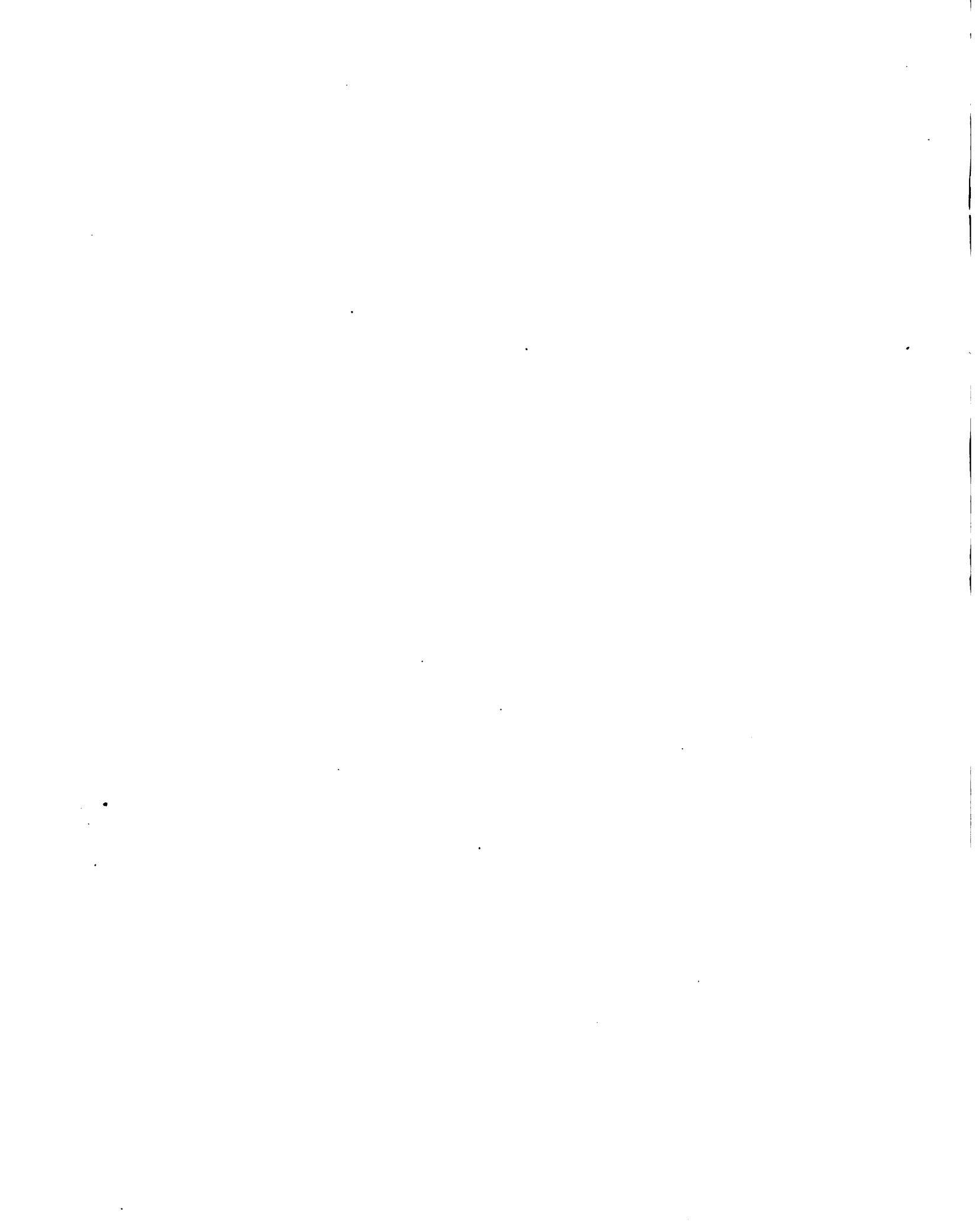
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Songs.





Song vii.



AH sweet, alas! when first I saw those eyes,
Those eyes so rich with crystal majesty,
Their wounding beauty 'gan to tyrannise
And made mine eyes bleed tears full piteously:
I felt the wound, yet fear'd I not the deed,
Till ah! I found my tears did inward bleed.

Song viii.



MOURN now, my soul, with anguish of my pain :
Cross'd are my joys which hope did ever give ;
Dry are mine eyes with shedding tears in vain ;
Dead is my heart which never more can live ;
Hard are my torments, living thus in grief ;
Harder yet her heart that yieldeth no relief.

Song ix.

THE FIRST PART.



SOUND out, my voice, with pleasant tunes recording
 The new delight that love to me inspireth,
 Pleas'd and content with that my mind desireth :
 Thanked be love so heavenly joys affording.

Song x.

THE SECOND PART.



SHE that my plaints with rigour long rejected,
 Binding my heart with those her golden tresses,
 In recompense of all my long distresses,
 Said with a sigh, Thy love hath me infected^a.

^a This poem was published in Yonge's *Musica Transalpina*, 1588, with music by Gianetto Palestina. It was also set by Michael Este in 1606.

Song xi.



WHAT, shall I part thus unregarded
From you, whom death could not dissever?
Is faithful service thus cruelly rewarded?
Why then, vain hope, adieu for ever.

Song xii.

THE FIRST PART.



SORROW consumes me, and, instead of rest,
 With folded arms I sadly sit and weep,
 And if I wink it is for fear to see
 The fearful dreams' effects that trouble me.

Song xiii.

THE SECOND PART.



O HEAVENS, what shall I do? Alas must I,
 Must I myself be murd'rer of myself?
 Must I myself be forc'd to ope the way
 Whereat my soul in wounds may sally forth?
 Hard is my hap, and thus in grief I die.

Song xiv.



WHY should I love, since she doth prove ungrateful,
Since for reward I reap nought but disdain?
Love thus to be requited, it is hateful,
And reason would I should not love in vain.
Yet all in vain, when all is out of season,
For love hath no society with reason.

Song iv.



SWEET Love, O cease thy flying
And pity me now dying,
 To ease my heart distressed,
With haste make thy returning
And quench my restless burning,
 That I by you redressed
May be reviv'd, and honour you as blessed.

Song xvi.



THAT Muse which sung the beauty of thy face
In sweet well-tuned songs
And harmony that pleased,
If still I be diseased,
Can carol of thy wrongs
And blaze those faults that will thy worth disgrace.
Yet if thou dost repent thee
I will forgive : that mends shall well content me.

Song xvii.



SEE what a maze of error
And labyrinth of terror
 My love hath traced.
Wretched I, whom love paineth,
And true faith only gaineth,
 Hope utterly disgraced
 And by disdain defaced.

Song xviii.



If pity reign with beauty
Then may I be assured
That what my harm procured
Will yield me help of duty:
For wrongful she was never.
Then why should I still in despair persevere?

A Table of the Clefs

Used in the original edition 1597.

Nos. 7 and 8.

Musical notation for Nos. 7 and 8, showing five staves: Cantus Primus, Cantus Secundus, Altus, Tenor, and Bassus. The clefs are: Cantus Primus (C-clef), Cantus Secundus (C-clef), Altus (C-clef), Tenor (C-clef), and Bassus (F-clef). The Bassus staff has a C-clef on the first line and a flat sign on the first space.

Nos. 9, 10, and 11.

