

Richard St. Clair

LOVE-CANZONETTES

for a Cappella Chorus SSAATTBB

on Poems by John Dryden

Opus 62

(1990)

## LOVE-CANZONETTES

Lyrics by John Dryden

*The Poetical Works of John Dryden, Student's Cambridge Edition.* Houghton Mifflin Co., Cambridge, Mass. 1909. (All works in public domain.)

### I. The Lady's Song

I  
A choir of bright beauties in spring did appear,  
To choose a May-lady to govern the year;  
All the nymphs were in white, and the sheperds in green;  
The garland was giv'n and Phyllis was queen:  
But Phyllis refus'd it, and sighing did say:  
"I'll not wear a garland while Pan is away."

### II

While Pan and fair Syrinx are fled from our shore,  
The Graces are banish'd, and Love is no more:  
The soft god of pleasure, that warm'd our desires,  
Has broken his bow, and extinguish'd his fires;  
And vows that himself and his mother will mourn,  
Till Pan and fair Syrinx in triumph return.

### III

Forbear your addresses, and court us no more,  
For we will perform what the deity swore;  
But if you dare think of deserving our charms,  
Away with your sheephooks, and take to your arms:  
Then laurels and myrtles your brows shall adorn,  
When Pan, and his son, and fair Syrinx return.

### 2. Go tell Amynta

### I

Go tell Amynta, gentle swain,  
I would not die, nor dare complain:  
Thy tuneful voice with numbers join,  
Thy words will more prevail than mine.  
To souls oppress'd, and dumb with grief,  
The gods ordain this kind relief;  
That music should in sounds convey  
What dying lovers dare not say.

### II

A sigh or tear, perhaps, she'll give,  
But love on pity cannot live.  
Tell her that hearts for hearts were made,  
And love with love is only paid.  
Tell her my pains so fast encrease,  
That soon they will be past redress;

But ah! the wretch that speechless lies  
Attends but death to close his eyes.

### 3. How Happy the Lover

### I

How happy the lover,  
How easy his chain,  
How pleasing his pain,  
How sweet to discover,  
He sighs not in vain!  
For love every creature  
Is form'd by his nature;  
No joys are above  
The pleasures of love.

### II

In vain are our graces,  
In vain are your eyes,  
If love you despise;  
When age furrows faces,  
'Tis time to be wise.  
Then use the short blessing  
That flies in possessing:  
No joys are above  
The pleasures of love.

### 4. Whilst Alexis Lay Press'd

### I

Whilst Alexis lay press'd  
In her arms he lov'd best,  
With his hands round her neck, and his head on her breast,  
He found the fierce pleasure too hasty to stay,  
And his soul in the tempest just flying away.

### II

When Celia saw this,  
With a sigh and a kiss,  
She cried: "O my dear, I am robb'd of my bliss!  
'Tis unkind to your love, and unfaithfully done,  
To leave me behind you, and die all alone."

### III

The youth, tho' in haste,  
And breathing his last,  
In pity died slowly, while she died more fast;  
Till at length she cried: "Now, my dear, now let us go;  
Now die, my Alexis, and I will die too!"

### IV

Thus intranc'd they did lie,  
Till Alexis did try  
To recover new breath, that again he might die:  
Then often they died; but the more they did so,  
The nymph died more quick, and the shepherd more slow.

## 5. You Say 'Tis Love

### I

*She.* You say 'tis love creates the pain  
Of which so sadly you complain,  
And yet would fain engage my heart  
In that uneasy cruel part.  
But how, alas, think you that I  
Can bear the wound of which you die?

### II

*He.* 'Tis not my passion makes my care,  
But your indiff'rence gives despair;  
The lusty sun begets no spring,  
Till gentle show'r's assistance bring:  
So love that scorches and destroys,  
Till kindness aids, can cause no joys.

### III

*She.* Love has a thousand ways to please,  
But more to rob us of our ease:  
For wakeful nights and careful days  
Some hours of pleasure he repays;  
But absence soon, or jealous fears,  
O'erflow the joys with floods of tears.

### IV

*He.* By vain and senseless forms betray'd,  
Harmless love's th' offender made,  
While we no other pains endure,  
Than those that we ourselves procure:  
But one soft moment makes amends  
For all the torment that attends.

### V.

*Chorus of Both.* Let us love, let us love, and to happiness haste;  
Age and wisdom come too fast:  
Youth for loving was design'd.  
*He alone.* I'll be constant, you be kind.  
*She alone.* You be constant, I'll be kind.  
*Both.* Heav'n can give no greater blessing  
Than faithful love, and kind possessing.

## 6. Sylvia, the Fair

### I

Sylvia, the fair, in the bloom of fifteen,  
Felt an innocent warmth as she lay on the green;  
She had heard of a pleasure, and something she guess'd  
By the towzing, and tumbling, and touching her breast.  
She saw the men eager, but was at a loss,  
What they meant by their sighing, and kissing so close;  
By their praying and whining,  
And clasping and twining,  
And panting and wishing,  
And sighing and kissing,  
And sighing and kissing so close.

### II

"Ah!" she cried, "ah! for a languishing maid,  
In a country of Christians, to die without aid!  
Not a Whig, or a Tory, or Trimmer at least,  
Or a Protestant parson, or Catholic priest,  
To instruct a young virgin, that is at a loss,  
What they meant by their sighing, and kissing so close;  
By their praying and whining,  
And clasping and twining,  
And panting and wishing,  
And sighing and kissing,  
And sighing and kissing so close."

### III

Cupid, in shape of a swain, did appear,  
He saw the sad wound, and in pity drew near;  
Then show'd her his arrow, and bid her not fear,  
For the pain was no more than a maiden may bear.  
When the balm was infus'd, she was not at a loss,  
What they meant by their sighing, and kissing so close;  
By their praying and whining,  
And clasping and twining,  
And panting and wishing,  
And sighing and kissing,  
And sighing and kissing so close.

## 7. Ah How Sweet It Is to Love

### I

Ah how sweet it is to love!  
Ah how gay is young desire!  
And what pleasing pains we prove  
When we first approach love's fire!  
Pains of love be sweeter far  
Than all other pleasures are.

### II

Sighs which are from lovers blown,  
Do but gently heave the heart:  
Ev'n the tears they shed alone,  
Cure, like trickling balm, their smart.

Lovers when they lost their breath,  
Bleed away in easy death.

III

Love and time with reverence use,  
Treat 'em like a parting friend:  
Nor the golden gifts refuse,  
Which in youth sincere they send:  
For each year their price is more,  
And they less simple than before.

IV

Love, like spring-tides full and high,  
Swells in every youthful vein;  
But each tide does less supply,  
Till they quite shrink in again:  
If a flow in age appear,  
'Tis but rain, and runs not clear.

