

LOVE-CANZONETTES

for Chorus, SATB

a cappella

by

Richard St. Clair

Opus 62

(1990)

LOVE-CANZONETTES

- I. The Lady's Song
- II. Go Tell Amynta
- III. How Happy the Lover
- IV. When Alexis Lay Press'd
- V. You Say 'Tis Love
- VI. Sylvia, the Fair
- VII. Ah How Sweet It Is to Love
- VIII. Celia
- IX. Tell Me, Thyrsis
- X. Fair Iris and Her Swain

LOVE-CANZONETTES

I. The Lady's Song

Richard St. Clair
Opus 62 (1990)

Allegretto (L.=69)

Soprano Alto Tenor Bass

1. A choir of bright beauties in Pan and fair Syrinx are - bear your ad-dres-ses, and

spring did ap-pear, fled from our shore, court us no more, to the for choose a May-la-dy, to Gra-ces are ban-ish'd, and we will per-form what the

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spring did ap-pear, fled from our shore, court us no more, to the for choose a May-la-dy, to Gra-ces are ban-ish'd, and we will per-form what the

gov-ern the year; All the nymphs were in white, soft god of plea-sure, think if you dare (D)-(D) The Has A-

Love is no more; the but

gov-ern the year; All the nymphs were in white, soft god of plea-sure, think if you dare (D)-(D) The Has A-

de-i-ty swore; the but

gov-ern the year; All the nymphs were in white, soft god of plea-sure, think if you dare (D)-(D) The Has A-

Love is no more; the but

and the that of de- shep-herds in green; The warm'd our de-si-res, Has serv-ing our charms, A-

de-i-ty swore;

and the that of de- shep-herds in green; The warm'd our de-si-res, Has serv-ing our charms, A-

Love is no more; de-i-ty swore;

mf

7

gar-land was giv'n and
bro-ken his bow, and ex-
-way with your sheep-hooks, and

Phyl-lis was queen: But
ting-wish'd his fires; And
take to your arms: Then

Phyl-lis re-fus'd it, and
vows that him-self and his
laur-els and myr-tles your

gar-land was giv'n and
bro-ken his bow, and ex-
-way with your sheep-hooks, and

Phyl-lis was queen:
ting-wish'd his fires;
take to your arms:

Phyl-lis re-fus'd it, and
vows that him-self and his
laur-els and myr-tles your

8

gar-land was giv'n and
bro-ken his bow, and ex-
-way with your sheep-hooks, and

Phyl-lis was queen:
ting-wish'd his fires;
take to your arms:

9:

gar-land was giv'n and
bro-ken his bow, and ex-
-way with your sheep-hooks, and

Phyl-lis was queen:
ting-wish'd his fires;
take to your arms:

10

sigh-ing did say: "I'll
moth-er will mourn, when
brows shall a-dorn,"

not wear a gar-land while
Pan, and fair Syr-inx in
Pan, and his son, and fair

Pan is a-way." (2.) While
tri-umph re-turn. (3.) For-
Syr-inx re-turn. (fine)

sigh-ing did say: "I'll
moth-er will mourn, when
brows shall a-dorn,"

not wear a gar-land while
Pan, and fair Syr-inx in
Pan, and his son, and fair

Pan is a-way." (2.) While
tri-umph re-turn. (3.) For-
Syr-inx re-turn. (fine)

"I'll
Till
when

not wear a gar-land while
Pan, and fair Syr-inx in
Pan, and his son, and fair

Pan is a-way." (2.) While
tri-umph re-turn. (3.) For-
Syr-inx re-turn. (fine)

"I'll
Till
when

not wear a gar-land while
Pan, and fair Syr-inx in
Pan, and his son, and fair

Pan is a-way." (2.) While
tri-umph re-turn. (3.) For-
Syr-inx re-turn. (fine)

poco rit--- a tempo

II. Go Tell Amynta

Richard St. Clair

Moderato ♩ = 92

S. *mf*

1. Go tell sigh A-myn-ta, or tear, per-haps, she'll give, but love on gen-tle swain, I would not die, - nor dare com-pi-ty can-not

A. *mf*

1. Go tell sigh A-myn-ta, or tear, per-haps, she'll give, gen-tle swain, I would not die, nor dare com-But love on pi-ty can-not

T. *mf*

1. Go tell sigh A-myn-ta, or tear, per-haps, shell give, gen-tle swain,

B. *mf*

1. Go tell Sigh A-myn-ta, or tear, per-haps, shell give, gen-tle swain,

4

-plain; Thy tune-ful voice with numbers live. Tell her that hearts for hearts were made, and love with love is join, Thy words will more pre-vail than mine. To souls op-press'd, and her my pains so

-plain; Thy tune-ful voice with numbers live. Tell her that hearts for hearts were made, and love with love is join, Thy words will more pre-vail than mine. To souls op-press'd, and her my pains so

Thy tune-ful voice with numbers Tell her that hearts for hearts were made, and love with love is join, Thy words will more pre-vail than mine. To souls op-press'd, and her my pains so

with num-bers join, Thy words will more pre-vail than mine. To souls op-press'd, and her my pains so

8

mf f mp p fp

dumb with grief, the
fast en-crease, that
god soon or-dain this
they will be
kind re-lief; that
past re-dress; but
mu - sic should in
ah! the wretch that

dumb with grief, the
fast en-crease, that
god soon or-dain this
they will be
kind re-lief; that
past re-dress; but
mu - sic should in
ah! the wretch that

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fast en-crease, that
god soon or-dain this
they will be
kind re-lief; that
past re-dress; but
mu - sic should in
ah! the wretch that

12

cresc. mf mp mf

sounds con-vey what
speech-less lies at-
dy-ing lov-ers
tends but death to
dare close not his
say. eyes. (fine) (2.) A

cresc. mf mp mf

sounds con-vey what
speech-less lies at-
dy-ing lov-ers
tends but death to
dare close not his
say. eyes. (fine) (2.) A

cresc. mf mp mf

sounds con-vey what
speech-less lies at-
dy-ing lov-ers
tends but death to
dare close not his
say. eyes. (fine) (2.) A

sounds con-vey what
speech-less lies at-
dy-ing lov-ers
tends but death to
dare close not his
say. eyes. (fine) (2.) A

III. How Happy the Lover

Richard St. Clair

Allegro ($\text{♩} = 126$)

S. f > > > >

1. How happy the lov-er, how
vain are our gra-ces, in ea-sy his chain, how
vain are your eyes, if pleasing his pain, how
love you des-pise; when

A. f > > > >

1. How happy the lov-er, how
vain are our gra-ces, in ea-sy his chain, how
vain are your eyes, if pleasing his pain, how
love you des-pise; when

T. f > > > >

8 1. How happy the lov-er, how
vain are our gra-ces, in ea-sy his chain,
vain are your eyes, how ple-a-sing his
if love you des-

B. f > > > >

1. How happy the lov-er, how ea-sy his chain,
vain are our gra-ces, in vain are your eyes, how
ple-a-sing his
if love you des-

4

sweet to dis-cov-er, he sighs not in vain, in vain!
age fur-rows fa-ces, 'Tis time to be wise, to be wise. For Then love use p

sweet to dis-cov-er, he sighs not in vain, in vain!
age fur-rows fa-ces, 'Tis time to be wise, to be wise. For Then

pain, how sweet to dis-cov-er, he sighs not
-pise; when age fur-rows fa-ces, 'Tis time to be
in vain! wise. For Then love use

8

poco a poco cresc.