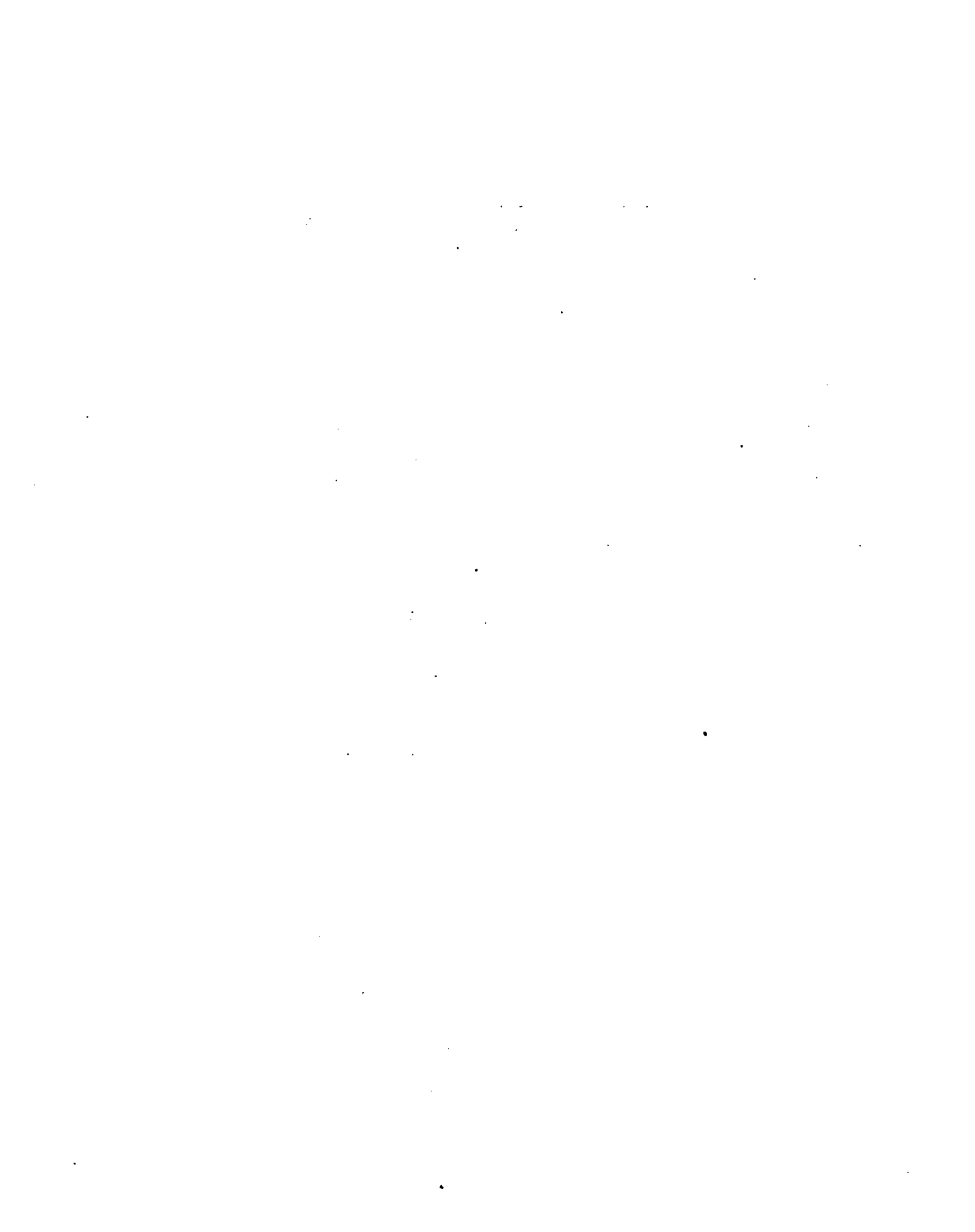
Musical notation for Nos. 9, 10, and 11, showing five staves: Cantus Primus, Cantus Secundus, Altus, Tenor, and Bassus. The clefs are: Cantus Primus (C-clef), Cantus Secundus (C-clef), Altus (C-clef), Tenor (C-clef), and Bassus (F-clef). The Bassus staff has a C-clef on the first line and a flat sign on the first space.

Nos. 12, 13, 14, and 15.

Musical notation for Nos. 12, 13, 14, and 15, showing five staves: Cantus Primus, Cantus Secundus, Altus, Tenor, and Bassus. The clefs are: Cantus Primus (C-clef), Cantus Secundus (C-clef), Altus (C-clef), Tenor (C-clef), and Bassus (F-clef). The Bassus staff has a C-clef on the first line and a flat sign on the first space. Additionally, there are flat signs on the first line of the Cantus Primus, Cantus Secundus, and Tenor staves.

Nos. 16, 17, and 18.

Musical notation for Nos. 16, 17, and 18, showing five staves: Cantus Primus, Cantus Secundus, Altus, Tenor, and Bassus. The clefs are: Cantus Primus (C-clef), Cantus Secundus (C-clef), Altus (C-clef), Tenor (C-clef), and Bassus (F-clef). The Bassus staff has a C-clef on the first line and a flat sign on the first space. Additionally, there are flat signs on the first line of the Cantus Primus, Cantus Secundus, Altus, and Tenor staves.



VII.

Ah, sweet, alas, when first I saw.

1st TREBLE. Ah sweet, a - - -

2nd TREBLE.

ALTO. Ah

TENOR. *gca lower.* Ah sweet, a - - - las, when first I saw those

BASS.

- las, when first I saw those eyes, those eyes.....

Ah sweet, a - - -

sweet, a - - - las,..... Ah.....

eyes..... Ah

Ah sweet, a - - - las,

Ah sweet a - - las when
- las, when first I saw those eyes..... when..... first....
..... sweet..... a - - las, when first I.....
sweet a - - las, a -
when first I saw those eyes

first I saw those eyes, those eyes, those eyes.....
..... I..... saw..... those eyes those
..... saw..... those eyes, those eyes.....
- las when first I saw those eyes, those eyes.....
those eyes,..... those eyes

..... those eyes so rich with
 eyes so rich with cry - stal ma - jes - ty, those eyes so
 those eyes so rich with cry - - - stal
 those eyes so rich..... those eyes.....
 those eyes so rich with cry - stal ma - - - jes

cry - stal ma - - - jes - ty Their
 rich with cry - stal ma - jes - ty Their woun - ing
 ma - - - jes - ty Their woun - ing beau - -
 so rich with cry - stal ma - jes - ty, Their woun - ing
 - ty, with cry - stal ma - - - jes - ty

Ah sweet a - - las when
- las, when first I saw those eyes..... when..... first....
..... sweet..... a - - las, when first I.....
sweet a - - las, a -
when first I saw those eyes

first I saw those eyes, those eyes, those eyes.....
..... I..... saw..... those eyes those
..... saw..... those eyes, those eyes.....
- las when first I saw those eyes, those eyes.....
those eyes,..... those eyes

..... those eyes so rich with
 eyes so rich with cry - stal ma - jes - ty, those eyes so
 those eyes so rich with cry - - - stal
 those eyes so rich..... those eyes.....
 those eyes so rich with cry - stal ma - - - jes -

cry - stal ma - - - jes - ty Their
 rich with cry - stal ma - jes - ty Their wound - ing
 ma - - - jes - ty Their wound - ing beau - -
 so rich with cry - stal ma - jes - ty, Their wound - ing
 - ty, with cry - stal ma - - - jes - ty

wound - ing beau - - ty gan..

beau - ty, their wound - ing beau - - - - ty.....

- - - - ty, their wound - ing beau - - - -

beau - - ty, their wound - ing..... beau - - -

Their wound - ing beau - - ty

This system contains five vocal staves and a piano accompaniment. The lyrics are: "wound - ing beau - - ty gan..", "beau - ty, their wound - ing beau - - - - ty.....", "- - - - ty, their wound - ing beau - - - -", "beau - - ty, their wound - ing..... beau - - -", and "Their wound - ing beau - - ty". The piano accompaniment is written in treble and bass clefs.

..... to..... ty - ran - nize gan..... to

..... gan..... to ty - - - ran - nize gan to

- ty gan..... (then) to ty - ran - nize - -

- ty gan..... to ty - -

gan..... to..... ty - ran - nize gan..... to

This system contains five vocal staves and a piano accompaniment. The lyrics are: "..... to..... ty - ran - nize gan..... to", "..... gan..... to ty - - - ran - nize gan to", "- ty gan..... (then) to ty - ran - nize - -", "- ty gan..... to ty - -", and "gan..... to..... ty - ran - nize gan..... to". The piano accompaniment is written in treble and bass clefs.

ty - ran - nize And made..... mine eyes bleed
ty - ran - nize
..... And..... made..... mine eyes bleed tears full...
- - ran - nize And made..... mine eyes bleed tears
ty - ran - nize

..... tears..... full pit - eous - ly and..... made..... mine
And made mine
..... pit - eous - ly, full pit - eous - ly And made....
full pit - eous - ly.....
And made

eyes..... bleed tears full pit - eous - ly

eyes bleed..... tears..... full pit - eous - ly

..... mine eyes bleed tears full pit - eous -

full pit - eous - ly full pit - eous -

mine eyes bleed tears full pit - eous - ly.....