8. Celia, That I Once Was Blest

I

Celia, that I once was blest,  
Is now the torment of my breast,  
Sin, to curse me, you bereave me  
Of the pleasures I possess'd:  
Cruel creature, to deceive me!  
First to love, and then to leave me!

II

Had you the bliss refus'd to grant,  
Then I had never known the want;  
But possessing once the blessing  
Is the cause of my complaint:  
Once possessing is but tasting;  
'Tis no bliss that is not lasting.

III

Celia now is mine no more;  
But I am hers, and must adore,  
Nor to leave her will endeavor:  
Charms that captiv'd me before  
No unkindness can dis sever;  
Love that's true, is love forever.

9. Tell Me, Thyrsis

SHEPHERDESS

Tell me, Thyrsis, tell your anguish;  
Why you sigh, and why you languish:  
When the nymph whom you adore  
Grants the blessing of possessing,  
What can love and I do more?  
What can love, what can love and I do more?

SHEPHERD

Think it's love beyond all measure  
Makes me faint away with pleasure:  
Strength of cordial may destroy,  
And the blessing of possessing  
Kills me with excess of joy.

SHEPHERDESS

Thyrsis, how can I believe you?  
But confess, and I'll forgive you.  
Men are false and so are you:  
Never nature fram'd a creature  
to enjoy, and yet be true:  
Never nature fram'd a creature  
To enjoy and yet be true;  
To enjoy and yet be true;  
And yet be true.

SHEPHERD

Mine's a flame beyond expiring,  
Still possessing, still desiring,  
Fit for love's imperial crown;  
Ever shining, and refining,  
Still the more 'tis melted down.

CHORUS TOGETHER

Mine's a flame beyond expiring,  
Still possessing, still desiring,  
Fit for love's imperial crown;  
Ever shining, and refining,  
Still the more 'tis melted down.

10. Fair Iris and Her Swain

I

*Thyrsis.* Fair Iris and her swain  
Were in a shady bow'r;  
There Thyrsis long in vain  
Had sought the shepherd's hour:  
At length his hand advancing upon her snowy breast,  
He said: "O kiss me longer,  
And longer yet and longer,  
If you will make me blest."

II

*Iris.* An easy yielding maid  
By trusting is undone;  
Our sex is oft betray'd  
By granting love too soon.  
If you desire to gain me, your sufferings to redress,  
Prepare to love me longer,  
And longer yet, and longer,  
Before you shall possess.

III

*Thyrsis.* The little care you show  
Of all my sorrows past  
Makes death appear too slow

And life too long to last.  
Fair Iris, kiss me kindly, in pity of my fate;  
And kindly still, and kindly,  
Before it be too late.

IV

*Iris.* You fondly court your bliss,  
And no advances make;  
'Tis not for maids to kiss,  
But 'tis for men to take.  
So you may kiss me kindly, and I will not rebel;  
And kindly still, and kindly,  
But kiss me not and tell.

V

A RONDEAU

*Chorus.* Thus at the height we love and live,  
And fear not to be poor:  
We give, and give, and give, and give,  
Till we can give no more;  
But what to-day will take away,  
To-morrow will restore.  
Thus at the height we love and live,  
And fear not to be poor.



# LOVE-CANZONETTES

for a Capella Chorus, SSAATTBB

Lyrics: Poems by John Dryden

Richard St. Clair

Opus 62 (1990)

## 1. The Lady's Song

Allegretto (♩. = 69)

Soprano



turn. choir of bright beau - ties in spring did ap - pear to choose a May - la - dy to  
Pan and fair Syr - inx are fled from our shore, the Gra - ces are ban - ish'd and  
bear your ad - dres - ses, and court us no more' for we will per - form what the

Alto



I.A. choir of bright beau - ties in spring did ap - pear to choose a May - la - dy to  
Pan and fair Syr - inx are fled from our shore, the Gra - ces are ban - ish'd and  
bear your ad - dres - ses, and court us no more' for we will per - form what the

Tenor



I.A. choir of bright beau - ties in spring did ap - pear to choose a May - la - dy to  
Pan and fair Syr - inx are fled from our shore, the Gra - ces are ban - ish'd and  
bear your ad - dres - ses, and court us no more' for we will per - form what the

Bass



I.A. choir of bright beau - ties in spring did ap - pear to choose a May - la - dy to  
Pan and fair Syr - inx are fled from our shore, the Gra - ces are ban - ish'd and  
bear your ad - dres - ses, and court us no more' for we will per - form what the

S



gov - ern the year; all the nymphs were in white The  
Love is no more; the soft god of plea - sure, Has  
de - i - ty swore; but if you dare think A -

A



gov - ern the year all nymphs were in white The  
Love is no more; the soft god of plea - sure Has  
de - i - ty swore; but if you dare think A -

T



gov - ern the year and the shep - herds in green; The  
Love is no more; that warm'd our de - sires Has  
de - i - ty swore; of de - serv - ing our charms, A -

B



gov - ern the year and the shep - herds in green; The  
Love is no more; that warm'd our de - sires Has  
de - i - ty swore; of de - serv - ing our charms, A -

*mf*

S  
7  
gar - land was giv'n and Phyl - lis was queen: But Phyl - lis re - fus'd it, and  
bro - ken his bow, and ex - ting - uish'd his fires; And vows that him - self and his  
way with your sheep-hooks, and take to your arms: Then laur - els and myr - tles your

*mf*

A  
gar - land was giv'n and Phyl - lis was queen: But Phyl - lis re - fus'd it, and  
bro - ken his bow, and ex - ting - uish'd his fires; And vows that him - self and his  
way with your sheep-hooks, and take to your arms: Then laur - els and myr - tles your

T  
8  
gar - land was giv'n — and Phyl - lis was queen:  
bro - ken his bow, and ex - ting - uish'd his fires;  
way with your sheep-hooks, and take to your arms:

B  
gar - land was giv'n — and Phyl - lis was queen:  
bro - ken his bow, and ex - ting - uish'd his fires;  
way with your sheep-hooks, and take to your arms:

*rit. f a tempo Poco rit. a tempo*

S  
10  
sigh - ing did say: "I'll not wear a gar - land while Pan is a - way." (2)While  
moth - er will mourn Till Pan and fair Syr - inx in tri - umph re - turn. (3)For  
brows shall a - dorn, when Pan and his son and fair Syr - inx re - turn.

*f*

A  
sigh - ing did say: "I'll not wear a gar - land while Pan is a - way." (2)While  
moth - er will mourn Till Pan and fair Syr - inx in tri - umph re - turn. (3)For  
brows shall a - dorn, when Pan and his son and fair Syr - inx re - go;

*f*

T  
8  
"I'll not wear a gar - land while Pan is a - way." (2)While  
Till Pan and fair Syr - inx in tri - umph re - turn. (3)For  
when Pan and his son and fair Syr - inx re - turn.