ev- ery the short crea-ture bles-sing
is that form'd by his flies in pos-na-ture; for ses-sing: then
love use ev- ery the short crea-ture bles-sing
is that form'd by his flies in pos-na-ture; for ses-sing: then
love use ev- ery the short crea-ture bles-sing
is that form'd by his flies in pos-na-ture; for ses-sing: then
ev- ery crea-ture the short bles-sing
is that form'd by his flies in pos-na-ture; for ses-sing: then

13

love ev- ery crea-ture is form'd by his na-ture, form'd by his na-ture; No ses-sing, pos-ses-sing: No
use the short bles-sing that form'd by his na-ture, form'd by his na-ture; No ses-sing, pos-ses-sing: No
na-ture, for love ev- ery crea-ture is form'd by his pos-na-ture; No ses-sing, pos-ses-sing: No
ses-sing, then use the short crea-ture is form'd by his pos-na-ture; No ses-sing, pos-ses-sing: No
na-ture; for love ev- ery crea-ture bles-sing is that form'd by his na-ture; No ses-sing, pos-ses-sing: No
-ses-sing, then use the short crea-ture bles-sing is that form'd by his na-ture; No ses-sing, pos-ses-sing: No
love, for love ev- ery crea-ture is form'd by his na-ture; No ses-sing, pos-ses-sing: No
use, then use the short bles-sing is that form'd by his na-ture; No ses-sing, pos-ses-sing: No

16

f

(1,2) joys are a - bove the
plea-sures of love, no
joys are a - bove the

(1,2) joys are a - bove the
plea-sures of love, no
joys are a - bove the

8

9:8

19

f

plea-sures of love.

plea-sures of love.

(1,2) No

joys are a - bove the

plea-sures of love, no

(1,2) No

joys are a - bove the

plea-sures of love, no

8

9:8

22

ff

joys are a- bove the pleasures of love. No joys are a- bove the
 joys are a- bove the pleasures of love. No joys are a- bove the
 joys are a- bove the pleasures of love. No joys are a- bove the

25

poco ritard. --- a tempo

pleasures of love, no joys are a- bove the pleasures of love. (2.) In
 pleasures of love, no joys are a- bove the pleasures of love. (2.) In
 pleasures of love, no joys are a- bove the pleasures of love. (2.) In

IV. When Alexis Lay Press'd

Molto Moderato ($\text{d} = 84-92$)

Richard St. Clair

mp molto espressivo

When A- lex - - - is lay
Cel - - - ia saw
youth, tho' in
-tranc'd they did

When A- lex - - - is lay
Cel - - - ia saw
youth, tho' in
-tranc'd they did

When A- lex - - - is lay
Cel - - - ia saw
youth, tho' in
-tranc'd they did

When A- lex - - - is lay
Cel - - - ia saw
youth, tho' in
-tranc'd they did

1

(1) best _____, with his
 (2) kiss _____, she
 (3) last _____, In
 (4) try _____ to re-

hands round her neck, and his
 cried: "O my dear, I am
 pi - ty died slow - ly, while
 cov - er new breath, that a-

head on her breast, he
 robb'd of my bliss! Tis un-
 she died more fast; Till at
 gain he might die: Then

2

(1) best _____, with his
 (2) kiss _____, she
 (3) last _____, In
 (4) try _____ to re-

hands round her neck, and his
 cried: "O my dear, I am
 pi - ty died slow - ly, while
 cov - er new breath, that a-

head on her breast, he
 robb'd of my bliss! Tis un-
 she died more fast; Till at
 gain he might die: Then

3

(1) best _____, with his
 (2) kiss _____, she
 (3) last _____, In
 (4) try _____ to re-

hands round her neck, and his
 cried: "O my dear, I am
 pi - ty died slow - ly, while
 cov - er new breath, that a-

head on her breast, he
 robb'd of my bliss! Tis un-
 she died more fast; Till at
 gain he might die: Then

4

(1) best _____, with his
 (2) kiss _____, she
 (3) last _____, In
 (4) try _____ to re-

hands round her neck, and his
 cried: "O my dear, I am
 pi - ty died slow - ly, while
 cov - er new breath, that a-

head on her breast, he
 robb'd of my bliss! Tis un-
 she died more fast; Till at
 gain he might die: Then

7

poco rit. - - - a tempo, con spirito

(1) found the fierce plea-sure too
 (2)-kind to your love, and un-
 (3) length she cried: "Now, my dear,
 (4) of - ten they died; but the

has-ty to stay,
 faith-ful-ly done,
 now let us go;
 more they did so,

and his
 To
 Now
 The

soul in the tem-pest just
 leave me be-hind you, and
 die, my A-lex-is, and
 nymph died more quick, and the

(1) found the fierce plea-sure too
 (2)-kind to your love, and un-
 (3) length she cried: "Now, my dear,
 (4) of - ten they died; but the

has-ty to stay,
 faith-ful-ly done,
 now let us go;
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 (4) of - ten they died; but the

has-ty to stay,
 faith-ful-ly done,
 now let us go;
 more they did so,

and his soul in the
 To leave me be-
 Now die, my A-
 The nymph died more

(1) found the fierce plea-sure too
 (2)-kind to your love, and un-
 (3) length she cried: "Now, my dear,
 (4) of - ten they died; but the

has-ty to stay,
 faith-ful-ly done,
 now let us go;
 more they did so,

and his soul in the
 To leave me be-
 Now die, my A-
 The nymph died more

10

ritard.

a tempo,
mp espressivo

- (1) fly-ing a-way, and his
 (2) die all a-lone, to
 (3) I will die too, now
 (4) shep-herd more slow, the

soul in the tem-pest just fly-ing a-way.
 leave me be-hind you, and die all a-lone."
 die, my A-lex-is, and I will die too!"
 nymph died more quick, and the shep-herd more slow. (fine)

2. When
 3. The
 4. Thus in-

- (1) fly-ing a-way, and his
 (2) die all a-lone, to
 (3) I will die too, now
 (4) shep-herd more slow, the

soul in the tem-pest just fly-ing a-way.
 leave me be-hind you, and die all a-lone."
 die, my A-lex-is, and I will die too!"
 nymph died more quick, and the shep-herd more slow. (fine)

2. When
 3. The
 4. Thus in-

- (1) tem-pest just fly-ing a-
 (2)-hind you, and die all a-
 (3)-lex-is, and I will die
 (4) quick, and the shep-herd more

way, and his soul in the tem-pest just fly-ing a-
 lone, to leave me be-hind you, and die all a-
 too, now die, my A-lex-is, and I will die
 slow, the nymph died more quick, and the shep-herd more

- way.
 lone."
 too!"
 slow. (fine)

- (1) tem-pest just fly-ing a-way, and his soul in the tem-pest just fly-ing a-way.
 (2)-hind you, and die all a-lone, to leave me be-hind you, and die all a-lone."
 (3)-lex-is, and I will die too, now die, my A-lex-is, and I will die too!"
 (4) quick, and the shep-herd more slow, the nymph died more quick, and the shep-herd more slow. (fine)

2. When
 3. The
 4. Thus in-

V. You Say 'Tis Love

Richard St. Clair

Sostenuto, espressivo ($\text{d} = 112$)

mp

S.1 (She) 1. You say 'tis love has a thousand ways to please, but which more so sadly you com-
2. Love has a thou-sand ways to please, but more to rob us of our.

S.2 (She) 1. You say 'tis love has a thousand ways to please, but which more so sadly you com-
2. Love has a thou-sand ways to please, but more to rob us of our.

A. (She.) 1. You say 'tis love has a thousand ways to please, but which more so sadly you com-
2. Love has a thou-sand ways to please, but more to rob us of our.

