

Full Score

Edmund Spenser Amoretti I



Mezzo- Soprano
& String Orchestra

Peter Dyson
2005

Edmund Spenser

1552 -1599

Amoretti I*For Sally Munro*

A Setting of Sonnets I - V

For Mezzo Soprano
And String Orchestra
(duration: 21 mins)

Sonnet I

Happy Ye Leave

Sonnet II

Unquiet Thought

Sonnet III

The Sovereign Beauty

Sonnet IV

New Year Forth Looking Out

Sonnet V

Rudely Though Wrongest

Peter Dyson

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Amoretti: Sonnets 1 - 5

1.

Happy ye leaves when as those lily hands
Which hold my life in their dead doing might,
Shall handle you and hold in love's soft bands,
Like captives trembling at the Victor's sight.
And happy lines, on which with starry light,
Those laming eyes will deign sometimes to look
And read the sorrows of my dying spright,
Written with tears in heart's close bleeding book.
And happy rhymes bath'd in the sacred brook
Of Helicon whence she derived is,
When ye behold that Angel's blessed look,
My soul's long lacked food, my heaven's bliss.
*Leaves, lines and rhymes seek her to please alone,
Whom, if you please, I care for other none.*

2.

Unquiet thought, whom at the first I bred
Of th'inward bale of my love pined heart
And sithens have with sighs and sorrows fed,
Till greater than my womb thou woxen art,
Break forth at length out of the inner part,
In which thou lurkest like to viper's brood:
And seek some succour both to ease my smart
And also to sustain thyself with food.
But if in presence of that fairest proud
Thou chance to come, fall lowly at her feet:
And with meek humbleness and afflicted mood,
Pardon for thee, and grace for me entreat.
*Which if she grant, then live, and my love cherish,
If not, die soon, and I with thee will perish.*

3.

The sovereign beauty which I do admire,
Witness the world how worthy to be prized:
The light whereof hath kindled heavenly fire
In my frail spirit by her from baseness raised.
That being now with her huge brightness dazed,
Base things I can no more endure to view:
But looking still on her I stand amazed,
At wondrous sight of so celestial hue.
So when my tongue would speak her praises due,
It stopped is with thoughts' astonishment:
And when my pen would write her titles true,
It ravish'd is with fancies' wonderment:
*Yet in my heart I then both speak and write
The wonder that my wit cannot indite.*

4.

New year forth looking out of Ianus gate,
Doth seem to promise hope of new delight:
And bidding th'old adieu, his passed date
Bids all old thoughts to die in dumpish spright.
And calling forth out of sad Winter's night,
Fresh love, that long hath slept in cheerless bower,
Wills him awake, and soon about him dight
His wanton wings and darts of deadly power.
For lusty spring now in his timely hour,
Is ready to come forth him to receive:
And warns the Earth with diverse coloured flower,
To deck herself and her fair mantle weave.
*Then you fair flower, in whom fresh youth doth reign,
Prepare yourself new love to entertain.*

5.

Rudely though wrongest my dear heart's desire,
In finding fault with her too portly pride:
The thing which I do most in her admire,
Is of the world unworthy most envied.
For in those lofty looks is close implied
Scorn of base things, and sdeigne of foul dishonour:
Threatening rash eyes which gaze on her so wide
That loosely they ne dare to look upon her.
Such pride is praise; such portliness is honour,
That boldned innocence bears in her eyes;
And her fair countenance like a goodly banner
Spreads in defiance of all enemies,
*Was never in this world ought worthy tried,
Without some spark of such self-pleasing pride.*

Amoretti Sonnet I

Edmund Spenser
(1552-1599)

Peter Dyson

Dramatically (♩ = 50)

Mezzo-soprano

Violin I

Violin II

Viola

Violoncello

Double bass

M-S.

Vln I

Vln II

Vla

Vc.

Db.



12

M-S.

Vln I

Vln II

Vla

Vc.

Db.

arco

p

f



17

M-S.

Vln I

Vln II

Vla

Vc.

Db.

mf

f

mf

22 *mf*

M-S. Hap-py ye leaves— when as those li-ly hands

Vln I pizz.

Vln II pizz.

Vla *mf* pizz.

Vc. pizz.

Db. pizz. *mf*



27 *p* *mf*

M-S. Which hold my life— in their dead do - ing might,— Shall

Vln I arco *p*

Vln II arco *p*

Vla *p*

Vc. *p*

Db. *p*

32

M-S. han - dle you And hold in love's soft bands, Like cap-tives

Vln I *mf* *p*

Vln II *mf* *p*

Vla *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*



37

M-S. trem-bling at the Vic-tor's si - ght.