*f*

B  
"I'll not wear a gar - land while Pan is a - way." (2)While  
Till Pan and fair say - inx in tri - umph re - turn. (3)For  
when Pan and his son and fair Syr - inx re - turn.



## 2. Go Tell Amynta

13 *mf* Moderato (♩ = 92)

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

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

T 1. Go tell A - myn - ta, gen - tle — swain,  
sigh or tear, per - haps, she'll sive,

B 1. Go tell A - myn - ta, — gen - tle swain,  
sigh or tear, per - haps, she'll sive,

17 *mp*

S plain; Thy tune - ful voice with num - bers join, Thy words will more pre - vail than mine. To  
live. Tell her that hearts for hearts were made. and love with love is on - ly paid. Tell

A plain; Thy tune - ful voice with num - bers join, Thy words will more pre - vail than mine. To  
live. Tell her that hearts for hearts were made. and love with love is on - ly paid. Tell

T 8 Thy tune - ful voice with num - bers join, Thy words will more pre - vail than mine. To  
Tell her that hearts for hearts were made. and love with love is on - ly paid. Tell

B with num - bers join, Thy words will more pre - vail than mine. To  
for hearts were made. and love with love is on - ly paid. Tell

20

S

mf f mp p

souls op - press'd and dumb with grief. the gods or - dain this Kind re - lief; that  
her my pains so fast en - crease, that soon they will be past re - dress; but

A

mf f mp p

souls op - press'd and dumb with grief. the gods or - dain this Kind re - lief; that  
her my pains so fast en - crease, that soon they will be past re - dress; but

T

8

mf f mp p

souls op - press'd and dumb with grief. the gods dain this Kind re - lief; that  
her my pains so fast en - crease, that soon will be past re - dress; but

B

mf f mp p

souls op - press'd and dumb with grief. the gods or - dain this Kind re - lief; that  
her my pains so fast en - crease, that soon they will be past re - dress; but

24

S

cresc - mf mp mf

mu - sic should in sounds con-vey what dy - ing lov - ers dare not say. (2.)A  
ah! the wretch in speech-less lies at - tends but death to close his eyes.

A

cresc - mf mp mf

mu - sic should in sounds con-vey what dy - ind lov - ers dare not say. (2.)A  
ah! the wretch in speech-less lies at - tends but death to close his eyes.

T

8

cresc - mf mp mf

mu - sic should in sounds con-vey what dy - ind lov - ers dare not say. (2.)A  
ah! the wretch in speech-less lies at - tends but death to close his eyes.

B

cresc - mf mp mf

mu - sic should in sounds con-vey what dy - ind lov - ers dare not turn. (2.)A  
ah! the wretch in speech-less lies at - tends but death to close his eyes.

### 3. How Happy the Lover

5

Allegro (♩ = 126)

29

**S**

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

**A**

1. How hap - py the lov - er how ea - his chain, how plea - his pain,  
vain are our gra - in vain your eyes, if love — des - pise;

**T**

8

1. How hap - py the lov - er, how ea - sy his chain' how plea - sing his  
vain are our gra - ces, in vain are your eyes if love you des -

**B**

1. How hap - py the lov - er how ea - sy — his chain' how plea sing his  
vain are our gra - in vain are your eyes if love you des -

33

**S**

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

**A**

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

**T**

8

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

**B**

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

37 *poco a poco cresc*

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

A  
love use ev - ery crea - ture is form'd by his  
the short bles - sing that flies in pos -

T  
8 love use ev - ery crea - ture is form'd by his  
the short bles - sing that flies in pos -

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

*poco a poco cresc.*

*poco a poco cresc.*

42

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

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

T  
8 na - ture; for love ev - ery crea - ture is form'd by his na - ture  
ses - sing, then use the short bles - sing that flies in pos - ses - sing;

B  
love, use, for then use the short bles - sing is that form'd flies by his na - ture;  
use, then use the short bles - sing is that flies in pos - ses - sing;

*f*

45 *f*

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

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

T

B

48

S plea - sures of love.

A plea - sures of love

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

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

51

S

A

T

B

No joys are a - bove the

No joys — a - bove the

joys are a - bove the plea - sures of love. No joys — a - bove the

joys are a-bove the plea - sure of love. No joys are a-bove the

*ff*

*ff*

*ff*

*ff*

54

S

A

T

B

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

plea - sures of love no joys are a - bove the plea - sures of love. (2)In

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

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

*f*

*f*

*f*

*f*

# 4. Whilst Alexis Lay Press'd

9

Molto Moderato (♩ = 84 - 92 )

57 *mp* molto espressivo

S 1. Whilst A - (1)lex - is lay press'd in her arms he lov'd  
(2)Cel - ia saw this, with a sigh and a  
(3)youth, tho' in haste, and breath - ing his  
go; they did lie, Till A - lex - is did

A 1. Whilst A - lex - is lay press'd in her arms he lov'd  
Cel - ia saw this, with a sigh and a  
Youth, tho' in haste, and breath - ing his  
tranc'd they did lie, Till A - lex - is did

T 8 1. Whilst A - lex - is lay press'd in her arms he lov'd  
Cel - ia saw this, with a sigh and a  
Youth, tho' in haste, and breath - ing his  
tranc'd they did lie, Till A - lex - is did

B 1. Whilst A - lex - is lay press'd in her arms he lov'd  
Cel - ia saw this, with a sigh and a  
Youth, tho' in haste, and breath - ing his  
tranc'd they did lie, Till A - lex - is did

61

S best - with his hands round her neck, and his  
kiss - she cried: 'O my dear, I am  
last - In pi - ty died show - ly, while  
try - to re - cov - er new breath, that a -

A best - with his hands round her neck, and his  
kiss - she cried: 'O my dear, I am  
last - In pi - ty died show - ly, while  
try - to re - cov - er new breath, that a -

T 8 best - with his hands round her neck, and his  
kiss - she cried: 'O my dear, I am  
last - In pi - ty died show - ly, while  
try - to re - cov - er new breath, that a -

B best - with his hands round her neck, and his  
kiss - she cried: 'O my dear, I am  
last - In pi - ty died show - ly, while  
try - to re - cov - er new breath, that a -

63

S

head on her breast he found the fierce plea - sure too  
 robb'd of my bliss! T'is un - kind to your love, and un -  
 she gain died more fast; Till at length of she cried: 'Now, my dear,  
 he might die: Then - ten they died; but the

A

head on her breast he found the fierce plea - sure too  
 robb'd of my bliss! T'is un - kind to your love, and un -  
 she gain died more fast; Till at length of she cried: 'Now, my dear,  
 he might die: Then - ten they died; but the

T

8 head on her breast he found the fierce plea - sure too  
 robb'd of my bliss! T'is un - kind to your love and un -  
 she gain died more fast; Till at length of she cried: 'Now, my dear,  
 he might die: Then - ten they died; but the