T.1 - - - - -

T.2 - - - - -

B. - - - - -

6

S.1

-plain, ease, and our yet, ease:

p *mp* *p iu* *espr.*

and For yet, would fain en-gage my
would wake-ful nights and care-ful

-plain, ease, and our yet, ease:

and yet, would fain en-gage my
would For wake-ful nights and care-ful

A.

-plain, and yet, ease:

and For yet, would fain en-gage my
would wake-ful nights and care-ful

10

heart days in that some hours of eas - y plea - sure he re- part: But how, ab - - - - - a - -
heart days in that some hours of eas - y plea - sure he re- part: But how, ab - - - - - a - -
heart in that un - eas - y cru - el part: But how, ab - - - - - a - -
poco rit - - - - -

15

-las, soon, think or you that I can bear the wound of which you die, you die?
jea-lous fears, o'er-flow the joys with floods of tears, of tears.

-las, soon, think or you that I can bear the wound of which you die, you die?
jea-lous fears, o'er-flow the joys with floods of tears, of tears.

-las, soon, think or you that I can bear the wound of which you die?

jea-lous fears, o'er-flow the joys with floods of tears, tears.

20. *a tempo*

S.1

S.2

A.

T.1

T.2

B.

(He.) 1. 'T is
2. By

a tempo *mp*

not my vain and pas-sion makes my sense-less forms be-care, but your in-diff'rence tray'd, harm-less love's th'o-

(He.) 1. 'T is
2. By

not my vain and pas-sion makes my sense-less forms be-care, but your in-diff'rence tray'd, harm-less love's th'o-

(He.) 1. 'T is
2. By

not my vain and pas-sion makes my sense-less forms be-care, but your in-diff'rence tray'd, harm-less love's th'o-

25

T.1

T.2

B.

gives -fend - - - er des-pair; made,

the lust - - y while we no sun be-gets no oth-er pains en-

gives -fend - - - er des-pair; made,

the lust - - y while we no sun be-gets no oth-er pains en-

gives -fend - - - er des-pair; made,

the lust - - y while we no sun be-gets no oth-er pains en-

29

spring, till gen - tle
-dure, than those that

show'r's as-sis-tance
we our-selves pro-

bring: So
cure: But

love one

that soft

spring, till gen - tle
-dure, than those that

show'r's as-sis-tance
we our-selves pro-

bring:
cure:

So
But

love one

that soft

spring, till gen - tle
-dure, than those that

show'r's as-sis-tance
we our-selves pro - cure:

bring:
cure:

So
But

love one

that soft

poco rit. - - -

34

scorch - es
mo - - ment

and des-troys, till
makes a-mends for

Kind-ness aids, can
all the tor-ment

cause
that

no
at-

joys.
tends.

scorch - es
mo - - ment

and des-troys, till
makes a-mends for

Kind-ness aids, can
all the tor-ment

cause
that

no
at-

joys.
tends.

scorch - - es
mo - - - ment

and des-troys,
makes a-mends

till
for

Kind-ness aids, can
all the tor-ment

cause
that

no
at -

joys.
tends.

40

a tempo

2. mp-mf, warmly, expressive and intimate

1,2

(Chorus of Both.)

Let us love, let us

mp-mf, warmly, expressive and intimate

love, and to hap-pi- - ness

A.

(Chorus of Both.)

Let us love, let us

mp-mf, warmly, expressive and intimate

love, and to hap--pi- - ness

1,2

(Chorus of Both.)

Let us love, let us

mp-mf, warmly, expressive and intimate

love, and to hap - pi-ness

B.

(Chorus of Both.)

Let us love, let us

mp-mf, warmly, expressive and intimate

love, and to hap-pi- - ness

44

haste; age and wis-dom

come too fast: Youth for

lov-ing was de-sign'd, youth for

haste; age and wis-dom

come too fast: Youth for

lov-ing was de-sign'd, youth for

haste; age and wis-dom

come too fast: Youth for

lov-ing was de-sign'd, youth for

haste; age and wis-dom

come too fast: Youth for

lov-ing was de-sign'd, youth for

47

Lov-ing was de-sign'd, youth for
Loving, youth for Lov-ing, youth for
Loving was de-sign'd, youth for
Loving, youth for Lov-ing, youth for
Loving was de-sign'd, youth for
Loving, youth for Lov-ing, youth for
Loving was de-sign'd, youth for
Loving, youth for Lov-ing, youth for

49

Lov-ing was de-sign'd.
- (she alone.) You be
Loving was de-sign'd.
- (she alone) You be
Loving was de-sign'd. I'll be
constant, you be kind.
Loving was de-sign'd. I'll be
constant, you be kind.

51

(Both.)

con-stant, I'll be Kind. Hear'n can give no greater bles-sing

(Both.)

con-stant, I'll be Kind. Hear'n can give no greater bles-sing

(Both.) Hear'n can give no greater bles-sing

(Both.) Hear'n can give no greater bles-sing

54

f

than faith - - - - ful love and Kind pos -

f

than faith - - - - ful love and Kind pos -

f

than faith - - - - ful love and Kind pos -

f

than faith - - - - - ful love and Kind pos -

57

rallentando - - - - - $\text{d} = 84$

A handwritten musical score for four voices, consisting of four staves. The music is in common time, key signature is B-flat major (two flats), and the tempo is rallentando (slowing down). The score includes lyrics in each staff:

- Top staff: -ses - - sing,
- Second staff: -ses-sing, and
- Third staff: -ses-sing, and
- Bottom staff: -ses - - sing,

The lyrics continue across the measures:

- Top staff: Kind pos - - ses - - - sing.
- Second staff: Kind pos - ses - - sing.
- Third staff: Kind pos - ses - - sing.
- Bottom staff: Kind pos - ses - - - sing.

Accents are placed on the first note of each measure, and dynamic markings (p) are present above the notes. Measure lines divide the music into four measures.

20.

VI. Sylvia, the Fair

Richard St. Clair

Con moto (d=76)

S. *mf* 2

1. Syl-via, the fair, in for the bloom of fif-teen,
 2. "Ah!" she cried, "ah! shape of a lang-- - uish-ing maid,
 3. Cu-pid, in swain, did ap-pear,

A. *mf* 2

1. Syl-via, the fair, in for the bloom of fif-teen,
 2. "Ah!" she cried, "ah! shape of a lang-- - uish-ing maid,
 3. Cu-pid, in swain, did ap-pear,

T. *mf* 2

1. Syl-via, the fair, in for the bloom of fif-teen,
 2. "Ah!" she cried, "ah! shape of a lang-- - uish-ing maid,
 3. Cu-pid, in swain, did ap-pear,

B. *mf* 2

1. Syl-via, the fair, in for the bloom of fif-teen,
 2. "Ah!" she cried, "ah! shape of a lang-- - uish-ing maid,
 3. Cu-pid, in swain, did ap-pear,

5 *lifting*

lifting

felt an in - no - cent warmth as she lay die on
 in a coun - try of Chris - tians, to in pi - ty with - out the
 he saw the sad wound, and to in drew

lifting

felt an in - no - cent warmth as she lay die on the
 in a coun - try of Chris - tians, to in pi - ty with - out the
 he saw the sad wound, and to in drew

lifting

felt an in - no - cent warmth as she lay die on the
 in a coun - try of Chris - tians, to in pi - ty with - out the
 he saw the sad wound, and to in drew

lifting

felt an in - no - cent warmth as she lay die on the
 in a coun - try of Chris - tians, to in pi - ty with - out the
 he saw the sad wound, and to in drew