The first system of the musical score consists of six staves. The top four staves are vocal lines in treble clef, with lyrics underneath. The fifth staff is a bass line in bass clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a common time signature. The lyrics are: "eyes..... bleed tears full pit - eous - ly", "eyes bleed..... tears..... full pit - eous - ly", "..... mine eyes bleed tears full pit - eous -", "full pit - eous - ly full pit - eous -", "mine eyes bleed tears full pit - eous - ly.....".

I felt the wound, yet fear'd I not the deed, I felt the

I felt the wound, yet fear'd I not the..... deed

- ly, I felt the wound, yet fear'd I not the deed.....

- ly I felt the

..... I felt the

The second system of the musical score consists of six staves. The top four staves are vocal lines in treble clef, with lyrics underneath. The fifth staff is a bass line in bass clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music continues in the same key and time signature. The lyrics are: "I felt the wound, yet fear'd I not the deed, I felt the", "I felt the wound, yet fear'd I not the..... deed", "- ly, I felt the wound, yet fear'd I not the deed.....", "- ly I felt the", "..... I felt the".

wound, yet fear'd I not the
 yet fear'd I not the deed,
 yet fear'd I not the deed, yet fear'd I not the....
 wound, yet fear'd I not the deed, yet fear'd I not the....
 wound, yet fear'd I not the deed, yet fear'd I not the

deed Till ah, I found my tears.....
 Till ah, I found my tears did in - - ward
 deed Till ah, I found my
 deed
 deed

..... did in - - ward bleed, did in - - ward
 bleed my tears did in - ward bleed, my tears did..... in -
 tears..... did in - ward bleed,
 Till ah! I found my
 Till ah! I found my tears.....

bleed Till ah, I found my tears my
 - ward bleed Till ah, I found my
 Till ah, I found my tears did in -
 tears did..... in - - ward..... bleed.....
 did in - - ward bleed

*NOTE- This F is # in the Original.

tears did..... in - - - ward bleed.....

tears did in - - - ward bleed my.....

- - ward bleed Till ah, I found my tears, I

..... Till

Till ah, I found my tears.....

The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a vocal line in treble clef. The fifth staff is a vocal line in bass clef. The sixth staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "tears did..... in - - - ward bleed.....", "tears did in - - - ward bleed my.....", "- - ward bleed Till ah, I found my tears, I", "..... Till", "Till ah, I found my tears.....".

..... did in - - - ward bleed.

..... tears did in - - - ward..... bleed.

found my tears..... did in - ward bleed.

ah, I found my tears did in - ward bleed.

..... did..... in - - - ward bleed.

The second system of the musical score consists of six staves. The top two staves are vocal lines in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a vocal line in treble clef. The fifth staff is a vocal line in bass clef. The sixth staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "..... did in - - - ward bleed.", "..... tears did in - - - ward..... bleed.", "found my tears..... did in - ward bleed.", "ah, I found my tears did in - ward bleed.", "..... did..... in - - - ward bleed.".

VIII.

Mourn now my soul.

1st TREBLE. Mourn..... now my soul..... with

2nd TREBLE. Mourn..... now my..... soul..... with..... an -

ALTO. Mourn..... now my soul..... with

TENOR. *gr. lower.* Mourn.....

BASS. Mourn.....

an - guish with an - guish of..... my pain.....

- guish of..... my pain..... with an - guish of my.....

an - - guish of..... my pain with an - guish of..... my

..... now my soul..... with an - - guish of..... my

now my soul..... with an - - guish of my

Cross'd are my joys..... cross'd are my joys..... which
 pain, Cross'd are my joys..... cross'd are my joys..... which
 pain, Cross'd are my joys..... which
 pain.

pain.

hope did ev-er give Cross'd are my joys,..... my
 hope did ev-er give Cross'd are my
 hope did ev-er give Cross'd are my joys,..... cross'd are my joys,.....
 Cross'd are my joys,..... my joys..... cross'd are my
 Cross'd are my joys..... cross'd are my

joys,..... my joys.....which hope did ev - er give,
 joys,..... my joys..... which..... hope did ev - er give,
 Crossd are my joys..... which hope did ev. er give,..... Dry
 joys..... which hope did ev - er give, which hope..... did ev - er give, Dry
 joys..... which hope did ev - er give, Dry

Dry are..... mine..... eyes
 Dry are mine eyes
 are mine eyes with shed - ding tears in vain
 are mine eyes with shed - ding tears..... in
 are mine eyes with shed - ding tears in..... vain

Dry..... are..... mine eyes with shed - ding tears in vain,
Dry..... are..... mine eyes with shed - ding tears..... in
Dry are mine eyes with shed - ding tears in vain
vain. with
with

with shed - ding tears in vain, in
vain, with shed - ding tears..... with shed - ding
with shed - ding tears in vain, with shed - ding tears.....
shed - ding tears..... in vain, with shed - ding
shed - ding tears..... in vain,

vain; Dead..... is my heart, dead is my heart
 tears in vain; Dead is my heart which ne -
 in vain; Dead is..... my heart which
 tears in vain; Dead is my heart which
 Dead is my..... heart

which ne - ver more can live, Hard
 - ver more..... can live, which ne - ver more can live,
 ne - ver more can live, which ne - ver more can live, Hard
 ne - ver more can live, can..... live, Hard
 which ne - ver more..... can live,

are my tor - ments, my tor - ments, hard are my tor - ments,
Hard are my tor - ments, hard are my tor - ments, hard
are my tor - ments, hard are my tor - ments, hard
are my tor - ments, my tor - ments, hard
Hard are my tor - ments, hard

liv - ing thus..... in grief Hard.
are my tor - ments liv - ing thus in..... grief
are my tor - ments liv - ing thus in grief Hard -
are my tor - ments liv - ing thus in..... grief Hard.
are my tor - ments liv - ing thus in grief Hard.

*NOTE - This C is \sharp in the Original.

- er yet her heart that yield_eth no re - lief,

Hard -

- er yet..... her heart that yield - - - eth no re - lief, hard.

- er yet her..... heart that yield - eth no re - - - lief, hard.

- er yet her heart that yield_eth no re - lief,

Hard er yet her heart that yield_eth no re -

- er yet..... her heart..... that yield - eth no re -

- er yet her heart that yield - - eth no re - - -

- er yet her heart..... that yield - eth no re -

Hard er yet her heart that yield_eth no re -

- er yet..... her heart..... that yield - eth no re -

- er yet her heart that yield - - eth no re - - -

- er yet her heart..... that yield - eth no re -

- lief, Hard - er yet..... her heart.....
- lief, Hard - er yet
- lief, Hard - er yet her
- lief, hard - er yet her heart hard - er yet...
Hard - er yet..... her heart

..... that yield - eth no..... re - lief.
her heart that yield - eth no..... re - lief.
heart that yield - eth no re - lief.
..... her heart that yield - eth no re - lief.
that yield - eth no..... re - lief.

IX.

(THE FIRST PART)

Sound out my voice.

1st TREBLE. Sound out my voice with plea - sant tunes re -

2nd TREBLE. with plea - sant

ALTO. Sound out my voice..... with

TENOR. *grva lower.* Sound out my voice with plea - sant tunes

BASS. with

- cord - ing with plea - sant tunes re - cord - ing Sound

tunes re - cord - ing Sound out my voice

pleasant tunes with plea - sant tunes re - cord - ing Sound

with pleasant tunes record. - - ing Sound

pleasant tunes re - cord - - - ing Sound

out my voice with plea - sant tunes re - cord -
with plea - sant tunes..... re - cord -
out my voice with plea - sant tunes re - - cord - -
out my voice with plea - sant tunes re - - cord - -
out my voice with plea - sant tunes re - cord -

- ing, The new de - light that love to me..... in - spir -
- ing, The new de - light that love to me in - spir - -
- ing, ..
- ing, The new de - light..... that love to me in - spir - -
- ing, The new de -

eth, The new de - light..... that
eth, The new de - light..... that love to me in - spir - - eth
The new de - light that love..... the new de - light.....
eth, The new de - light..... that love to
- light..... that love to me in - spir - - eth

love to me in - spir - - eth, that love to me.....
That love to me in - spir - - eth, that love to me, to me in -
..... that love to me in - spir - - eth, That love to
me in - spir - - eth, that love to me in -
that love to me in - spir -

..... in - spir - - eth Pleas'd and..... con - tent with

- spir - - - eth Pleas'd..... and con - tent with that my

* me in - spir - eth Pleas'd..... and con - tent with that my

spir - - - eth

eth

that my mind de - sir - eth

mind..... de - - sir - eth

mind de - sir - - eth Pleas'd and..... con - tent with

Pleas'd..... and con - tent - ed with that

Pleas'd..... and con - tent with that.....