B

head on her breast he found the turn. plea - sure too  
 robb'd of my bliss! T'is un - kind to your say. and un -  
 she gain died more fast; Till at length she cried: go; my dear,  
 he might die: Then of - ten they died; but the

a tempo con spirito

65 *Poco rit - -*

S

has - ty to stay, and his soul in the tem - pest just fly - ing a - way, and his  
 faith - ful - ly done, To leave me be - hind you, and die all a - lone to  
 now let us go; Now die, my A - lex - is, and I will die too now  
 more they did so, the nymph died more quick, and the shep - herd more slow, the

A

has - ty to stay, and his soul in the tem - pest just fly - ing a - way, and his  
 faith - ful - ly done, To leave me be - hind you, and die all a - lone to  
 now let us go; Now die, my A - lex - is, and I will die too now  
 more they did so, the nymph died more quick, and the shep - herd more slow, the

T

8 has - ty to stay, and his soul in the tem - pest just fly - ing a -  
 faith - ful - ly done, To leave me be - hind you, and die all a -  
 now let us go; Now die, my A - lex - is, and I will die  
 more they did so, The nymph died more quick, and the shep - herd

B

has - ty to stay, and his soul in the tem - pest just fly - ing a -  
 faith - ful - ly done, To leave me be - hind you, and die all a -  
 go; let us go; Now die, my A - lex - is, and I will die  
 more they did so, The nymph died more quick, and the shep - herd more



67

**S**

ritard. - - - - - a tempo  
espressivo

*mp*

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 -

**A**

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 -

**T**

8

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

2. When  
3. The  
4. Thus in -

**B**

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

2. When  
3. The  
4. Thus in -

## 5. You Say 'Tis Love'

69 *mp*

S (She) 1.You say 't is love cre - ates the pain of wiich so sad - ly you com -  
2.Love ha a thous - and ways to please, but more to rob us of our

S.2 (She) 1.You say 't is love cre - ates the pain of wiich so sad - ly you com -  
2.Love ha a thous - and ways to please, but more to rob us of our

A (She) 1.You say 't is love cre - ates the pain of wiich so sad - ly you com -  
2.Love ha a thous - and ways to — please, but more to rob us of our

T

T.2

B

74 *p* *mp* *piú espr.* *>*

S plain, ease, and our ease: and yet would fain en - gage my  
ease, our ease: For wake - ful nights and care - ful

S.2 plain, ease, and our ease: and yet would fain en - gage my  
ease, our ease: Fore wake - ful nights and care - ful

A plain, ease, and our ease: *p* *mp* *piú espr.* *>*  
and yet For wake - ful nights and care - ful

78 13

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

S.2 heart in that un - eas - y cru - el part: But how, a -  
 days some hours of plea - sure he re - pays; But ab - sence

A *a tempo* heart in that un - eas - y cru - el part: But how, a -  
 days some hours of plea - sure he re - pays; But ab - sence

*p mp*

83 *poco rit* -----

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

S.2 las, think you that I can bear the wound of which you die, you die?  
 soon, or jea - lous fears, o'er - flow the joys with floods of tears' of tears.

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

T

T.2

B

a tempo

88 *mp*

T (he) 1. 'T is not my pas - sion makes my care, but your in - diff' - rence  
2. By vain and sense - less forms be - tray, - harm - less loves th'of -

T.2 (he) 1. 'T is not my pas - sion makes my care, but your in - diff' - rence  
2. By vain and sense - less forms be - tray, - harm - less loves th'of -

B *mp*  
(he) 1. 'T is not my pas - sion makes my care, but your in - diff' - rence  
2. 'T is vain and sense - less forms be - tray, - harm - less loves th'of -

93 *p mp*

T gives des - pair; the lust - y sun be - gets no  
fend - er made' while we no oth - er pains en -

T.2 gives des - pair; the lust - y sun be - gets no  
fend - er made, while we no oth - er pains en -

B gives des - pair; the lust - y sun be - gets no  
fend - er made, while we no oth - er pains en -

97

T 8 *p* *mp* *più espress.*

spring, till gen - tle show' rs as - sis - tance bring: So love that  
dure, than those that we pur-selves pro - cure: But one soft

T.2 8 *p* *mp* *più espr.*

spring, till gen - tle show' rs as - sis - tance bring: So love that  
dure, than those that we our - selves pro - cures But one soft

B 8 *p* *mp* *più espr.*

spring, till gen - tle show' rs as - sis - tance bring: So love that  
dure, than those that we our - selves pro - cure: But one soft

102 1.

S

A

T 8 *poco rit.* *p*

scorch - es and des - troys, till Kind-ness aids, can cause no joys.  
mo - ment makes a - mends for all the tor - ment that at - tends.

T.2 8 *p*

scorch - es and des - troys, till Kind-ness aids, can cause no joys.  
mo - ment makes a - mends for all the tor - ment that at - tends.

B 8 *p*

scorch - es and des-troys, till Kind-ness aids, can cause no joys.  
mo - ment all the tor - ment that at - tends.

a tempo  
mp - mf, warmly, expressive and intimate

108 2.

S (Chorus of Both) Let us love, let us love, and to hap - pi - ness

A (Chorus of Both) Let us love, let us love, and to hap - pi - ness

T 8 (Chorus of Both) Let us love, let us love, and to hap - pi - ness

B (Chorus of Both) Let us love, let us love, and to hap - pi - ness

112

S haste; age and wis - dom come too fast: Youth for lov - ing was de - sign'd, youth for

A haste; age and wis - dom come too fast: Youth for lov - ing was de - sign'd, youth for

T 8 haste; age and wis - dom come too fast: Youth for lov - ing was de - sign'd, youth for

B haste; age and wis - dom come — too fast: Youth for lov - ing was de - sign'd youth for

115

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

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

T 8 lov - ing was de - sign'd, youth for lov - ing' youth for lov - ing, youth for

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

117

S lov - ing was de - sign'd (she alone) You be

A lov - ing was de - sign'd (she alone) You be

T 8 lov - ing was de - sign'd I'll be con - stant, you be Kind.

B lov - ing was de - sign'd I'll be con - stant, you be Kind.

119

S *mf* (Both)   
 con - stant, I'll be kind, Heav'n can give no great - er bles - sing

A *mf* (Both)   
 con - stant, I'll be kind, Heav'n can give no great - er bles - sing

T *mf* (Both)   
 Heav'n can give no great - er bles - sing

B *mf* (Both)   
 Heav'n can give no great - er bles - sing

122

S *f*   
 than faith - ful love and kind pos -

A *f*   
 than faith - ful love and kind pos -

T *f*   
 than faith - ful love and kind pos -

B *f*   
 tha faith ful love and kind pos -



125 *rallentando* ----- ♩ = 84

S  
ses - sing, kind pos - ses - sing.