8

cresc. ed agitando

green; aid! near;
warmth as she lay on the Christians, to die with-out wounds, and in pi-ty drew
she had heard of a pleasure, and whig, or a Tor-y, or show'd her his ar-row, and some-thing she guess'd by Trim-mer at least, bid her not fear, by or for the

green; aid! near;
warmth as she lay on the Christians, to die with-out wounds, and in pi-ty drew
she had heard of a pleasure, and whig, or a Tor-y, or show'd her his ar-row, and some-thing she guess'd by Trim-mer at least, bid her not fear, by or for the

green; aid! near;
warmth as she lay on the Christians, to die with-out wounds, and in pi-ty drew
she had heard of a pleasure, and whig, or a Tor-y, or show'd her his ar-row, and some-thing she guess'd by Trim-mer at least, bid her not fear, by or for the

Calando

tow --- zing and Pro - - - tes-tant pain was no
tumb - - - ling, and par - - - son, or more
touch - - ing Cath - - o - lic maid - en may
breast. priest, bear.
she to in- when the

guess'd by the tow-zing and least, or a pro-testant fear, for the pain was no
tumb - - - ling, and par - - - son, or more
touch - - ing Cath - - o - lic maid - en may
breast. priest, bear.
she to in- when the

tow - - zing and Pro - - - tes - tant pain was no
tumb - - - ling, and par - - - son, or more
touch - - ing Cath - - o - lic maid - en may
breast. priest, bear.
she to in- when the

guess'd by the tow-zing and tumb - - - ling, and touch - - ing her least, or a pro-testant par - - - son, or Cath - - o - lic fear, for the pain was no more than a maid - en may
breast. priest, bear.
She to in- when the

15 f

mf mp

saw -struct balm the men was a young in - ea - - ger, but was is not at a loss, loss, loss, (1,2,3) what they
saw -struct balm the men was a young in - ea - - ger, but was is not at a loss, loss, loss, (1,2,3) what they
saw -struct balm the men was a young in - ea - - ger, but was is not at a loss, loss, loss, (1,2,3) what they
saw -struct balm the men was a young in - ea - - gers, but was is not at a loss, loss, loss, (1,2,3) what they

fp fp < mp > mp f energico

meant by their sigh-ing, and Kis-sing so 1. close; 2. close! 3. close; (1,2,3) By their f energico
meant by their sigh-ing, and Kis-sing so 1. close; 2. close! 3. close; (1,2,3) By their f energico
meant by their sigh-ing, and Kis-sing so 1. close; 2. close! 3. close; (1,2,3) By their f energico
meant by their sigh-ing, and Kis-sing so 1. close; 2. close! 3. close; (1,2,3) By their

23

Pray-ing and whi-ning, and clas-ping and twi-ning, and pan-ting and wish-ing, and
 pray-ing and whi-ning, and clasp-ing and twi-ning, and pan-ting and wish-ing, and
 8 pray-ing and whi-ning, and clasp-ing and twi-ning, and pan-ting and wish-ing, and
 pray-ing and whi-ning, and clasp-ing and twi-ning, and pan-ting and wish-ing, and

26

rit. - - - - - - - - (f) (a tempo)

Sigh-ing and Kis-sing, and sigh-ing and Kis-sing so 1.close.
 Sigh-ing and Kis-sing, and sigh-ing and Kis-sing so 2.close.
 8 Sigh-ing and Kis-sing, and sigh-ing and Kis-sing so 3.close. (fine) (a tempo)
 Sigh-ing and Kis-sing, and sigh-ing and Kis-sing so 1.close.
 2.close.
 3.close. (fine) (a tempo)

1.close.
 2.close.
 3.close. (fine)

VII. Ah How Sweet It Is to Love

Richard St. Clair

Poco lento ($d=92$)

mp-mf, espressivo

S.1

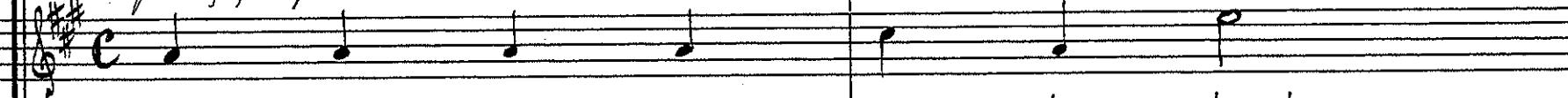


1. Ah how sweet it is to love!
2. Sighs which are from lovers blown,
3. Love and time with reverence use,
4. Love, like spring-tides full and high,

is to love!
lov - ers blown,
reve - rence use,
full and high,

mp-mf, espressivo

S.2

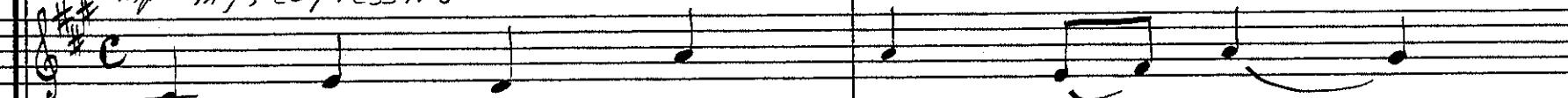


1. Ah how sweet it is to love!
2. Sighs which are from lovers blown,
3. Love and time with reverence use,
4. Love, like spring-tides full and high,

is to love!
lov - ers blown,
reve - rence use,
full and high,

mp-mf, espressivo

A.1

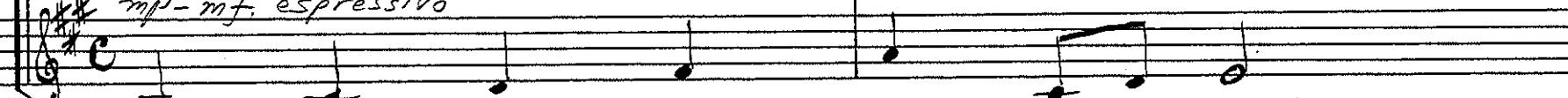


1. Ah how sweet it is to love!
2. Sighs which are from lovers blown,
3. Love and time with reverence use,
4. Love, like spring-tides full and high,

is to love!
lov - ers blown,
reve - rence use,
full and high,

mp-mf, espressivo

A.2



1. Ah how sweet it is to love!
2. Sighs which are from lovers blown,
3. Love and time with reverence use,
4. Love, like spring-tides full and high,

is to love!
lov - ers blown,
reve - rence use,
full and high,

3

mf < >

(1) Ah, how gay is young de-
 (2) do but gent-ly heave the
 (3) treat 'em like a part-ing
 (4) swells in eve-ry youth-ful

f < > mf

sire! And, and what
 heart; Ev'n, ev'n the
 friend: Nor, nor the
 vein; But, but each

pleas-ing pains we prove
 tears they shed a-lone,
 gold-en gifts re-fuse,
 tide does less sup-ply,

mf < >

(1) Ah, how gay is young de-
 (2) do but gent-ly heave the
 (3) treat 'em like a part-ing
 (4) swells in eve-ry youth-ful

f < > mf

sire! And, and what
 heart; Ev'n, ev'n the
 friend: Nor, nor the
 vein; But, but each

pleas-ing pains we prove
 tears they shed a-lone,
 gold-en gifts re-fuse,
 tide does less sup-ply,

mf < >

(1) Ah, how gay is young de-
 (2) do but gent-ly heave the
 (3) treat 'em like a part-ing
 (4) swells in eve-ry youth-ful

f < > mf

sire! And, and what
 heart; Ev'n, ev'n the
 friend: Nor, nor the
 vein; But, but each

pleas-ing pains we prove
 tears they shed a-lone,
 gold-en gifts re-fuse,
 tide does less sup-ply,