*NOTE - This G is # in the Original.

Pleas'd..... and con - tent with
Pleas'd..... and con - tent
that my mind de - sir - eth, my mind de - sir - eth with....
..... my mind de - sir - eth, my mind - de - sir
..... my mind de - sir - eth

that my mind..... de - sir - eth..... my mind de -
with that my mind..... de - sir -
..... that..... my..... mind..... de - sir - eth
- eth with..... that..... my..... mind..... de -
with that my mind de - sir -

sir - - eth: Thank - ed be Love so heav'n - ly joys af -
 - - - eth. Thank - ed be Love so heav'n - ly joys af -
 de - sir - - eth. Thank - ed be Love so heav'n - ly joys af -
 sir - - - eth. Thank - ed be Love so heav'n - ly joys af -
 - - - eth.

- ford - ing, Thank - ed be Love so heav'n - ly joys af -
 - ford - ing, so
 - ford - ing, Thank - ed be Love so
 - ford - ing, Thank - ed be Love so heav'n - ly joys af -
 Thank - ed be Love so heav'n - ly joys af -

- ford - - ing so heav'n - ly joys af - ford - - - -
 heav'n - ly joys af - ford - ing so heav'n - ly joys af -
 heav'n - ly joys af - ford - - - - ing so heav'n - ly
 - ford - - - - ing..... so heav'n - ly joys..... af -
 - ford - - - - ing.....
 - ing so heav'n - ly
 ford - - - - ing so heav'n - ly joys af - - - - ford - - - -
 joys af - ford - ing so heav'n - ly joys af - ford - -
 ford - - - - ing so heav'n - ly joys af - ford - - - -
 so heav'n - ly joys af - - - - ford - - - -

joys af - ford - - - - - ing so

- ing so heav'n - ly joys af - ford - - - - -

- - - - - ing so heav'n - ly joys af -

- ing so heav'n - ly joys af - ford - - - - -

- ing so

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "joys af - ford - - - - - ing so", "- ing so heav'n - ly joys af - ford - - - - -", "- - - - - ing so heav'n - ly joys af -", "- ing so heav'n - ly joys af - ford - - - - -", and "- ing so". The piano accompaniment provides harmonic support with chords and moving lines.

heav'n - ly joys af - ford - - - - - ing.

- ing, so heav'n - ly joys af - - - - - ford - - - - - ing.

- ford - ing, so heav'n - ly joys af - ford - - - - - ing.

- ing, so heav'n - ly joys af - ford - - - - - ing.

heav'n - ly joys af - ford - - - - - ing.

The second system continues the vocal and piano parts. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "heav'n - ly joys af - ford - - - - - ing.", "- ing, so heav'n - ly joys af - - - - - ford - - - - - ing.", "- ford - ing, so heav'n - ly joys af - ford - - - - - ing.", "- ing, so heav'n - ly joys af - ford - - - - - ing.", and "heav'n - ly joys af - ford - - - - - ing.". The piano accompaniment continues with harmonic support, ending with a double bar line and repeat sign.

X.

(THE SECOND PART.)

She that my plaints.

1st TREBLE.

2nd TREBLE.

ALTO.
She that my plaints..... with ri - gour long..... re -

TENOR.
voa lower.
She that my plaints..... with ri - gour long..... re -

BASS.
With ri - gour long re -

She that my plaints with ri - gour long..... re - ject - ed, She

She that my plaints with ri - gour long..... re - ject - ed, She

- ject - ed, She..... that my plaints with ri - gour long \ re - ject - ed, She

- ject - ed, with ri - gour long re - ject - ed, She

- ject - ed, She

that my plaints..... with ri - gour long..... re -
that my plaints..... with ri - gour long..... re - ject - ed, re -
..... that my plaints..... with ri - gour long..... re -
that my plaints..... with ri - gour long re -
that my plaints..... with ri - gour long..... re - ject - ed,
Piano accompaniment for the first system.

- ject - ed Bind - ing my
- ject - ed Bind - ing my heart, bind -
- ject - ed Bind - ing my heart,.....
- ject - ed Bind - ing my heart, Bind - ing my
Bind - ing my heart, Bind - ing my heart.....
Piano accompaniment for the second system.

heart Bind - ing my.....
- ing my heart Bind - ing my heart
Bind - ing..... my heart..... Bind - ing my
..... heart Bind - ing my heart.....
..... Bind - ing my heart

The first system of the musical score consists of six staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "heart Bind - ing my.....", "- ing my heart Bind - ing my heart", "Bind - ing..... my heart..... Bind - ing my", "..... heart Bind - ing my heart.....", and "..... Bind - ing my heart".

heart with those her gold.en tres.ses, with those her gold.en tres.ses,
with those her gold.en tres.ses, with those her gold.en tres.ses, with
heart with those her gold.en tres.ses, with those her gold.en tres.ses, with
..... with those her gold.en tres.ses,
with those her gold.en tres.ses, with

The second system of the musical score consists of six staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "heart with those her gold.en tres.ses, with those her gold.en tres.ses,", "with those her gold.en tres.ses, with those her gold.en tres.ses, with", "heart with those her gold.en tres.ses, with those her gold.en tres.ses, with", "..... with those her gold.en tres.ses,", and "with those her gold.en tres.ses, with".

with those her gold - en tres - ses, In re - com - pense.....

those her gold - en tres - ses, In re - com -

those her gold - en tres - ses,..... In

with those her gold - en tres - ses, In re - com - pense.....

those her gold - en tres - ses,.....

This system contains five vocal staves and a piano accompaniment. The piano part consists of a grand staff with a treble and bass clef. The lyrics are: "with those her gold - en tres - ses, In re - com - pense.....", "those her gold - en tres - ses, In re - com -", "those her gold - en tres - ses,..... In", "with those her gold - en tres - ses, In re - com - pense.....", and "those her gold - en tres - ses,.....".

in re - com - pense..... in re - com - pense.....

- pense..... in re - com - pense..... in re - com -

re - com - pense..... in re - com - pense..... in

..... in re - com - pense..... in

In re - com - pense..... in re - com - pense.....

This system continues the musical score with five vocal staves and piano accompaniment. The lyrics are: "in re - com - pense..... in re - com - pense.....", "- pense..... in re - com - pense..... in re - com -", "re - com - pense..... in re - com - pense..... in", "..... in re - com - pense..... in", and "In re - com - pense..... in re - com - pense.....".

in re - com - pense..... of all my
 - pense..... in re - com - pense in re - com - pense.....
 re - - com - pense in re - - com - pense of all my...
 re - com - pense..... in re - com - pense..... of all my...
 in re - com - pense.....

long..... dis - - tres - - ses
 of all my long dis - -
 long..... dis - tres - ses of all my
 long..... dis - tres - - ses of..... all....
 of all my

of all my long dis - tres - ses

- tres - ses,..... of all my long dis - tres - ses said

long dis - tres - ses, of all my long dis - tres - ses said

..... my long distres - ses, my long dis - tres - ses said

long dis - tres - ses, dis - tres - ses

said

with a sigh thy love hath me in - fect - ed,

with a sigh thy love hath me in - fect - ed, said

with a sigh thy love..... hath me..... in - fect - ed, said

said

with a sigh thy love..... hath me in - fect - -

with a sigh thy love..... hath me..... in - fect -

with a (sweet) sigh thy love hath me in - fect - -

with a sigh thy love hath me in - - fect - -

- ed, Thy love..... hath me..... in - fect - ed, thy love hath

Thy love..... hath me in - fect - - ed,

- ed, Thy love hath

- ed, Thy love hath me in - - fect - - ed, thy love hath

- ed, Thy love.....

me in - - - fect - - - ed, Thy love hath me in -
Thy love..... hath
me in - - - fect - - - ed, Thy love..... hath
me,..... hath me in - fect - - - ed, in - fect - - - ed,
..... hath me..... in - fect - - - ed, thy love..... hath

- fect - - - ed, Thy love hath me in - fect - - - ed.
me..... in - fect - - - ed, in - fect - - - ed.
me in - fect - - - ed, Thy love hath me in - fect - - - ed.
Thy love hath me..... in - fect - - - ed.
me..... in - - - fect - - - ed.