A  
ses - sing, and kind pos - ses - sing.

T  
ses - sing, and kind pos - ses - sing.

B  
ses - sing. kind pos - ses - sing.

## 6. Sylvia, the Fair

129 *mf* *Con moto* (♩ = 76)

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

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

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

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

133

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

A

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

B

felt an in - no - cent  
in a coun - try of  
he saw the sad

136 *cresc. ed agitato*

S green; she had heard of a plea - sure, and some - thing she guess'd by the  
aid ! Not a whig or a Tor - y, or Trim - mer at least, or a  
near; then — showd her his ar - row, and bid her not fear, for the

A warmth as she lay on the green; she had heard of a plea - sure, and some - thing she  
Chris - tians, to die with - out aid ! Not a whig or a Tor - y, or Trim - mer at  
wound, and in pi - ty drew near; then — show'd her his ar - row, and bid her not

T green; she had heard of a plea - sure, and some - thing she guess'd by the  
aid ! Not a whig or a Tor - y, or Trim - mer at least, or a  
near; then — showd her his ar - row, and bid her not fear, for the

B warmth as she lay on the green; she had heard of a plea - sure, and some - thing she  
chris - tians to die with - out aid ! Not a whig or a Tor - y, or Trim - mer at  
wound, and in pi - ty drew near; then showd her his ar - row, and bid her not

139

*Calando* *mp* *mf*

S  
tow - zing and tumb - ling,, and touch - ing her breast. She  
pro - tes - tant par - son, or cath - o - lic priest, to in -  
pain was no more than a maid - en may bear. When the

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

T  
8 tow - zing and tumb - ling,, and touch - ing her breast. She  
Pro - tes - tant par - son, or cath - o - lic priest, to in -  
pain was no more than a maid - en may bear. When the

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

143

*f* *mf* *mp*

S  
saw the men ea - ger, but was at a loss, (1,2,3,) what they  
struct a young vir - gin, that is at a loss,  
balm was in - fus'd she was not at a loss,

A  
*f* *mf* *mp*  
saw the men ea - ger, but was at a loss, (1,2,3,) what they  
struct a young vir - gin, that is at a loss,  
balm was in - fus'd she was not at a loss,

T  
8 *f* *mf* *mp*  
saw the men ea - ger, but was at a loss, (1,2,3,) what they  
struct a young vir - gin, that is at a loss,  
balm was in - fus'd she was not at a loss,

B  
*f* *mf* *mp*  
saw the men ea - ger, but was at a loss, (1,2,3,) what they  
struct a young vir - gin, that is at a loss,  
balm was in - fus'd she was not at a loss,

147

*fp* *fp* *mp* *mp* *f* *energico*

S meant by their sigh - ing, and kis - sing so 1.close; By their  
2.close;  
3.close

A meant by their sigh - ing, and kis - sing so 1.close; By their  
2.close;  
3.close

T meant by their sigh - ing, and kis - sing so 1.close; By their  
2.close;  
3.close

B meant by their sigh - ing, and kis - sing so 1.close; By their  
2.close;  
3.close

151

S pray - ing and whi - ning, and clasp - ing and twi - ning, and pan - ting and wish - ing, and

A pray - ing and whi - ning, and clasp - ing and twi - ning, and pan - ting and wish - ing, and

T pray - ing and whi - ning, and clasp - ing and twi - ning, and pan - ting and wish - ing, and

B pray - ing and whi - ning, and clasp - ing and twi - ning, and pan - ting and wish - ing, and

154

**S**

sigh - ing and kis - sing, and sigh - ing and kis - sing so *f* (a tempo)

1. close.  
2. close  
3. close.

**S.2**

**A**

sigh - ing and kis - sing, and sigh - ing and kis - sing so *f* (a tempo)

1. close.  
2. close  
3. close.

**A.2**

**T**

8 sigh - ing and kis - sing, and sigh - ing and kis - sing so *f* (a tempo)

1. close.  
2. close  
3. close.

**B**

sigh - ing and kis - sing, and sigh - ing and kis - sing so *f* (a tempo)

1. close.  
2. close  
3. close.

rit

## 7. Ah How Sweet it Is to Love

157

S

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

S.2

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

A

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

A.2

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

159

**S**

*mf* *f* *mf* *mp*

(1.) Ah, how gay is young de - sire ! And, and what pleas - ing pains we prove  
 (2) do but gent - ly heave the heart; Ev'n, ev'n the tears they shed a - lone,  
 (3) treat 'em like a part - ing friend: Nor, nor the gold - en gifts re - fuse,  
 (4) swells in eve - ry youth - ful vein; But, but each tide does less sup - ply,

**S.2**

*mf* *f* *mf* *mp*

(1.) Ah, how gay is young de - sire ! And, and what pleas - ing pains we prove  
 (2) do but gent - ly heave the heart; Ev'n, ev'n the tears they shed a - lone,  
 (3) treat 'em like a part - ing friend: Nor, nor the gold - en gifts re - fuse,  
 (4) swells in eve - ry youth - ful vein; But, but each tide does less sup - ply,

**A**

*mf* *f* *mf* *mp*

(1.) Ah, how gay is young de - sire ! And, and what pleas - ing pains we prove  
 (2) do but gent - ly heave the heart; Ev'n, ev'n the tears they shed a - lone,  
 (3) treat 'em like a part - ing friend: Nor, nor the gold - en gifts re - fuse,  
 (4) swells in eve - ry youth - ful vein; But, but each tide does less sup - ply,

**A.2**

*mf* *f* *mf* *mp*

(1.) Ah, how gay is young de - sire ! And, and what pleas - ing pains we prove  
 (2) do but gent - ly heave the heart; Ev'n, ev'n the tears they shed a - lone,  
 (3) treat 'em like a part - ing friend: Nor, nor the gold - en gifts re - fuse,  
 (4) swells in eve - ry youth - ful vein; But, but each tide does less sup - ply,

162

S

(1) when - we first ap - proach love's fires ! Pains of love be sweet - er  
 (2) cure, like trick - ling balm, their smart. Lov - ers when they lose their  
 (3) which in youth sin - cere they send: For each year their price is  
 (4) Till they quite shrink in a - gain: If a flow in age ap -

S.2

(1) when - we first ap - proach love's fires ! Pains of love be sweet - er  
 (2) cure, like trick - ling balm, their smart. Lov - ers when they lose their  
 (3) which in youth sin - cere they send: For each year their price is  
 (4) Till they quite shrink in a - gain: If a flow in age ap -

A

(1) when - we first ap - proach love's fires ! Pains of love be sweet - er  
 (2) cure, like trick - ling balm, their smart. Lov - ers when they lose their  
 (3) which in youth sin - cere they send: For each year their price is  
 (4) Till they quite shrink in a - gain: If a flow in age ap -

A.2

(1) when - we first ap - proach love's fires ! Pains of love be sweet - er  
 (2) cure, like trick - ling balm, their smart. Lov - ers when they lose their  
 (3) which in youth sin - cere they send: For each year their price is  
 (4) Till they quite shrink in a - gain: If a flow in age ap -



165

**S**

*f* *mf* *mp*

(1) far than all, all oth - er plea - sures are.  
 (2) breath — bleed a - way in ea - sy death.  
 (3) more' and they less sim - ple than be - fore.  
 (4) pear, — 'T' is but rain, and runs not clear.