mf < >

(1) Ah, how gay is young de-
 (2) do but gent-ly heave the
 (3) treat 'em like a part-ing
 (4) swells in eve-ry youth-ful

f < > mf

sire! And, and what
 heart; Ev'n, ev'n the
 friend: Nor, nor the
 vein; But, but each

and what pleas-ing pains we prove
 ev'n the tears they shed a-lone,
 nor the gold-en gifts re-fuse,
 but each tide does less sup-ply,

first ap - proach love's
trick-ling balm, their
youth sin - cere they
quite shrink in a -

fires! Pains of love be sweet-er
smart. Lov-ers when they lose their
send: For each year their price is
gain: If a flow in age ap-

first ap - proach love's
trick-ling balm, their
youth sin - cere they
quite shrink in a -

fires! Pains of love be sweet-er
smart. Lov-ers when they lose their
send: For each year their price is
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first ap - proach love's
trick-ling balm, their
youth sin - cere they
quite shrink in a -

fires! Pains of love be sweet-er
smart. Lov-ers when they lose their
send: For each year their price is
gain: If a flow in age ap-

first ap - proach love's
trick-ling balm, their
youth sin - cere they
quite shrink in a -

fires! Pains of love be sweet-er
smart. Lov-ers when they lose their
send: For each year their price is
gain: If a flow in age ap-

9

f *mf* *f* *mf* *mp*
 (1) far than all, all oth-er plea - - - - - sures
 (2) breath bleed a - way in ea - - - - - sy
 (3) more, and they less sim-ple than be - - -
 (4) -pear, 'Tis but rain, and runs not

 f *mf* *f* *mf* *mp*
 (1) far than all, all oth-er plea - - - sures
 (2) breath bleed a - way in ea - - - sy
 (3) more, and they less sim-ple than be - - -
 (4) -pear, 'Tis but rain, and runs not

 f *mf* *f* *mf* *mp*
 (1) far than all, all oth-er plea - - - - - sures
 (2) breath bleed a - way in ea - - - - - sy
 (3) more, and they less sim-ple than be - - -
 (4) -pear, 'Tis but rain, and runs not

 f *mf* *f* *mf* *mp*
 (1) far than all, all oth-er plea - - - - - sures
 (2) breath bleed a - way in ea - - - - - sy
 (3) more, and they less sim-ple than be - - -
 (4) -pear, 'Tis but rain, and runs not

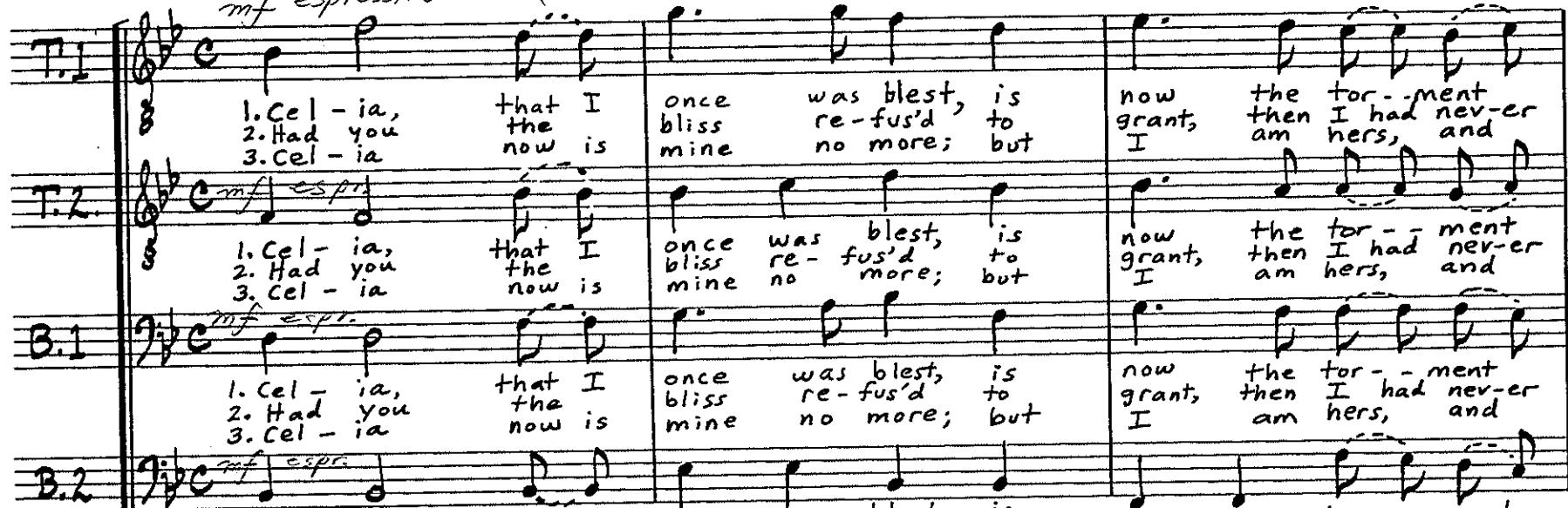
 f *mf* *f* *mf* *mp*
 (1) far than all, all oth-er plea - - - - - sures
 (2) breath bleed a - way in ea - - - - - sy
 (3) more, and they less sim-ple than be - - -
 (4) -pear, 'Tis but rain, and runs not

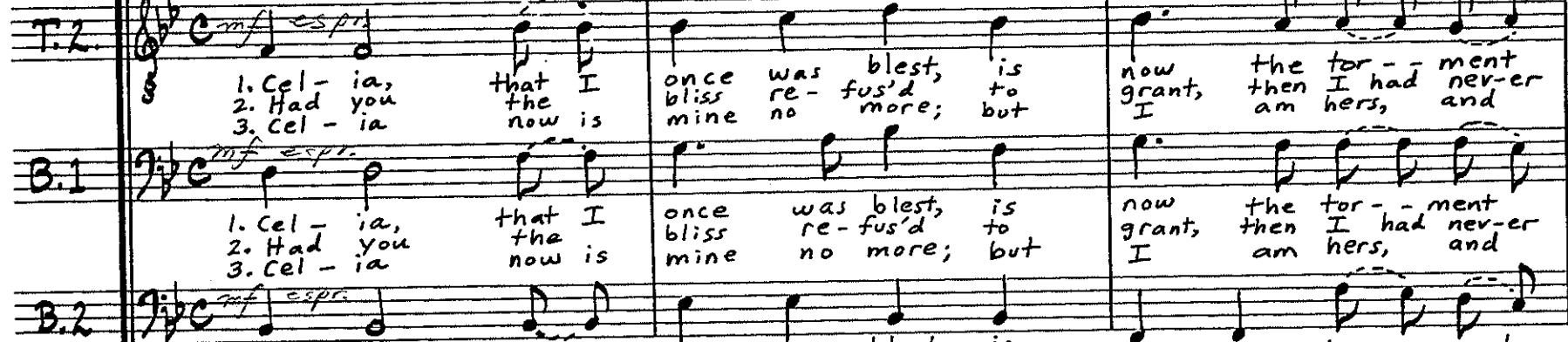
VIII. Celia

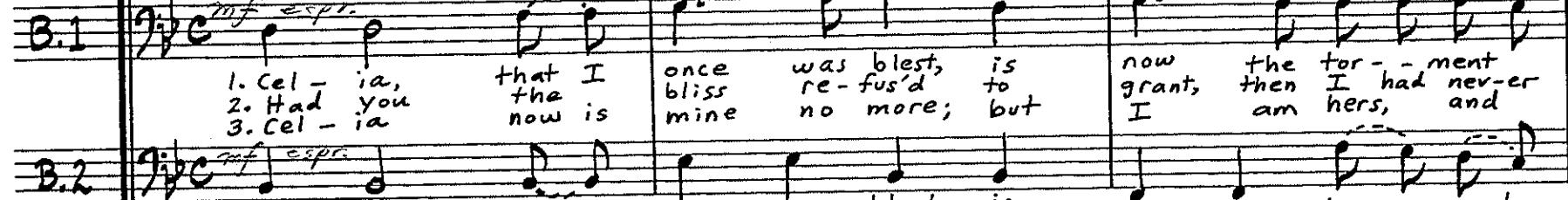
Richard St. Clair

Con moto e ardore (♩ = 104)