Vln I *mf* *p*

Vln II *mf*

Vla *mf*

Vc. *mf* arco

Db. *mf* arco

41

M-S. *mf*
And hap-py lines, on

Vln I *f* *mf*

Vln II *mf* *f* *mf*

Vla *mf* *f* *mf*

Vc. *mf* *f* *mf*

Db. *mf* *f*



46

M-S. *p*
which with star-ry light, — Those lam-ping eyes will deign some times to look And

Vln I *p* *pp*

Vln II *p* *pp*

Vla *p* *pp*

Vc. *p*

Db. *mf*

51

M-S. *p*
 read the sor - rows of my dy - ing spright, Writ - ten with

Vln I

Vln II

Vla

Vc. *pp* *p*

Db. *pp* *p*



56

M-S. *pp*
 tear - - s in heart's close blee - ding book.

Vln I *p* *pp* *mf*

Vln II *p* *pp* *mf*

Vla *pp* *mf*

Vc. *pp* *mf*

Db. *pp*

61 *p*

M-S. *p*
And hap-py rhymes

Vln I *f* *ff* *p*

Vln II *f* *ff*

Vla *f* *ff* *p*

Vc. *f* *ff* *p*

Db. *ff*

67 *mf*

M-S. *mf*
bath'd in the sa-cred brook Of He-li-con whence she de-

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

Db. *p* *mf*

73 *mf* *f*

M-S. *rived is When ye be - hold that An gel's bles-sed look,*

Vln I *mf* *f*

Vln II *mf* *f*

Vla *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*



79 *mf*

M-S. *My soul's long lac-ked food. my hea - ven's bliss.*

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

Db. *mf*

85 *p*

M-S. *p*
Leaves, lines, and rhymes seek her to please a - lone, Whom,

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*



91

M-S. *p*
if you please, I care for o - ther none.

Vln I

Vln II

Vla

Vc.

Db.

96

M-S.

Vln I

Vln II

Vla

Vc.

Db.

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*


Amoretti Sonnet II

Edmund Spenser
(1552-1599)

Peter Dyson

With tenderness (♩ = 80)

1 *p* *pp*

M-S. 
Un-qui - et thought, whom at the first I bred _____ Of th'in ward

Vln I
Vln II
Vla *p* *pp*
Vc. *p* *pp*
Db.

8 *p*

M-S. 
bale of my love pined heart _____ And si-therns have with

Vln I
Vln II *p*
Vla *p*
Vc. *p*
Db.

16 *pp*

M-S. *sighs and sor - rows fed, Till grea-ter than my womb thou*

Vln I *p pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Db. *pp*



24 *mf*

M-S. *wo-xen art, Break forth at*

Vln I *p mf*

Vln II *p*

Vla *p*

Vc. *p mf*

Db. *p*

31

M-S. length out of the in - ner part, In which thou lur-kest— like to vi-per's

Vln I

Vln II *mf*

Vla *mf*

Vc.

Db. *mf*



39 *p*

M-S. brood: And seek some suc - cour both— to ease my smart—

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*

48

M-S. *mf*
 — And al - so to sus - tain thy - self with food.

Vln I *mf* *p*

Vln II *mf*

Vla *mf* *p*

Vc. *mf* *p*

Db. *p*



55

M-S.

Vln I *f* *mf*

Vln II *f* *mf*

Vla *f* *mf*

Vc. *f*

Db. *f*

63 *p*

M-S. *p*
But if in pre-sence of that fai-rest

Vln I *f*

Vln II *f*

Vla *f* *p*

Vc. *f*

Db. *f*



72 *pp*

M-S. *pp*
proud _____ Thou chance to come, fall low- ly at her feet: _____

Vln I

Vln II *pp*

Vla *pp*

Vc. *pp*

Db.

80 *p* *pp*

M-S. *p* *pp*

And with meek hum-ble - ness and af - flic-ted mood, Par-don

Vln I *p* *pp*

Vln II *p* *pp*

Vla *p* *pp*

Vc. *p* *pp*

Db. *pp*



88

M-S. — for thee, and grace for me en - treat.

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*

96 *mf*

M-S. Which if she grant, _____ then live, _____

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

Db.



105 *f*

M-S. and my love che - rish, If not, _____ die soon, and I with

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Db. *f*

114

M-S. *thee will pe - rish.*

Vln I

Vln II *mf*

Vla *mf* *p*

Vc. *mf*

Db. *mf*



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124

M-S.