**S.2**

*f* *mf* *mp*

(1) far than all, all oth - er plea - sures are.  
 (2) breath — bleed a - way in ea - sy death.  
 (3) more' and they less sim - ple than be - fore.  
 (4) pear, — 'T' is but rain, and runs not clear.

**A**

*f* *mf* *mp*

(1) far than all, all oth - er plea - sures are.  
 (2) breath — bleed a - way in ea - sy death.  
 (3) more' and they less sim - ple than be - fore.  
 (4) pear, — 'T' is but rain, and runs not clear.

**A.2**

*f* *mf* *mp*

(1) far than all, all oth - er plea - sures are.  
 (2) breath — bleed a - way in ea - sy death.  
 (3) more' and they less sim - ple than be - fore.  
 (4) pear, — 'T' is but rain, and runs not clear.

**T**

**T.2**

**B**

**B.2**

Con moto e ardore (♩ = 104)  
espressivo

## 8. Celia

168 *mf*

T 8 1. Cel - ia that I once was blest, is now the tor - ment  
2. Had you the bliss re - fus'd to grant, then I had ne - ver  
3. Cel - ia now is mine no more; but I am hers, and

T.2 8 1. Cel - ia that I once was blest, is now the tor - ment  
2. Had you the bliss re - fus'd to grant, then I had ne - ver  
3. Cel - ia now is mine no more; but I am hers, and

B 8 1. Cel - ia that I once was blest, is now the tor - ment  
2. Had you the bliss re - fus'd to grant, then I had ne - ver  
3. Cel - ia now is mine no more; but I am hers, and

B.2 8 1. Cel - ia that I once was blest, is now the tor - ment  
2. Had you the bliss re - fus'd to grant, then I had ne - ver  
3. Cel - ia now is mine no more; but I am hers, and

171

T 8 of my breast, since, to curse me, you be - reave me of the  
known the want; but pos - ses - sing once the bless - ing is the  
must a - dore, nor to leave her will en - dea - vor: charms that

T.2 8 of my breast, since, to curse me, you be - reave me of the  
known the want; but pos - ses - sing once the bless - ing is the  
must a - dore, nor to leave her will en - dea - vor: charms that

B of my — breast, since to curse me you be - reave me  
known the — want; but pos - ses - sing once the bless - ing  
must a - dore, nor to leave her will en - dea - vor:

B.2 of my breast, since to curse me you be - reave me  
known the want; but pos - ses - sing once the bless - ing  
must a - dore; nor to leave her will en - dea - vor:

174

T  
8  
plea - sures I pos - sess'd: cru - el crea - ture' to de - ceive me! First to  
cause of my com - plaint: once pos - ses - sing is but tast - ing; 'tis no  
cap - tiv'd me be - fore no un - kind - ness can dis - sev - er; Love that's

T.2  
8  
plea - sures I pos - sess'd: cru - el crea - ture' to de - ceive me! First to  
cause of my com - plaint: once pos - ses - sing is but tast - ing; 'tis no  
cap - tiv'd me be - fore no un - kind - ness can dis - sev - er; Love that's

B  
of the plea - sures I pos - sess'd: cru - el crea - ture de - ceive me! First to  
is the cause of my com - plaint: once pos - ses - sing is but tast - ing; 'tis no  
charms that cap - tiv'd me be - fore no un - kind - ness can dis - sev - er; love that's

B.2  
of the plea - sures I pos - sess'd: cru - el cre - ture, to de - ceive me! First to  
is the cause of my com - plaint: once pos - ses - sing is but tast - ing; 'tis no  
charms that cap - tiv'd me be - fore no un - kind - ness can dis - sev - er; love that's

178

T  
8  
love, and then to leave me! First to love, and than to leave me!  
bliss that is not last - ing 'T is no bliss that is not last - ing.  
true, is love for - ev - er. Love that's true, is love for - ev - er. (fine)

T.2  
8  
love, and then to leave me! First to love, and than to leave me!  
bliss that is not last - ing 'T is no bliss that is not last - ing.  
true, is love for - ev - er. Love that's true, is love for - ev - er. (fine)

B  
love, and then to leave me! First to love, and than to leave me!  
bliss that is not last - ing 'T is no bliss that is not last - ing.  
true, is love for - ev - er. Love that's true, is love for - ev - er. (fine)

B.2  
love, and then to leave me! First to love, and than to leave me!  
bliss that is not last - ing 'T is no bliss that is not last - ing.  
true, is love for - ev - er. Love that's true, is love for - ev - er. (fine)

## 9. Tell Me, Thyrsis

182 *mf* Molto allegro (♩ = 116 - 120)

S

1. Tell me, Thyrsis, tell your anguish, why you sigh and why you languish:  
2. Thyrsis, how can I believe you? But confess and I'll forgive you.

*mf*

S.2

1. Tell me, Thyrsis, tell your anguish, why you sigh and why you languish:  
2. Thyrsis, how can I believe you? But confess and I'll forgive you.

*mf*

A

1. Tell me, Thyrsis, tell your anguish, why you sigh and why you languish:  
2. Thyrsis, how can I believe you? But confess and I'll forgive you.

*mf*

A.2

1. Tell me, Thyrsis, tell your anguish, why you sigh and why you languish:  
2. Thyrsis, how can I believe you? But confess and I'll forgive you.

*p*

T

Hum (m —) - da dum (m —) da dum da dum da

*p*

B

Hum (m —) - da dum (m —) da dum da dum da

186

S

when the nymph whom you a - dore grants the bless - ing of pos - ses - sing, what can love and  
Men are false and so are you: Nev - er na - ture fram' d a crea - ture to en - joy, and

S.2

when the nymph whom you a - dore grants the bless - ing of pos - ses - sing, what can love and  
Men are false and so are you: Nev - er na - ture fram' d a crea - ture to en - joy, and

A

when the nymph whom you a - dore grants the bless - ing of pos - ses - sing, what can love and  
Men are false and so are you: Nev - er na - ture fram' d a crea - ture to en - joy, and

A.2

when the nymph whom you a - dore grants the bless - ing of pos - ses - sing, what can love and  
Men are false and so are you: Nev - er na - ture fram' d a crea - ture to en - joy, and

T

8 dum da dum dum dum

B

dum da dum dum dum

The musical score is written for six voices: Soprano (S), Soprano 2 (S.2), Alto (A), Alto 2 (A.2), Tenor (T), and Bass (B). The key signature has one flat (B-flat). The lyrics are: 'when the nymph whom you a - dore grants the bless - ing of pos - ses - sing, what can love and Men are false and so are you: Nev - er na - ture fram' d a crea - ture to en - joy, and'. The Tenor and Bass parts include rhythmic notation: '8 dum da dum dum dum'.