mf espressivo

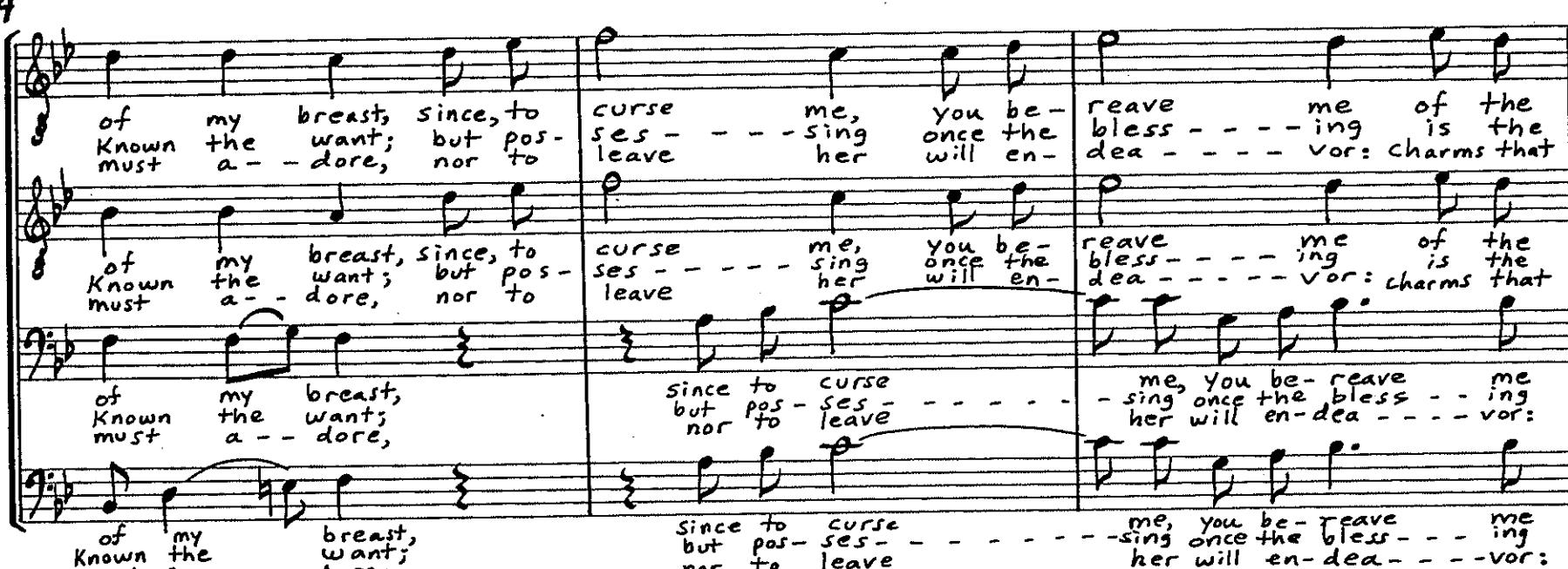
T.1 

T.2 

B.1 

B.2 

4



7

pleas-ures I pos -
cause of my com -
cap-tiv'd me be --

sess'd: plaint: fore

cru-el once pos -
no un -

crea - ture, to de -
ses - sing is but

Kind - ness can dis -

ceive me! First to
tast-ing; 'tis no
sev-er; Love that's

pleas-ures I pos -
cause of my com -
cap-tiv'd me be --

sess'd: plaint: fore

cru-el once pos -
no un -

crea - ture, to de -
ses - sing is but

Kind - ness can dis -

ceive me! First to
tast-ing; 'tis no
sev-er; Love that's

of the plea-sures I pos -
is the cause of my com -
charms that captiv'd me be -

sess'd: plaint: fore

cru-el once pos -
no un -

crea - ture, to de -
ses - sing is but

Kind - ness can dis -

ceive me! First to
tast-ing; 'tis no
sev-er; Love that's

of the plea-sures I pos - sess'd:
- charms that captiv'd me be - fore

cru-el once pos -
no un -

crea - ture, to de - ceive me! First to
ses - sing is but tast-ing; 'tis no
Kind - ness can dis - sev-er; Love that's

77

love, and then to
bliss, that is love for -

leave me! First to love, last-ing. 'Tis no bliss ev-er. Love that's true,

and then to leave that is not last - - - -

is love for - ev - - - - me!

ing. er. (fine)

love, and then to
bliss, that is love for -

leave me! First to love, last-ing. 'Tis no bliss ev-er. Love that's true,

and then to leave that is not last - - - -

is love for - ev - - - - me!

ing. er. (fine)

love, and then to
bliss, that is love for -

leave me! First to love, last-ing. 'Tis no bliss ev-er. Love that's true,

and then to leave that is not last - - - -

is love for - ev - - - - me!

ing. er. (fine)

love, and then to
bliss, that is love for -

leave me! First to love, last-ing. 'Tis no bliss ev-er. Love that's true,

and then to leave that is not last - - - -

is love for - ev - - - - me!

ing. er. (fine)

IX. Tell Me, Thyrsis

Richard St. Clair

Molto allegro ($\text{d} = 116 - 120$)

mf

S.1

1. Tell me, Thyr-sis,
2. Thyr-sis, how can
mf

tell your ang-uish,
I be-lieve you?

why you sigh and
But con-fess and

why you lang-uish:
I'll for-give you.

S.2

1. Tell me, Thyr-sis,
2. Thyr-sis, how can
mp

tell your ang-uish,
I be-lieve you?

why you sigh and
But con-fess and

why you lang-uish:
I'll for-give you.

A.1

1. Tell me, Thyr-sis,
2. Thyr-sis, how can
mp

tell your ang-uish,
I be-lieve you?

why you sigh and
But con-fess and

why you lang-uish:
I'll for-give you.

A.2

1. Tell me, Thyr-sis,
2. Thyr-sis, how can
mf

tell your ang-uish,
I be-lieve you?

why you sigh and
But con-fess and

why you lang-uish:
I'll for-give you.

T.

(P) Hum(m-) da dum(m-) da dum da dum da

B.

(P) Hum(m-) da dum(m-) da dum da dum

5

S.1

when the nymph whom you a-dore
 Men are false and so are you:

grants the bless-ing
 Never na-ture

of pos-ses-sing,
 fram'd a crea-ture

what can love and
 to en-joy, and

S.2

when the nymph whom you a-dore
 Men are false and so are you:

grants the bless-ing
 Never na-ture

of pos-ses-sing,
 fram'd a crea-ture

what can love and
 to en-joy, and

A.1

when the nymph whom you a-dore
 Men are false and so are you:

grants the bless-ing
 Never na-ture

of pos-ses-sing,
 fram'd a crea-ture

what can love and
 to en-joy, and

A.2

when the nymph whom you a-dore
 Men are false and so are you:

grants the bless-ing
 Never na-ture

of pos-ses-sing,
 fram'd a crea-ture

what can love and
 to en-joy, and

T.

dum da dum dum dum

{

B.

dum da dum dum dum

{

10

f >

>

>

S.1

I do more?
yet be true;what can love,
to en-joy,what can love,
to en-joy,what can love and
to en-joy andI do more?
yet be true.

