

# I. What bird so sings?

John Lyly

*Allegro* (♩=126)

*f*

Soprano I  
Soprano II  
Alto  
Tenor  
Baritone  
Bass

What bird so sings, yet so does wail?

*Allegro* (♩=126)

Violins I  
Violins II  
Violas  
Violoncellos  
Basses

*f* *mf*

I  
 Sop. *mp* O 'tis the ra - vished Night - in -gale.

II *mp* O 'tis the ra - vished Night - in -gale. *p* Ta -roo,

Alto *mp* O 'tis the ra - vished Night - in -gale. *p* Ta -roo, Ta -roo,

Ten. *mp* O 'tis the ra - vished Night - in -gale. *p* Ta -roo, Ta -roo,

Bar. *mp* O 'tis the ra - vished Night - in -gale. *p* Ta -roo, Ta -roo,

Bass *mp* O 'tis the ra - vished Night - in -gale.

Vlns. I *pizz.* *mp* *arco* *p*

Vlns. II *pizz.* *mp* *arco* *p*

Vlas. *pizz.* *mp* *arco* *p*

Vcls. *pizz.* *mp* *arco* *p*

Basses

## II. Love is a sickness

Samuel Daniel

*Allegro* ♩=112

*f*

I

Soprano

Love is a sick-ness full of woes,

II

Love is a sick-ness full of woes,

Alto

Love is a sick-ness full of woes,

Tenor

Love is a sick-ness full of woes,

Baritone

Love is a sick-ness full of woes,

Bass

Love is a sick-ness full of woes,

*Allegro* ♩=112

Violins I

Violins II

Violas

Violoncellos

Basses

1 2 3 4

This musical score is for a vocal soloist and an orchestra. The vocal part is written for Soprano I, Soprano II, Alto, Tenor, Baritone, and Bass. The instrumental part includes Violins I and II, Viola, Violoncello, and Basses. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). The lyrics are: "All re - me - dies re - fus - ing: A plant that with most cut - ting". The score is divided into four measures, numbered 5, 6, 7, and 8 at the bottom. The vocal lines are in treble clef, and the instrumental lines are in their respective clefs (treble for Violins I and II, alto for Viola, and bass for Violoncello and Basses). The lyrics are placed below the vocal staves. The instrumental parts provide harmonic support for the vocal lines.

Sop. I  
Sop. II  
Alto  
Ten.  
Bar.  
Bass

All re - me - dies re - fus - ing: A plant that with most cut - ting

Vlns. I  
Vlns. II  
Vlas.  
Vcls.  
Basses

5 6 7 8

### III. Lay a Garland on my Hearse

Beaumont and Fletcher

*Adagio* ♩=42  
*p*

I  
Soprano  
Lay a gar - land on my hearse, of the dis - mal

II  
Lay a gar - land on my hearse, of the dis - mal

Alto  
Lay a gar - land on my hearse, of the dis - mal

*Adagio* ♩=42  
con sord.

Violins I  
*pp*

Violins II  
*pp*  
con sord.

Violas  
con sord.  
*pp*

Violoncellos

Basses

1 2 3

Sop. I  
 yew, Maid - ens, wil - low branch - es bear, say

Sop. II  
 yew, Maid - ens, wil - low branch - es bear, say

Alto  
 yew, Maid - ens, wil - low branch - es bear, say

Vlins. I  
*pp*

Vlins. II  
*pp*

Vlas.  
*pp*

Vcls.  
 con sord.  
*pp*

Basses  
 con sord.  
*pp*

4 5 6 7

# IV. The man is mad

John Donne

*Angrily* (♩=72)

Tenor

Baritone

Bass

Violins I

Violins II

Violas

Violoncellos

Basses

*mp*

*p*

*pizz.*

*mp*

*pizz.*

*mp*

*pizz.*

The man is mad, who - ev - er

1 2 3

Ten. *mp* *cresc.*  
 He is stark mad, who

Bar. *cresc.*  
 says that he has been in love an hour, that he has

Bass *mp* *cresc.*  
 The man is mad, who - ev - er says that he has

Vlins. I *mp* *cresc.*

Vlins. II *cresc.*

Vlas. *cresc.*

Vcls. *cresc.*

Basses *cresc.*

4 5

# V. Stay, O Sweet

John Donne

*Andante sostenuto* (♩=56)

Soprano

Alto

Tenor

Bass

*Andante sostenuto* (♩=56)  
con sord.  
*ten.*

*ppp*

*pp*

*pp*

*pp*

1 2 3 4

Sop.

Alto

Ten.

Bass

I

Vlns.

II

Vlas.

Vlcs.

Dbs.

5 6 7 8

*ppp*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

*pp*

*p*

*con sord.*

*p*

*ten.*

8

(h)

Detailed description: This is a page of a musical score, page 21, featuring vocal and instrumental parts. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, each with a treble clef and a common time signature. They contain mostly whole notes and rests. The instrumental parts include Violins I and II, Viola, Violoncello, and Double Bass. The Violin I part has a dynamic range from *ppp* to *p* and includes a *ten.* marking. The Violin II part has dynamics from *pp* to *p*. The Viola part has dynamics from *pp* to *p*. The Violoncello part has dynamics from *pp* to *p*. The Double Bass part has a dynamic of *p* and includes a *con sord.* marking. The score is divided into measures 5, 6, 7, and 8. The bottom of the page is numbered 5, 6, 7, and 8.