191

**S**

*f*

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

**S.2**

*f*

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

**A**

*f*

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

**A.2**

*f*

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

**T**

**T.2**

**B**

**B.2**

196 *p*

S *p*  
Dum (m —) da Dum (m —) da Dum (m —) da Dum (m —) da Dum (m —) da

S.2 *p*  
Dum da dum (m —) da dum (m —) da dum da dum da dum

A *p*  
Dum (m —) da Dum (m —) da Dum (m —) — da Dum (m —) da Dum (m —) da

A.2 *p*  
Dum da dum (m —) da dum (m —) da dum da dum da dum

T *mf*  
8  
1. Think it's lobe 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*  
8  
1. Think it's lobe 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 *mf*  
1. Think it's lobe 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 lobe 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 -

201

S *f* 1. o,

S.2 *mf* o,

A *mf* o,

A.2 *mf* o,

T *f* may des - troy, and the bless - ing of pos - ses - sing kills me with ex - cess of joy.  
per - ial crown; ev - er shin - ing, and re - fi - ning, still the more 't is

T.2 *f* may des - troy, and the bless - ing of pos - ses - sing kills me with ex - cess of joy.  
per - ial crown; ev - er shin - ing, and re - fi - ning, still the more 't is

B *f* may des - troy, and the bless - ing of pos - ses - sing kills me with ex - cess of joy.  
per - ial crown; ev - er shin - ing, and re - fi - ning, still the more 't is

B.2 *f* may des - troy, and the bless - ing of pos - ses - sing kills me with ex - cess of joy.  
per - ial crown; ev - er shin - ing, and re - fi - ning, still the more 't is



206 2.

**S** *f* o, mine's a flame be - yond ex - pir - ing, still pos - ses - sing, still de - sir - ing,

**S.2** *f* o. mine's a flame be - yond ex - pir - ing, still pos - ses - sing, still de - sir - ing,

**A** *f* o, mine's a flame be - yond ex - pir - ing, still pos - ses - sing, still de - sir - ing,

**A.2** *f* o, mine's a flame be - yond ex - pir - ing, still pos - ses - sing, still de - sir - ing,

**T** *f* mel - ted down mine's a flame be - yond ex - pir - ing, still pos - ses - sing, still de - sir - ing,

**T.2** *f* mel - ted down. mine's a flame be - yond ex - pir - ing, still pos - ses - sing, still de - sir - ing,

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

**B.2** *f* mel - ted down. mine's a flame be - yond ex - pir - ing, still pos - ses - sing, still de - sir - ing,

211

S  
fit for love's im - per - ial crown; ev - er shin - ing, and re - fi - ning, still the more 't is

S.2  
fit for love's im - per - ial crown; ev - er shin - ing, and re - fi - ning, still the more 't is

A  
fit for love's im - per - ial crown; — ev - er shin - ing, and re - fi - ning, still the more 't is

A.2  
fit for love's im - per - ial crown; ev - er shin - ing, and re - fi - ning, still the more 't is

T  
8  
fit for love's im - per - ial crown; ev - er shin - ing, and re - fi - ning, still the more 't is

T.2  
8  
fit for love's im - per - ial crown; ev - er shin - ing, and re - fi - ning, still the more 't is

B  
fit for love's im - per - ial crown; ev - er shin - ing, and re - fi - ning, still the more 't is

B.2  
fit for love's im - per - ial crown; ev - er shin - ing, and re - fi - ning, still the more 't is

216

S  
mel - ted down, still the more, still the more, still the more, 't is mel - ted down.

S.2  
mel - ted down, still the more, still the more, still the more, 't is mel - ted down.

A  
mel - ted down, still the more, still the more, still the more, 't is mel - ted down.

A.2  
mel - ted down, still the more, still the more, still the more, 't is mel - ted down.

T  
mel - ted down, still the more, still the more, still the more, 't is mel - ted down.

T.2  
mel - ted down, still the more, still the more, still the more, 't is mel - ted down.

B  
mel - ted down, still the more, still the more, still the more, 't is mel - ted down.

B.2  
mel - ted down, still the more, still the more, still the more, 't is mel - ted down.

## 10. Fair Iris and Her Swain

Allegro (♩ = 132)

221 *f* (Thyrsis) Marcato

T 8 Fair I - ris and her swain were in a sha - dy bow'r; where Thy - sis long in

T.2 8 Fair I - ris and her swain were in a sha - dy bow'r; where Thy - sis long in

B *f* Marcato Fair I - ris and her swain were in a sha - dy bow'r; where Thy - sis

B.2 *f* Marcato Fair I - ris and her swain were in a sha - dy bow'r; where Thy - sis

227

T 8 vain had sought the shep - herd's hours At length his hand ad - vanc - ing up -

T.2 8 vain had sought the shep - herd's hours At length his hand ad - vanc - ing up -

B long in vain had sought the shep - herd's hour; At length his hand ad - vanc -

B.2 long in vain had sought the shep - herd's hour; At length his hand ad - vanc -

233

S

S.2

A

A.2

T

8 on her snow - y breast, he said: "O kiss me long - er, and

T.2

8 on her snow - y breast, he said: "O kiss me long - er, and

B

ing up - on her snow - y breast he said: "O kiss me long - er, and

B.2

ing up - on her snow - y breast he said: "O kiss me long - er, and

239

(Iris) *f* marcato

S An ea - sy yield - ing maid by

S.2 *f* marcato An ea - sy yield - ing maid by

A *f* marcato An ea - sy yield - ing

A.2 *f* marcato An ea - sy yield - ing

T 8 lon - ger yet and lon - ger, if you will make me blest."

T.2 8 lon - ger yet and lon - ger, if you will make me blest."

B lon - ger yet and lon - ger, if you will make me blest."

B.2 lon - ger yet and lon - ger, if you will make me blest."

S 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 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.