S.2

I do more?
yet be true;what can love,
to en-joy,what can love,
to en-joy,what can love and
to en-joy andI do more?
yet be true.

A.1

I do more?
yet be true;what can love,
to en-joy,what can love,
to en-joy,what can love and
to en-joy andI do more?
yet be true.

A.2

I do more?
yet be true;what can love,
to en-joy,what can love,
to en-joy,what can love and
to en-joy andI do more?
yet be true.

T.

— .

— .

— .

— .

— .

B.

— .

— .

— .

— .

— .

15

(P)

S.1 Dum(m-) da dum(m-) da dum da dum da dum da

S.2 Dum da dum(m-) da dum(m-) da dum da dum da dum

A.1 Dum(m-) da dum(m-) da dum da dum da dum da

A.2 Dum da dum(m-) da dum(m-) da dum da dum da dum

T.1 *mf*
 1. Think it's love be- yond all mea-sure makes me faint a- way with plea-sure: strength of cor-dial
 2. Mine's a flame be- yond ex-pir-ing, still pos-ses-sing, still de-sir-ing, fit for love's im-

T.2 *mf*
 1. Think it's love be- yond all mea-sure makes me faint a- way with plea-sure: strength of cor-dial
 2. Mine's a flame be- yond ex-pir-ing, still pos-ses-sing, still de-sir-ing, fit for love's im-

B.1 *mf*
 1. Think it's love be- yond all mea-sure makes me faint a- way with plea-sure: strength of cor-dial
 2. Mine's a flame be- yond ex-pir-ing, still pos-ses-sing, still de-sir-ing, fit for love's im-

B.2 *mf*
 1. Think it's love be-yond all mea-sure makes me faint a-way with plea-sure: strength of cor-dial
 2. Mine's a flame be-yond ex-pir-ing, still pos-ses-sing, still de-sir-ing, fit for love's im-

f

dum da

da dum

dum da

da dum

8 may des-troy,
-per-ial crown;
and the bless-ing,
ev-er shin-ing,
of pos-ses-sing,
and re-fi-ning,
kills me with ex-
cess of joy.

8 may des-troy,
-per-ial crown;
and the bless-ing,
ev-er shin-ing,
of pos-ses-sing,
and re-fi-ning,
kills me with ex-
cess of joy.

may des-troy,
-per-ial crown;
and the bless-ing,
ev-er shin-ing,
of pos-ses-sing,
and re-fi-ning,
kills me with ex-
cess of joy.

may des-troy,
-per-ial crown;
and the bless-ing,
ev-er shin-ing,
of pos-ses-sing,
and re-fi-ning,
kills me with ex-
cess of joy.

25

2. f

O, mine's a flame be-yond ex-pir-ing, still pos-ses-sing, still de-sir-ing,

O, mine's a flame be-yond ex-pir-ing, still pos-ses-sing, still de-sir-ing,

O, mine's a flame be-yond ex-pir-ing, still pos-ses-sing, still de-sir-ing,

O, mine's a flame be-yond ex-pir-ing, still pos-ses-sing, still de-sir-ing,

O, mine's a flame be-yond ex-pir-ing, still pos-ses-sing, still de-sir-ing,

mel-ted down. Mine's a flame be-yond ex-pir-ing, still pos-ses-sing, still de-sir-ing,

mel-ted down. Mine's a flame be-yond ex-pir-ing, still pos-ses-sing, still de-sir-ing,

mel-ted down. Mine's a flame be-yond ex-pir-ing, still pos-ses-sing, still de-sir-ing,

mel-ted down. Mine's a flame be-yond ex-pir-ing, still pos-ses-sing, still de-sir-ing,

A handwritten musical score for a four-part setting of the hymn "Fit for love's imperial crown". The score consists of eight staves of music, each with a key signature of one flat (F#) and a common time signature. The vocal parts are arranged as follows: Treble (top), Alto, Bass, and Tenor (bottom). The lyrics are written below each staff, corresponding to the musical phrases. The music features various note values including eighth and sixteenth notes, and rests. The score is organized into measures separated by vertical bar lines.

fit for love's im- per-ial crown; ev-er shin-ing, and re-fi-ning, still the more 'tis
fit for love's im- per-ial crown; ev-er shin-ing, and re-fi-ning, still the more 'tis
fit for love's im- per-ial crown; ev-er shin-ing, and re-fi-ning, still the more 'tis
fit for love's im- per-ial crown; ev-er shin-ing, and re-fi-ning, still the more 'tis
fit for love's im- per-ial crown; ev-er shin-ing, and re-fi-ning, still the more 'tis
fit for love's im- per-ial crown; ev-er shin-ing, and re-fi-ning, still the more 'tis
fit for love's im- per-ial crown; ev-er shin-ing, and re-fi-ning, still the more 'tis
fit for love's im- per-ial crown; ev-er shin-ing, and re-fi-ning, still the more 'tis

35

cresc. - - - - - - - - ff

mel-ted down, still the more, still the more, still the more 'tis mel-ted down.

cresc. - - -

mel-ted down, still the more, still the more, still the more 'tis mel-ted down.

cresc. - - -

mel-ted down, still the more, still the more, still the more 'tis mel-ted down.

cresc. - - -

mel-ted down, still the more, still the more, still the more 'tis mel-ted down.

cresc. - - -

mel-ted down, still the more, still the more, still the more 'tis mel-ted down.

cresc. - - -

mel-ted down, still the more, still the more, still the more 'tis mel-ted down.

> cresc. - - -

mel-ted down, still the more, still the more, still the more 'tis mel-ted down.

cresc. - - -

mel-ted down, still the more, still the more, still the more 'tis mel-ted down.

X. Fair Iris and Her Swain

Richard St. Clair

Allegro ($\text{d}=132$)

S.1

S.2

A.1

A.2

(Thyrsis)
f marcato

T.1

Fair I-ris and her swain were in a sha-dy bow'r; where Thyr-sis long in
f marcato

T.2

Fair I-ris and her swain were in a sha-dy bow'r; where Thyr-sis long in
f marcato

B.1

Fair I-ris and her swain were in a sha-dy bow'r; where Thyr-sis
f marcato

B.2

Fair I-ris and her swain were in a sha-dy bow'r; where Thyr-sis

6

T.1
 vain had sought the shepherd's hour: At length his hand ad-vanc-ing up-

T.2
 vain had sought the shepherd's hour: At length his hand ad-vanc-ing up-

B.1
 long in vain had sought the shepherd's hour: At length his hand ad-vanc-

B.2
 long in vain had sought the shepherd's hour: At length his hand ad-vanc-

12

-on her snowy breast, he said: "O Kiss me longer, and

-on her snowy breast, he said: "O Kiss me longer, and

-ing up-on her snowy breast, he said: "O Kiss me longer, and

-ing up-on her snowy breast, he said: "O Kiss me longer, and

(Iris.) f marcato

S.1

S.2

A.1

A.2

T.1

T.2

B.1

B.2

An ea-sy yield-ing maid by
f marcato

An ea-sy yield-ing maid by
f marcato

An ea-sy yield-ing
f marcato

An ea-sy yield-ing

long-er yet and long-er, if you will make me blest."

long-er yet and long-er, if you will make me blest."

long-er yet and long-er, if you will make me blest."

long-er yet and long-er, if you will make me blest."