*piu mosso*  
*P*

Sop. Stay, o sweet, and do not rise, the light that

Alto Stay, o stay, the light shines

Ten. Stay, o stay, stay, the

Bass Stay, o stay, stay, the

*piu mosso*  
*pp*

I

Vlns. II

Vlas.

Vlcs.

Dbs.

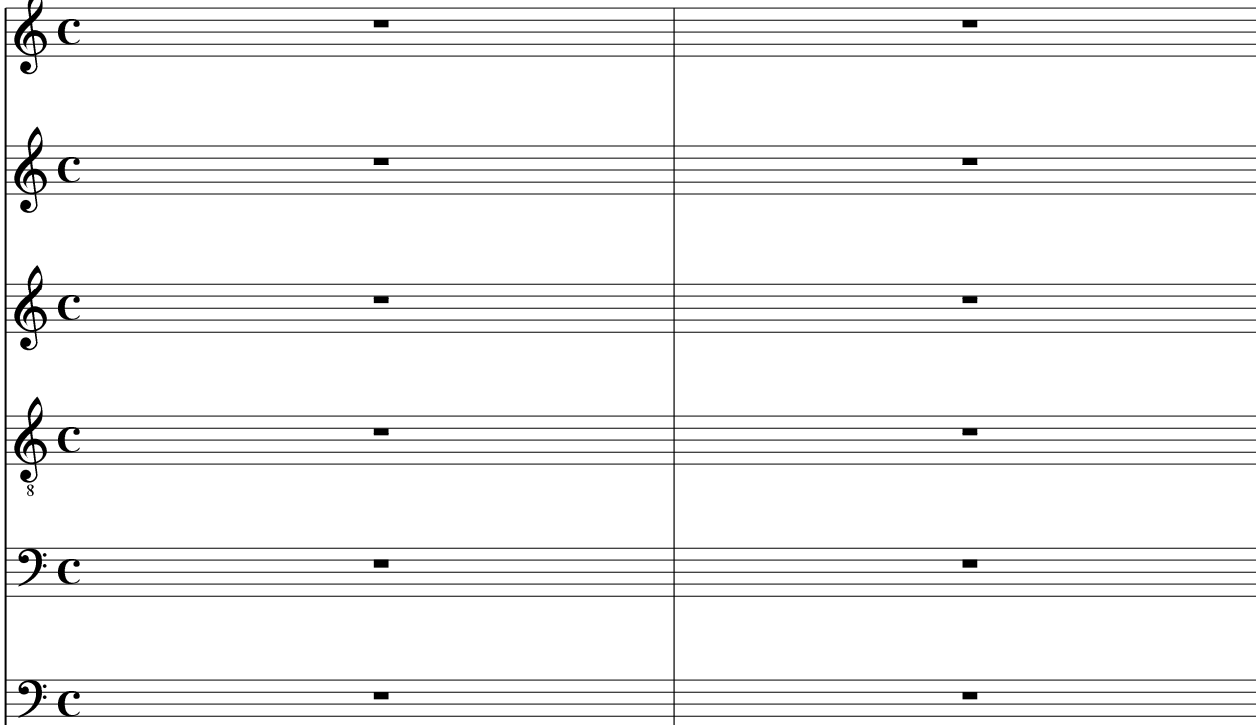
9 10 11

# VI. Winter and Spring

William Shakespeare

*Allegro* ♩=140

I }  
Soprano }  
II }  
Alto }  
Tenor }  
Baritone }  
Bass }



*Allegro* ♩=140

Violins I }  
Violins II }  
Violas }  
Violoncellos }  
Basses }



This musical score is divided into two systems. The top system features five vocal staves: Soprano I, Soprano II, Alto, Tenor, and Baritone, each with a treble clef and a whole rest. Below these is a Bass staff with a bass clef and a whole rest. The bottom system contains four instrumental staves: Violins I and II (treble clef), Viola (alto clef), and Cello (bass clef). The Violins I and II parts play a melodic line with eighth and sixteenth notes, including slurs and accents. The Viola and Cello parts play a similar rhythmic pattern with eighth notes and rests. The Bass staff in the bottom system has a whole rest. The score is marked with measure numbers 3 and 4 at the bottom.

3

4

*mf*

Sop. I  
When i - cic - les hang by the wall\_\_ And

Sop. II  
When i - cic - les hang by the wall\_\_ And

Alto  
When i - cic - les hang by the wall\_\_ And

Ten.  
When i - cic - les hang by the wall\_\_ And

Bar.  
When i - cic - les hang by the wall\_\_ And

Bass  
When i - cic - les hang by the wall\_\_ And

Vlns. I  
pizz.  
*mf*

Vlns. II  
pizz.  
*mf*

Vlas.  
pizz.  
*mf*

Vcls.  
*f*

Basses

5 6 7