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

S.2 you de - sire to gain me, your suff' - rings to re - dress, pre - pair

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

A.2 If you de - sire to gain me, your suff' - rings to re - dress, pre - pare

257 *ff*

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

S.2 *ff* to love me — long - er, and long - er yet, and long - er, be - fore you shall pos -

A *ff* to love me — long - er, and long - er yet, and long - er, be - fore you shall pos -

A.2 *ff* to love me long - er, and long - er yet, and long - er, be - fore you shall pos -

T

T.2

B

B.2



263

S  
sess

S.2  
sess

A  
sess

A.2  
sess

T  
8  
(Thyrsis) *p* marcato  
The lit - tle care you show of all my sor - rows past makes

T.2  
8  
*p* marcato  
The lit - tle care you show of all my sor - rows past makes

B  
*p* marcato  
The lit - tle care you show of all my sor - rows past makes death ap - pear too

B.2  
*p* marcato  
The lit - tle care you show of all my sor - rows past makes death ap - pear too

269

S

S.2

A

A.2

T

8 death ap - pear too slow and life too long \_\_\_\_\_ to last. Fair I - ris, kiss me

T.2

8 death ap - pear too slow and life too long \_\_\_\_\_ to last. Fair I - ris, kiss me

B

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 \_\_\_\_\_

*mf*

*mf*

*mf*

*mf*

275

S

S.2

A

A.2

T

8 kind - ly, in pi - ty of my fate; and kind ly still, and kind - ly and

T.2

8 kind - ly, in pi - ty of my fate; and kind ly still, and kind - ly and

B

— me kind - ly, in pi - ty of my fate; and kind ly still, and kind - ly and

B.2

— me kind - ly, in pi - ty of my fate; and kind ly still, and kind - ly and

281

**S** *p* marcato  
You fond-ly court your

**S.2** *p* marcato  
You fond-ly court your

**A** (Iris) *p* marcato  
You fond-ly court your bliss, and

**A.2** *p* marcato  
You fond-ly court your bliss, and

**T**  
kind-ly still, and kind-ly, be-fore it be too late.

**T.2**  
kind-ly still, and kind-ly, be-fore it be too late.

**B**  
kind-ly still, and kind-ly, be-fore it be too late.

**B.2**  
kind-ly still, and kind-ly, be-fore it be too late.

287 47

S  
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  
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

293 *mf*

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

S.2  
take. So you may kiss me kind - ly, and I will not re - bel;

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

A.2  
take. So you may kiss me kind - ly, and I will not re - bel;

299

**S** *f* and kind - ly still, and kind - ly, and kind - ly still, and kind - ly, but kiss me not and

**S.2** *f* and kind - ly still, and kind - ly, and kind - ly still, and kind - ly, but kiss me not and

**A** *f* and kind - ly still, and kind - ly, and kind - ly still, and kind - ly, but kiss me not and

**A.2** *f* and kind - ly still, and kind - ly, and kind - ly still, and kind - ly, but kiss me not and

**T**

**T.2**

**B**

**B.2**

305 ***ff*** Chorus  
molto marcato

S tell Thus at the height we love and live, and fear not to be poor: We give, and give, and

S.2 ***ff*** Chorus  
molto marcato

S.2 tell Thus at the height we love and live, and fear not to be poor: We give, and give, and

A ***ff*** Chorus  
molto marcato

A tell Thus at the height we love and live, and fear not to be poor: We give, and give, and

A.2 ***ff*** Chorus  
molto marcato

A.2 tell Thus at the height we love and live, and fear not to be poor: We give, and give, and

T ***ff*** chorus  
molto marcato

8 Thus at the height we love and live, and fear not to be poor: We

T.2 ***ff*** chorus  
molto marcato

8 Thus at the height we love and live, and fear not to be poor: We

B ***ff*** chorus  
molto marcato

Thus at the height we love and live, and fear not to be poor: We

B.2 ***ff*** chorus  
molto marcato

Thus at the height we love and live, and fear not to be poor: We

311

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

S.2  
give, and give, till we can give no more; but what to - day will take a - way to -

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

A.2  
give, and give, till we can give no more; but what to - day will take a - way to -

T  
8  
give, and give, and give, and give, till we can give no more; but what to - day will

T.2  
8  
give, and give, and give, and give, till we can give no more; but what to - day will

B  
give, and give, and give, and give, till we can give no more; but what to - day will

B.2  
give, and give, and give, and give, till we can give no more; but what to - day will



316

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

S.2  
mor-row will re - store. Thus at the height we love and live, and fear not to be

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

A.2  
mor-row will re - store. Thus at the height we love and live, and fear not to be

T  
8 take a - way, to - mor-row will re - store. Thus at the height we love and live, and

T.2  
8 take a - way, to - mor-row will re - store. Thus at the height we love and live, and

B  
take a - way, to - mor-row will re - store. Thus at the height we love and live, and

B.2  
take a - way, to - mor-row will re - store. Thus at the height we love and live, and

The musical score is for a hymn, likely "Rock of Ages," given the lyrics. It is written for a SATB choir with vocal parts S (Soprano), S.2 (Soprano 2), A (Alto), A.2 (Alto 2), T (Tenor), T.2 (Tenor 2), B (Bass), and B.2 (Bass 2). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "mor-row will re - store. Thus at the height we love and live, and fear not to be" for the soprano parts, and "take a - way, to - mor-row will re - store. Thus at the height we love and live, and" for the tenor and bass parts. The number 316 is written above the first staff, and the number 8 is written below the first staff of the tenor and bass parts.

321

S  
poor. Thus at the height we love and

S.2  
poor. Thus at the height we love and

A  
poor. Thus at the height we love and

A.2  
poor. Thus at the height we love and

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

T.2  
8 fear not to be poor. Thus at the height we love and

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

B.2  
fear not to be poor. Thus at the height we love and

The musical score is for a SATB choir with additional parts S.2, A.2, T.2, and B.2. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 321 to 324. The second system covers measures 325 to 328. The lyrics are: "poor. Thus at the height we love and". The vocal parts are: Soprano (S), Soprano 2 (S.2), Alto (A), Alto 2 (A.2), Tenor (T), Tenor 2 (T.2), Bass (B), and Bass 2 (B.2). The score includes various musical ornaments, including a trill on the final note of the first system, and dynamics such as *mf* and *f*. The lyrics are: "poor. Thus at the height we love and".

326

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

S.2  
live, and fear not, fear not, fear not to be

A  
live, and fear fear not to be

A.2  
live, and fear fear not to be

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

T.2  
live, and fear fear not to be, fear not to be

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

B.2  
live, and fear fear not to be, fear not to be

331

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

S.2 poor, and fear not, fear not to be poor, and fear not,

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

A.2 poor, and fear not, fear not to be poor, and fear not,

T 8 poor, and fear not, fear not to be poor, and fear not, fear not to be, fear not to be,

T.2 8 poor, and fear not, fear not to be poor, and fear not, fear not to be, fear not to be,

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

B.2 poor, and fear not, fear not to be poor, and fear not, fear not to be, fear not to be,

336

S

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

poco rit. ----- *fff*

S.2

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

poco rit. ----- *fff*

A

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

poco rit. ----- *fff*

A.2

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

poco rit. ----- *fff*

T

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

poco rit. ----- *fff*

T.2

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

poco rit. ----- *fff*

B

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

poco rit. ----- *fff*

B.2

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

poco rit. ----- *fff*