XI.

What, shall I part thus unregarded.

1st TREBLE.

2nd TREBLE. What, shall I

ALTO. What, shall I part thus un - re - gard - -

TENOR. What,..... What,.....

BASS. What,..... shall I part thus un - re - gard - -

gra lower.

part thus un - re - gard - - ed, thus

- ed? What, shall I part thus

..... shall I part thus un - re - gard - - ed, thus

- ed? What,..... shall I part thus

un - re - gard - - - ed From you? whom

un - re - gard - - - ed From you?

un - re - gard - - - ed From..... you? whom

un - re - gard - - - ed From you? whom

From you? whom

Death could not dis - sev - er, whom Death could not dis -

whom Death could not dis - sev - er, whom

Death could not dis - sev - er, whom Death could not dis - sev - er,

Death could not dis - sev - er, whom Death could not dis - sev - er, whom

Death could not dis - sev - er, whom

*These Notes are # in the Original.

- sev - er, Whom Death could not dis - sev - er? Is
 Death could not dis - sev - er, dis - sev - er?
 Whom Death could not dis - sev - er?
 Death could not, Whom Death could not dis - sev - er?
 Death could not dis - sev - er?

faith ful ser - vice thus cru - el - ly re - ward - ed,
 Is
 Is faith - ful ser - vice thus cru - el - ly re -
 Is faith - ful ser - vice thus cru - el - ly re - ward - ed,
 Is faith - ful ser - vice thus cru - el -

Is faith - ful ser - vice thus cru - el -
 faith - ful ser - vice thus cru - el - ly re - ward - - ed,
 - ward - - - ed re - ward - ed, Is
 thus cru - el - ly re - ward - ed, Is faith - ful
 - ly re - ward - - ed?

ly..... re - ward - - - ed?
 re - ward - - - ed?
 faith - ful ser - vice thus cru - el - ly re - ward - ed? Why then, vain
 ser - vice thus cru - el - ly re - ward - - ed? Why then, vain
 Why then, vain

Why then, vain hope, a - dieu, a - dieu for e -
Why then, vain hope, a - dieu, a - dieu..... for e -
hope, a - dieu, a - dieu, a - dieu for e -
hope, a - dieu, a - dieu, a dieu for e -
hope, a - dieu, a - dieu,
Piano accompaniment

- ver, Why then, vain hope, a - dieu, a - dieu for
- ver,, Why then, vain hope, a - dieu, a - dieu, a -
ver, Why then, vain hope,..... a - dieu, a -
- ver, a - dieu, a - dieu, a -
a - dieu, a - dieu for
Piano accompaniment

e - - - ver.
 - dieu for e - ver. Is faith-ful ser-vice thus cru-el-ly re-ward -
 - dieu for e - ver. Is faith-ful ser - vice
 - dieu for e - ver. Is faith-ful ser-vice thus cru-el -
 e - - - ver. Is faith - ful

Is faith - ful ser - vice thus cru-el - ly re - ward -
 ed, Is faith - ful
 thus cru-el-ly re - ward - - - ed, re -
 - ly re - ward - ed, thus cru-el - ly re - ward - ed,
 ser - vice thus cru-el - ly re - ward - - - ed?

ed, re - - ward - -
ser - vice thus cru - el - ly..... re - - ward - -
ward - ed, Is faith - ful ser - vice thus cru - el ly - re -
Is faith - ful ser - vice thus cru - el - ly re - ward -

- ed? Why then, vain hope, a - dieu,
ed? Why then, vain hope, a -
ward - ed? Why then, vain hope, a - dieu, a -
- ed? Why then, vain hope, a - dieu, a -
Why then, vain hope, a - dieu, a -

a - dieu..... for e - - ver, Why then, vain hope, a -
- dieu, a - dieu for e - - ver, Why then, vain hope,
- dieu, a - dieu for e - ver, Why then, vain hope,.....
- dieu, a - dieu for e - - ver, a -
- dieu, a -

- dieu, a - dieu, a - dieu for e - - ver.
a - dieu, a - dieu for e - - ver.
..... a - dieu, a - dieu for e - ver.
- dieu, a - dieu, a - dieu for e - - ver.
- dieu, a - dieu for e - - ver.

XII.

(THE FIRST PART.)

Sorrow consumes me.

1st TREBLE.
Sor - row con - sumes me, Sor

2nd TREBLE.
Sor - row con - sumes

ALTO.
Sor - row con - sumes me, sor - row con - sumes me,

TENOR.
Sor - row con - sumes me, sor - row con - sumes me,

BASS.
Sor - row con - sumes me, sor - row con - sumes

grava lower.

row con - sumes..... me. And in - stead of rest, and..

me, con sumes..... me. And in - stead of rest, and..

con - sumes..... me. And in - stead of rest, and..

me, con - sumes me. And in - stead of rest,

me, con - sumes me. And..

..... in - stead of rest With

..... in - stead of rest With fold - ed arms, with fold - ed

..... in - stead of rest With fold - ed arms,

in - stead of rest With fold - ed arms, with

..... in - stead of rest With fold - ed arms,

The first system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "..... in - stead of rest With", "..... in - stead of rest With fold - ed arms, with fold - ed", "..... in - stead of rest With fold - ed arms,", "in - stead of rest With fold - ed arms, with", and "..... in - stead of rest With fold - ed arms,".

fold - ed arms I sad - ly sit and weep.....

arms I sad - ly sit and.....

with fold - ed arms I sad - ly sit and weep

fold - ed arms I sad - ly sit and weep.....

I sad - ly sit and weep.....

The second system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "fold - ed arms I sad - ly sit and weep.....", "arms I sad - ly sit and.....", "with fold - ed arms I sad - ly sit and weep", "fold - ed arms I sad - ly sit and weep.....", and "I sad - ly sit and weep.....".

..... And if I wink it is (but) for fear to.....

weep And

And if I wink it is (but) for fear, it is (but) for fear to see,

..... And if I wink it is (but) for fear, it is (but) for fear to

.....

see, And if I wink it is (but) for fear..... to.....

if I wink it is but for fear, it is (but) for fear..... to see to

And if I wink it is (but..... for fear, for fear to

see, And if I wink it is (but) for fear to.....

And if I wink it is (but) for fear to..... see

see The fear-ful dreams ef-fects

see The fear-ful dreams ef-fects The

see The fear-ful dreams the fear-ful

see The fear-ful dreams ef-fects The fear-ful dreams ef-

The fear-ful dreams ef-fects The fear-ful

The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

The fear-ful dreams ef-fects that troub-le me.

fear-ful dreams ef-fects that troub-le me.

dreams ef-fects the fear-ful dreams ef-fects that troub-le me.

-fects that troub-le me..... that troub-le me.

dreams ef-fects that troub-le me, that troub-le me.

The piano accompaniment continues with the same grand staff format, supporting the vocal lines.

XIII.

(THE SECOND PART.)

O Heav'ns what shall I do?

1st TREBLE.
O Heav'ns what shall I do, what shall I do O Heav'ns.....

2nd TREBLE.

ALTO.

TENOR. O Heav'ns what shall I do, what shall I do, A -

8va lower. BASS. O Heav'ns what shall I do, what

..... what shall I do A - las, a - las must I

A - las, a - las, a - las must I

- las what shall I do A - las, a - las, a - las must I

shall I do A - las, a - las, a - las must I

A - las,

must I myself be murder of my - self must I, be murder of my -
 must I myself be murder of my - self, be mur - drer of my -
 must I myself be murder of my self, must I be murder of..... my -
 must I myself be murder of my - self, must I be murder of my -
 Must I myself be murder of my - self, be mur - drer of my -

- self Must I my -
 - self Must I my - self be forc'd to ope the way, must I my -
 - self Must I my - self be forc'd to ope the way, must I my - self.....
 - self Must I my self (a - las) be forc'd to ope the way, must I my - self be
 - self Must I my - self (a -

*NOTE— This note is C# in the Original.