24

S.1 trust-ing is un- done; our sex is oft be- tray'd by grant-ing love too soon. If

S.2 trust-ing is un- done; our sex is oft be- tray'd by grant-ing love too soon. If

A.1 maid by trust-ing is un- done; our sex is oft be- tray'd by grant-ing love too soon.

A.2 maid by trust-ing is un-done; our sex is oft be-tray'd by grant-ing love too soon.

30

you de- sire to gain me, your suff'-rings to re- dress, pre- pare

you de- sire to gain me, your suff'-rings to re- dress, pre- pare

If you de-sire to gain me, your suff'-rings to re-dress, pre-prepare

If you de-sire to gain me, your suff'-rings to re-dress, pre-prepare

36

ff

to love me long-er, and long-er yet, and long-er, be-fore you shall pos -
 to love me long-er, and long-er yet, and long-er, be-fore you shall pos -
 to love me long-er, and long-er yet, and long-er, be-fore you shall pos -
 to love me long-er, and long-er yet, and long-er, be-fore you shall pos -

43.

S.1.

 S.2.

 A.1.

 A.2.

 T.1.

 T.2.

 B.1.

 B.2.

48

mf

T.1

death ap-peal too slow and life too long to last. Fair I - - - ris, Kiss me

T.2

death ap-peal too slow and life too long to last.

B.1

slow and life too long to last, to last. Fair I - - - ris, Kiss

B.2

slow and life too long to last, to last. Fair I - - - ris, Kiss

54

f
Kind-ly, in pi-ty of my fate; and Kind-ly still, and Kind-ly, and
Kind-ly, in pi-ty of my fate; and Kind-ly still, and Kind-ly, and
me Kind-ly, in pi-ty of my fate; and Kind-ly still, and Kind-ly, and
me Kind-ly, in pi-ty of my fate; and Kind-ly still, and Kind-ly, and

60

S.1

p, marcato

You fond-ly court your
p, marcato

(Iris.) *p marcato*

You fond-ly court your

You fond-ly court your bliss, and

You fond-ly court your bliss, and

Kind-ly still, and Kind-ly, be-fore it be too late.

Kind-ly still, and Kind-ly, be-fore it be too late.

Kind-ly still, and Kind-ly, be-fore it be too late.

Kind-ly still, and Kind-ly, be-fore it be too late.

66

S.1

bliss, and no ad-van-ces make; 'Tis not for maids to kiss, but 'tis for men to

S.2

bliss, and no ad-van-ces make; 'tis not for maids to kiss, but 'tis for men to

A.1

no ad-van-ces make; 'tis not for maids to kiss but 'tis for men to take, to

A.2

no ad-van-ces make; 'tis not for maids to kiss but 'tis for men to take, for men to

72

mf

take. So you may kiss me kindly, and I will not re - bel;

mf

take. So you may kiss me kindly, and I will not re - bel;

mf

take. So you may kiss me kindly, and I will not re - bel;

mf

take. So you may kiss me kindly, and I will not re - bel;

78

f

and Kind-ly still, and Kind-ly, and Kind-ly still, and Kind-ly, but kiss me not and
 and Kind-ly still, and Kind-ly, and Kind-ly still, and Kind-ly, but kiss me not and
 and Kind-ly still, and Kind-ly, and Kind-ly still, and Kind-ly, but kiss me not and
 and Kind-ly still, and Kind-ly, and Kind-ly still, and Kind-ly, but kiss me not and

84

ff molto marcato

S.1

tell. (chorus.) Thus at the height we love and live, and fear not to be poor: we give, and give, and

S.2

tell. (chorus.) Thus at the height we love and live, and fear not to be poor: we give, and give, and

A.1

tell. (chorus.) Thus at the height we love and live, and fear not to be poor: we give, and give, and

A.2

tell. (chorus.) Thus at the height we love and live, and fear not to be poor: we give, and give, and

T.1

(chorus.) Thus at the height we love and live, and fear not to be poor: we

T.2

(chorus.) Thus at the height we love and live, and fear not to be poor: we

B.1

(chorus.) Thus at the height we love and live, and fear not to be poor: we

B.2

(chorus.) Thus at the height we love and live, and fear not to be poor: we

give, and give, till we can give no more; but what to-day will take a-way, to-
 give, and give, till we can give no more; but what to-day will take a-way, to-
 give, and give, till we can give no more; but what to-day will take a-way, to-
 give, and give, till we can give no more; but what to-day will take a-way, to-
 give, and give, and give, and give, till we can give no more; but what to-day will
 give, and give, and give, and give, till we can give no more; but what to-day will
 give, and give, and give, and give, till we can give no more; but what to-day will
 give, and give, and give, and give, till we can give no more, but what to-day will

-mor-row will re-store. Thus at the height we love and live, and fear not to be
 -mor-row will re-store. Thus at the height we love and live, and fear not to be
 -mor-row will re-store. Thus at the height we love and live, and fear not to be
 -mor-row will re-store. Thus at the height we love and live, and fear not to be
 take a-way, to-mor-row will re-store. Thus at the height we love and live, and
 take a-way, to-mor-row will re-store. Thus at the height we love and live, and
 take a-way, to-mor-row will re-store. Thus at the height we love and live, and
 take a-way, to-mor-row will re-store. Thus at the height we love and live, and

poor. Thus at the height we love and
 poor. Thus at the height we love and
 poor. Thus at the height we love and
 poor. Thus at the height we love and
 poor. Thus at the height we love and
 fear not to be poor. Thus at the height we love and
 fear not to be poor. Thus at the height we love and
 fear not to be poor. Thus at the height we love and
 fear not to be poor. Thus at the height we love and

105 >

live, and fear not, fear not, fear not to be

live, and fear not, fear not, fear not to be

live, and fear, fear not to be

live, and fear, fear not to be

live, and fear, fear not to be, fear not to be

live, and fear, fear not to be, fear not to be

live, and fear, fear not to be, fear not to be

live, and fear, fear not to be, fear not to be

110 *fff*

A handwritten musical score for five voices, likely a hymn tune. The music is in common time (indicated by 'C'). The vocal parts are arranged in five staves, each with a different clef: soprano (G-clef), alto (C-clef), tenor (F-clef), bass (B-clef), and a fifth voice (A-clef). The lyrics are repeated in each staff, starting with 'poor, and fear not,' followed by 'fear not' on the next line, and ending with 'fear not to be,' on the third line. The score includes dynamic markings such as *ff* (fortissimo) and *fff* (ffffissimo) at various points. The notation uses a mix of quarter and eighth notes.

poor, and fear not, fear not to be, poor, and fear not,
poor, and fear not, fear not to be, poor, and fear not,
poor, and fear not, fear not to be, poor, and fear not
poor, and fear not, fear not to be, poor, and fear not
poor, and fear not, fear not to be, poor, and fear not
poor, and fear not, fear not to be, poor, and fear not,
poor, and fear not, fear not to be, poor, and fear not,
poor, and fear not, fear not to be, poor, and fear not,
poor, and fear not, fear not to be, poor, and fear not,

115

poco rit. - - - (fff)

fear not to be poor, and fear not, fear not to be poor.
 fear not to be poor, and fear not, fear not to be poor.
 fear not to be poor, and fear not, fear not to be poor.
 fear not to be poor, and fear not, fear not to be poor.
 fear not to be poor, and fear not, fear not to be poor.
 fear not to be, fear not to be, fear not to be poor.
 fear not to be, fear not to be, fear not to be poor.
 fear not to be, fear not to be, fear not to be poor.
 fear not to be, fear not to be, fear not to be poor.