- self be forc'd..... to ope the way

- self befor'd to ope the way Whereat my soul in wounds may sal - ly forth, in

..... be forc'd to ope the way Where at my soul in

forc'd to ope the way Where at my soul in wounds may sal -

- las) befor'd to ope the way Where at my soul in wounds may

Where at my soul in wounds may sal - ly forth,

wounds may sal ly forth, where at my

wounds may sal - ly forth, where at my soul in wounds where

- - - ly forth, may sal - ly forth where at my soul

sal - - ly forth, where at my soul in wounds may

may sal - - - ly forth, Hard is my
 soul in wounds may sal - - - ly forth, Hard is..... my hap, hard
 at my soul in wounds may sal ly forth, Hard is my hap, my hap,
 where at my soul may sal ly forth, Hard is my hap, hard is..... my hap,.....
 sal - - - ly forth, Hard is my hap,

hap, hard is..... my hap, and thus..... in grief..... I..... die.
 is my hap, and thus in grief..... I..... die.
 hard is..... my hap, and thus..... in grief..... I die.
 hard is my hap, and thus..... in grief I die.....
 hard is my hap, and thus..... in grief..... I die.

XIV.

Why should I love?

1st TREBLE.

Why should I love, why should I love,

2nd TREBLE.

ALTO. Why should I love, why

TENOR. Why should I love,

gr
lower.

BASS. Why should I

Since she doth prove un - grate - ful, why..... should I

should I love, Since she doth prove un - grate - ful, why

Since she doth prove un - grate - ful, why should I

love, Since she doth prove un - grate - ful,.....

Why should I love,

love, why should I love, Since
should I love, Why should I love, Since
love, Why should I love, Since
Why should I love, Since
Why should I love, Since

she doth prove un - grate - ful, Since for re -
she doth prove un - grate - ful,
she doth prove un - grate - ful, Since
she doth prove un - grate - ful, Since for
she doth prove un - grate - ful,.....

ward..... I reap,
 Since for re - - - ward I
 for re - - - ward, Since for
 re - - - ward I reap dis - dain.....
 Since for re - -

Since for re - - - ward I reap naught but dis -
 reap naught but dis - dain, Since for re - - - ward I reap dis -
 re - - - ward I reap naught but dis -
 Since for re - - - ward..... I..... reap naught but
 ward I reap naught but dis - - -

- dain, I reap..... naught but dis - dain. Love

- dain, I reap..... naught but dis - dain.

- dain, I reap..... naught but dis - dain.

dis - dain, reap..... naught but dis - dain. Love thus to be.....

- dain. Love thus..... to be re -

The first system consists of five vocal staves and a piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The vocal lines are in a single melodic line with lyrics underneath. The lyrics are: "- dain, I reap..... naught but dis - dain. Love", "- dain, I reap..... naught but dis - dain.", "- dain, I reap..... naught but dis - dain.", "dis - dain, reap..... naught but dis - dain. Love thus to be.....", and "- dain. Love thus..... to be re -".

thus to be re - quit - ed.....

It..... is hate - -

Love thus to be re - quit - ed It.....

..... re - quit - ed, Love thus to be re - quit -

quit - ed It.....

The second system continues the musical score with five vocal staves and a piano accompaniment. The lyrics are: "thus to be re - quit - ed.....", "It..... is hate - -", "Love thus to be re - quit - ed It.....", "..... re - quit - ed, Love thus to be re - quit -", and "quit - ed It.....".

It..... is hate - - - ful,
- ful..... it..... is hate -
..... is hate - ful, Oh it is hate -
- - ed It..... is hate - - - ful,
..... is hate - - - ful, it is hate -

The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment in bass clef. The middle two staves are piano accompaniment in treble clef. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "It..... is hate - - - ful, - ful..... it..... is hate - is hate - ful, Oh it is hate - - - ed It..... is hate - - - ful, is hate - - - ful, it is hate -".

And rea - - son would I should not love..... in vain,
- ful, And rea - - son would I should not love..... in vain, I.....
- ful, And rea - - son would I should not love..... in vain,
And rea - - son would I should not love in vain, not
- ful, And rea - - son would I should not love..... in vain, I.....

The second system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment in bass clef. The middle two staves are piano accompaniment in treble clef. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "And rea - - son would I should not love..... in vain, - ful, And rea - - son would I should not love..... in vain, I..... - ful, And rea - - son would I should not love..... in vain, And rea - - son would I should not love in vain, not - ful, And rea - - son would I should not love..... in vain, I.....".

I should..... not love in vain, Yet all..... in vain,
..... should not love in vain, Yet all in
I should not love..... in vain, Yet all in vain,
love in vain, Yet all in vain, yet
..... should not love in vain,..... Yet

yet all in vain, when all is out of sea - son, For
vain, when all..... is out..... of sea - son, For
when all is out of sea - son, For love,
all in vain, For love,
all in vain, when all is out..... of sea - son, For

love, for love hath no so - ci - e - ty with rea -

love, for love hath no so - ci - e - ty with rea -

for love, for love hath no so - ci - e - ty with rea -

for love, for love hath no so - ci - e - ty with rea -

love, for love, hath no so - ci - e - ty with rea -

- son; Yet all in vain, yet all in vain, when all..... is

- son; Yet..... all in vain, yet all in vain, when

- son; Yet all in vain, when

- son; Yet all in vain,..... yet all in

- son;..... Yet all in vain, when all is

out..... of sea - son, For love, for love,
 all is out of sea - son, For love, for love,
 all is out of sea - son, For love, for love, for
 vain For love, for love, for
 out of sea - son, For love, for love,

hath no so - ci - e - ty with rea - - - - son.
 hath no so - ci - e - ty with rea - - - - son.
 love, hath no so - ci - e - ty with..... rea - - - - son.
 love, hath no so - ci - e - ty with rea - - - - son.
 liath no so - ci - e - ty with rea - - - - son.

XV.

Sweet Love, O cease thy flying.

1st TREBLE.

Sweet..... love, sweet love, O cease thy fly - - - ing

2nd TREBLE.

ALTO.

TENOR. Sweet love, sweet love, O cease thy fly - - - ing

gr^a lower.

Sweet love, sweet love, O cease thy fly - - - ing

BASS.

Sweet love, sweet love, O cease thy fly - - - ing

Sweet love, sweet love, O cease thy fly - - - ing

Sweet love, sweet love, O cease thy fly - - - ing

Sweet..... love, sweet love, O cease thy fly - - - ing

Sweet love,

And pi - ty me now dy - - - ing, To
And pi - ty me now dy - - - ing,
And pi - ty me now dy - ing, To
And pi - ty me now dy - - - ing,
And pi - ty me now dy - - - ing,

ease my heart..... dis - tress - ed To ease my
To ease my heart dis - tress - ed To
ease my heart dis - tress - - - ed To ease my heart, to
To ease my heart dis - tress - -
To

heart..... dis - tress - ed With haste make thy re -
ease my heart dis - tress - ed With haste make thy re -
ease my heart dis - tress - ed With haste make thy re -
- ed
ease my heart dis - tress - ed

turn - - ing, And quench my rest - less burn - ing,
turn - - ing, And quench my rest - less..... burn - ing,
turn - ing, And quench my rest - less burn - ing, With haste make
With haste make
With haste make

*NOTE - This is ♯ in the Original.

And quench my rest - less burn -
 thy re - turn - - - ing, And quench my rest - less burn -
 thy re - turn - - - ing, And quench my rest - less burn -
 thy re - turn - - - ing, And quench my rest - less burn -

And quench my rest - less burn - - - ing,
 - ing, And quench my rest - less burn - - - ing,
 - ing, And quench my rest - less burn - - - ing,
 - ing, And quench my rest - less burn - - - ing,
 - ing, And quench my rest - less burn - - - ing,

*NOTE - This is \flat in the Original.

That I by you re - dress - - - ed

That I by you re - dress - - - ed

That I by you re - dress - - - ed

That I by you re - dress - ed.....

That I by you re - dress - - - ed

That I by you re - dress - - - ed

May be re - viv - ed may be reviv'd and hon - our you as

May be re - viv - ed may be reviv'd and hon - our you as

May be re - viv - ed, may be reviv'd and hon - our you as

May be re - viv - ed and hon - our you as

May be re - viv - ed

bless - ed, May be reviv'd and hon - our you,
bless - ed, May be re - viv - ed, May be re -
bless - ed, May be re - viv - ed, May be reviv'd and
bless - ed, May be re - viv - ed, May be re - viv'd and hon - our
May be re - viv'd and hon - our you as bless - - -

may be reviv'd and hon - our you as bless - - - ed,
viv'd and hon - our you as bless - - - ed,
hon - our you, and hon - our you as bless - ed,
you, may be re viv'd and hon - our you as bless - - ed,
ed,

That I by you re - dress - - ed

That I by you re - dress - - ed

That I by you re - dress - - ed

That I by you re - dress - - ed

That I by you re dress - - ed

That I by you re dress - - ed

May be re - viv - ed, may be re - viv'd and hon - our you as

May be re - viv - ed, may be re - viv'd and hon - our you as

May be re - viv - ed, may be re - viv'd and hon - our you as

May be re - viv - ed and hon - our you as -

May be re - viv - ed

bless - ed, May be re - viv - ed, may be re -
 bless - ed, May be re - viv'd and hon - our you,
 bless - ed, May be re - viv - ed, may be re - viv'd and
 bless - ed, May be re - viv - ed, may be re - viv'd and hon - our
 May be re - viv'd and hon - our you as bless -

viv'd and hon - our you as bless - - - - ed.
 may be re - viv'd and hon - our you as bless - - - - ed.
 hon - our you, and hon - our you as bless - ed.
 you, may be re - viv'd and hon - our you as bless - ed.
 ed.

XVI

That Muse which sung.

1st TREBLE.

That Muse which sung..... the..... beau - ty

2nd TREBLE.

ALTO.

That Muse which sung..... the beau - - ty of thy face,.....

TENOR.

BASS.

That Muse which sung..... the beau ty of thy

gva lower.

of..... thy face, That Muse which sung.....

That Muse which sung..... That Muse which

..... the beau ty of thy face That Muse which sung.....

face That Muse which sung..... that Muse which

That Muse which sung..... that Muse which sung..... the

That Muse which sung..... the beau - ty of thy
 sung..... the beau - ty of..... thy
 the beau - ty of thy face the beau - ty of her
 sung..... which sung..... the beau - ty of thy
 beau - ty of thy face.....

face In sweet well tun - ed songs and har - mo - ny that pleas - ed In
 face..... In sweet well
 face In sweet well tun - ed songs
 face In sweet well tun - ed songs and har - mo -
 In sweet well tun - ed songs and har -

sweet well tun - ed songs..... and har -
tun - ed songs and har - mo - ny that pleas - - - ed, and har -
In sweet well tun - ed songs and
- ny that pleas - - - ed and har -
- - mo - ny that pleas - - - ed

- mo - ny that pleas - - - ed If still I be dis -
- - mo - ny..... that pleas - - - ed If still I be
har - - - mo - ny that pleas - - - ed If
- - mo - ny that pleas - - - ed If
If still I be dis -

- eas - ed..... can

dis - eas - - - ed, can ca - rol of thy wrongs, can

still I be dis - eas - ed, can ca - rol of thy wrongs, can

still I be dis - eas - ed, can ca - rol of thy wrongs,

- eas - - - ed..... can

This system contains five vocal staves and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The lyrics are: "- eas - ed..... can", "dis - eas - - - ed, can ca - rol of thy wrongs, can", "still I be dis - eas - ed, can ca - rol of thy wrongs, can", "still I be dis - eas - ed, can ca - rol of thy wrongs,", and "- eas - - - ed..... can".

ca - rol of thy wrongs And blaze those faults that will thy

ca - rol of thy wrongs And blaze those faults that

ca - rol of thy wrongs And blaze those faults that will thy

And blaze those faults that will thy worth dis -

ca - rol of thy wrongs And blaze those faults that will thy

This system contains five vocal staves and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The lyrics are: "ca - rol of thy wrongs And blaze those faults that will thy", "ca - rol of thy wrongs And blaze those faults that", "ca - rol of thy wrongs And blaze those faults that will thy", "And blaze those faults that will thy worth dis -", and "ca - rol of thy wrongs And blaze those faults that will thy".

worth dis - - - grace. Yet..... if thou
will thy worth dis - - - grace. Yet..... if thou
worth dis - - - - - grace. Yet..... if thou
grace that will thy worth dis - - - grace. Yet..... if thou

worth dis - - - - - grace.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: 'worth dis - - - grace. Yet..... if thou will thy worth dis - - - grace. Yet..... if thou worth dis - - - - - grace. Yet..... if thou grace that will thy worth dis - - - grace. Yet..... if thou'. The piano accompaniment is in the lower register, with the right hand playing chords and the left hand playing a simple bass line.

dost re - pent..... thee, Yet..... if thou dost re - pent
dost re - pent..... thee, Yet..... if thou dost re - pent
dost re - pent..... thee, Yet..... if thou dost re - pent
dost re - pent..... thee, Yet..... if thou dost re - pent

dost re - pent..... thee, Yet..... if thou dost re - pent

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: 'dost re - pent..... thee, Yet..... if thou dost re - pent'. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the lower register, with the right hand playing chords and the left hand playing a simple bass line.

thee, I will for - give, I will for give;..... that
 thee, I will for - give, I will for-give, that
 thee, I will for-give, I will..... for - give, that
 I will for-give, I will for-give, that
 thee, I will for - give,

mends shall well con - tent me; Yet..... if thou
 mends shall well con - tent me; Yet..... if thou
 mends shall well con - tent me; Yet..... if thou
 mends shall well con - tent me; Yet..... if thou

dost re - pent..... thee, Yet..... if thou dost re - pent
dost re - pent..... thee, Yet..... if thou dost re - pent
dost re - pent..... thee, Yet..... if thou dost re - pent
dost re - pent..... thee,
Yet..... if thou dost re - pent

thee I will for - give, I will for - give, that
thee I will for - give, I will for - give,..... that
thee I will for - give, I will..... for - give, that
I will for - give, I will for - give, that
thee I will for - give,

mends shall well con - tent me, I will for - give,.....

mends shall well con - tent me, I will for - give, I

mends shall well con - tent me, I will for - give, I will.....

mends shall well con - tent me, I

I will for - give, I will for -

The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

..... that mends shall well con - tent me.

will for - give, that mends shall well con - tent me.

..... for - give, that mends shall well con - tent..... me.

will for - give, that mends shall well con - tent me.

- give, that mends shall well con - tent me.

The piano accompaniment continues with the same grand staff format, supporting the vocal parts.

XVII.

See, what a maze of error.

1st TREBLE.

2nd TREBLE. See, what a maze of er - ror see..... what a maze of

ALTO. See, what a maze o er - ror see..... what a maze of

TENOR. See, what a maze of er - ror see..... what a maze.....

BASS. See, what a maze of er - ror see..... what a maze of

see..... what a maze of

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are labeled 1st TREBLE, 2nd TREBLE, ALTO, TENOR, and BASS. The lyrics are: "See, what a maze of er - ror see..... what a maze of". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

er - - - - ror, and la - by - rinth of ter -

er - - - - ror, and la - byrinth of ter - - - -

.... of er - - - - ror, and la - byrinth of ter - - - -

er - - - - ror,

er - - - - ror,

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "er - - - - ror, and la - by - rinth of ter -", "er - - - - ror, and la - byrinth of ter - - - -", ".... of er - - - - ror, and la - byrinth of ter - - - -", "er - - - - ror,", and "er - - - - ror,". The piano accompaniment continues with chords and melodic lines.

-ror, and la - by - rinth of ter - - -ror, of
 -ror, and la - by -
 -ror, and la - by - rinth of ter - - -ror, of
 and la - by - rinth of ter - - -ror, and la -
 and la - by - rinth of

ter - - - - -ror, my love hath
 - rinth of ter - - -ror,
 ter - - - - -ror. my love hath
 - by - rinth of ter - - -ror, my love hath tra - - - -
 ter - - - - -ror, my love hath tra - - - -

tra - - - ced, my love hath tra -
my love hath tra -
tra - - - ced, my love hath tra -
- - - ced, my
- - - ced,
- - - ced, my

- ced, my love hath trac'd, hath
- ced, my love hath tra -
ced, my love hath tra - - - ced,
love hath tra - - - ced, my
my love hath tra - - - ced, hath

tra - - - ced. Wretch - -

- - - ced. Wretch - - ed

hath tra - - ced. Wretch - - ed I,

love hath tra - - ced. Wretch - - ed I. wretch - -

tra - - - ced. Wretch - - ed I,

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "tra - - - ced. Wretch - -", "- - - ced. Wretch - - ed", "hath tra - - ced. Wretch - - ed I,", "love hath tra - - ced. Wretch - - ed I. wretch - -", and "tra - - - ced. Wretch - - ed I,".

- - ed I, whom..... love pain - -

I, wretch..... ed I, whom love pain - -

wretch - - ed I, whom..... love

- - ed I, whom..... love pain - - eth,

wretch - - ed I, whom love pain - -

The second system of the musical score continues with six staves. The lyrics are: "- - ed I, whom..... love pain - -", "I, wretch..... ed I, whom love pain - -", "wretch - - ed I, whom..... love", "- - ed I, whom..... love pain - - eth,", and "wretch - - ed I, whom love pain - -".

- eth, whom..... love pain - eth,.....
 - eth, whom..... love pain - eth, and true faith on - ly gain -
 pain - eth, and true faith on - ly gain -
 whom..... love pain - eth, and true faith on - ly gain -
 - eth whom..... love pain - eth,.....

and true faith
 - eth, hope ut - ter - ly..... dis - gra - ced, and true faith
 - eth, hope ut - ter - ly dis - gra - ced, and
 - eth, hope ut - ter ly..... dis - gra - ced,
 and true faith

on - ly gain - eth, hope ut - ter - ly..... dis - gra -
 on - ly gain - eth, hope ut - ter - ly dis gra -
 true faith on - ly gain eth, hope ut - ter - ly..... dis - gra -
 hope
 on - ly gain - eth, hope

- ced, dis gra - ced, and
 - ced, hope ut - ter - ly dis - gra - ced, and
 - ced, hope ut - ter - ly dis - gra - ced, and
 ut - ter - ly..... dis - gra - ced,
 ut - ter - ly..... dis - gra - ced,
 ut - ter - ly..... dis - gra - ced,

by dis - dain, and by dis - dain de - fa - ced, and
 by dis - dain, and by dis - dain de - fa - ced, and
 by dis - dain, and by dis - dain,
 and by dis - dain, and by dis - dain de - fa - ced,
 and by dis - dain, and

by dis - dain de - fa - ced, and by dis - dain,
 by dis - dain de - fa - ced, and by dis - dain,
 and by dis - dain de - fa - ced, and by dis - dain, and
 and by dis - dain de fa - ced, and
 by dis - dain de fa - ced, and

and by dis - dain de - fa - ced,

and by dis - dain de - fa - ced, and by dis -

by dis - dain, and by dis - dain de - fa - ced, and

by dis dain, and by dis -

by dis - dain, and by dis -

The first system consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "and by dis - dain de - fa - ced," "and by dis - dain de - fa - ced, and by dis -", "by dis - dain, and by dis - dain de - fa - ced, and", "by dis dain, and by dis -", "by dis - dain, and by dis -".

and by dis - dain de - fa - - - - ced.

- dain de - fa - - - - - ced.

by dis - dain de - fa - - - - - ced.

- dain de - fa - - - - - ced.

- dain de - fa - - - - - ced.

The second system consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "and by dis - dain de - fa - - - - ced.", "- dain de - fa - - - - - ced.", "by dis - dain de - fa - - - - - ced.", "- dain de - fa - - - - - ced.", "- dain de - fa - - - - - ced.".

XVIII.

If Pity reign with Beauty.

1st TREBLE.

If Pi - ty reign with Beau - - ty if

2nd TREBLE.

If Pi - ty reign with Beau - #ty if Pi - ty

ALTO.

If Pi - ty reign with Beau - ty if Pi - ty

TENOR.

If Pi - ty reign with Beau - ty if Pi - ty

8va lower.

BASS.

If

Pi - ty reign with Beau - - ty Then may I be as -

reign with Beau - - ty Then may I

reign with Beau - - ty Then may I be as - sur -

Pi - ty reign with Beau - - ty

- sur - - ed then may I be as - sur - ed
be as - sur - ed That
- - ed then may I b as - sur - - ed
Then may I be as - sur - - ed That

The first system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom staff is a grand staff for piano accompaniment. The lyrics are: "- sur - - ed then may I be as - sur - ed", "be as - sur - ed That", "- - ed then may I b as - sur - - ed", and "Then may I be as - sur - - ed That". The piano accompaniment features a steady bass line and a more active treble line.

That what my harm pro - cur - - ed will
what my harm pro - cur - - ed that what my harm pro - cur - - ed
That what my harm pro - cur - - ed will
what my harm pro - cur - - ed that what my harm pro - cur - - ed

The second system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom staff is a grand staff for piano accompaniment. The lyrics are: "That what my harm pro - cur - - ed will", "what my harm pro - cur - - ed that what my harm pro - cur - - ed", "That what my harm pro - cur - - ed will", and "what my harm pro - cur - - ed that what my harm pro - cur - - ed". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

yield me help of du - ty if Pi - ty
will yield me help of du - ty
yield me help..... of du - ty if
will yield me help of du - ty if
if
if

This system contains six staves. The first five are vocal staves with lyrics. The first staff has the lyrics "yield me help of du - ty if Pi - ty". The second staff has "will yield me help of du - ty". The third staff has "yield me help..... of du - ty if". The fourth staff has "will yield me help of du - ty if". The fifth staff has "if". The sixth staff is a grand staff (treble and bass clefs) for piano accompaniment.

reign with Beau - ty if Pi - ty reign with
if Pi - ty reign with
Pi - ty reign with Beau - ty if Pi - ty reign with
Pi - ty reign with Beau - ty if Pi - ty reign with
Pi - ty reign with Beau - ty
Pi - ty reign with Beau - ty

This system contains six staves. The first five are vocal staves with lyrics. The first staff has the lyrics "reign with Beau - ty if Pi - ty reign with". The second staff has "if Pi - ty reign with". The third staff has "Pi - ty reign with Beau - ty if Pi - ty reign with". The fourth staff has "Pi - ty reign with Beau - ty if Pi - ty reign with". The fifth staff has "Pi - ty reign with Beau - ty". The sixth staff is a grand staff (treble and bass clefs) for piano accompaniment.

Beau - ty then may I be as -

Beau - ty then may I be as -

Beau - ty then may I be as - sur - ed then may I

Beau - ty then may I be as - sur -

then may I be as - sur - ed

sur - ed then may I be as -

sur - ed then may I be as - sur - ed

be as - sur - ed

ed then may I be as - sur -

then may I be as - sur -

- sur - ed..... That

That what my harm pro -

That what my harm pro - cur - - ed that

ed..... That what my harm pro -

- ed That what my harm pro - cur - - ed

what my harm pro - cur - - ed, that what my harm pro -

- cur - - ed, that what my harm pro - cur - ed,

what my harm pro - cur - - ed, that what my harm pro -

- cur - - ed, that what my harm pro - cur - - ed

that what my harm pro -

- cur - ed will yield me
will yield me help of du - ty of
- cur - ed will yield me help will yield me help.....
will yield me help of du - ty
cur ed will yield me help of

help of du - - ty For wrong - ful she was ne -
du - - - ty For wrong - ful she was ne -
..... of du - - ty For wrong - ful she was ne -
of du - - ty
du - - - ty

-ver for wrong-full she was ne - ver Then why should I

-ver for wrong-full she was ne - ver Then

-ver for wrong-full she was ne - ver Then why should I then

for..... wrong - full she..... was ne - ver Then

for wrong-full she was ne - ver

The first system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "-ver for wrong-full she was ne - ver Then why should I", "-ver for wrong-full she was ne - ver Then", "-ver for wrong-full she was ne - ver Then why should I then", "for..... wrong - full she..... was ne - ver Then", and "for wrong-full she was ne - ver".

then why should I still in des pair per - sev - -

why should I, still in des-pair per - sev - -

why should I, then why should I still in des-pair per - sev - -

why should I, then why should I still in des-pair per - sev - -

Then why should I

The second system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "then why should I still in des pair per - sev - -", "why should I, still in des-pair per - sev - -", "why should I, then why should I still in des-pair per - sev - -", "why should I, then why should I still in des-pair per - sev - -", and "Then why should I".

- er, for wrong - ful she was ne - ver Then

- ver, for wrong - ful she was ne - ver Then why should I

- er, for wrong - ful she was ne - ver Then why should I, then

- er, for wrong - ful she was ne - ver Then

for wrong - ful she was ne - ver Then

why should I still in des - pair per - sev - er

still in des - pair per - sev - er

why should I still in des - pair per - sev - er

why should I still in des - pair per - sev - er

why should I still in des - pair per - sev - er

Here endeth the Songs of Five Parts