Vln I *p* *pp*

Vln II *p* *pp*

Vla *pp*

Vc. *p* *pp*

Db. *p* *pp*

Amoretti Sonnet III

Edmund Spenser
(1552 - 1599)

Peter Dyson

1 With bitterness (♩ = 100)

Musical score for measures 1-5. The score is in 2/2 time and features six staves: M-S., Vln I, Vln II, Vla, Vc., and Db. The key signature has one flat (B-flat). Measure 1 is marked with a forte (*f*) dynamic. Measures 2 and 3 contain triplets in the Vln I and Vln II parts, with a mezzo-forte (*mf*) dynamic. Measure 4 is marked with a forte (*f*) dynamic. Measure 5 features a forte (*f*) dynamic in the Vln I, Vln II, and Vc. parts, and a mezzo-forte (*mf*) dynamic in the Vla part.

Musical score for measures 6-9. The score continues with the same six staves. Measure 6 is marked with a forte (*f*) dynamic. Measure 7 features a fortissimo (*ff*) dynamic in the Vln I, Vln II, and Vc. parts, and a mezzo-forte (*mf*) dynamic in the Vla part. Measure 8 is marked with a mezzo-forte (*mf*) dynamic. Measure 9 features a mezzo-forte (*mf*) dynamic in the Vln I, Vln II, and Vc. parts, and a forte (*f*) dynamic in the Vla part.

11

M-S.

Vln I

Vln II

Vla

Vc.

Db.

mf

f

ff

Detailed description: This system contains measures 11 through 15. The M-S. staff is silent. Vln I and Vln II play melodic lines with dynamics *f* and *ff*. Vla and Vc. play accompaniment with dynamics *mf* and *f*. Db. is silent. Measure 11 features a triplet in Vln I and Vc. Measure 13 features a triplet in Vln I and Vc. The system concludes with a *ff* dynamic marking.



16

M-S.

Vln I

Vln II

Vla

Vc.

Db.

ff

mf

Detailed description: This system contains measures 16 through 20. The M-S. staff is silent. Vln I and Vln II play melodic lines with dynamics *ff* and *mf*. Vla and Vc. play accompaniment with dynamics *ff* and *mf*. Db. plays a bass line with dynamics *mf*. Measure 18 features a triplet in Vln I and Vc. The system concludes with a *mf* dynamic marking.

22

M-S. *The sove - reign*

Vln I *p f mf mf*

Vln II *p f mf*

Vla *p f mf*

Vc. *p f mf*

Db. *p f mf*



29

M-S. *beau - ty which I do ad - mire, Wit - ness the*

Vln I *mf p*

Vln II *mf p*

Vla *mf p*

Vc. *p*

Db. *p*

35

M-S. world how wor - thy to be prized:_____

Vln I *mf* *p* *mf*

Vln II *mf* *p* *mf*

Vla *mf* *p* *mf*

Vc. *mf* *p* *mf*

Db. *mf* *p* *mf*

41

M-S. The light_____ where - of hath kin-dled heaven-ly fire_

Vln I *p* *mf*

Vln II *p* *mf*

Vla *p* *mf*

Vc. *p* *mf*

Db. *mf*

47

M-S. *p*

In my frail spi-rit by her from base-ness raised.

Vln I *p* *mf*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*



53

M-S.

Vln I *f*

Vln II *mf*

Vla *mf*

Vc. *f*

Db. *ff*

58 *mf*

M-S. *mf*
That be - ing now with her huge bright-ness dazed,

Vln I *ff* *mf*

Vln II *ff* *mf*

Vla *ff* *mf*

Vc. *ff* *mf*

Db. *ff* *mf*

mf

64 *f* *mf* *f*

M-S. *f* *mf* *f*
Base things I can no more en - dure to view;—

Vln I *f* *mf* *f*

Vln II *f* *mf* *f*

Vla *f* *mf* *f*

Vc. *f* *mf* *f*

Db. *f* *mf* *f*

71 *mf*

M-S. *mf*
But loo-king still _____ on her I stand a -

Vln I *p* *mf*

Vln II *p* *mf*

Vla *p* *mf*

Vc. *p* *mf*

Db. *p*



77 *f* *mf*

M-S. *f* *mf*
mazed At won-drous sight _____ of so ce - les - tial hue. _____

Vln I *f* *p*

Vln II *f* *p*

Vla *f* *p*

Vc. *f* *p*

Db. *f* *p*

85

M-S.

Vln I

Vln II

Vla

Vc.

Db.



90

M-S.

Vln I

Vln II

Vla

Vc.

Db.

95

M-S.

Vln I

Vln II

Vla

Vc.

Db.



100

M-S.

Vln I

Vln II

Vla

Vc.

Db.

p

So

107

pp

M-S. *when my tongue would speak her prai - ses due, It*

Vln I

Vln II

Vla

Vc.

Db.

pp

pp



113

M-S. *stop-ped is _____ with thought's a - sto - nish - ment: _____*

Vln I

Vln II

Vla

Vc.

Db.

pp

pp

pp

119 *p* *p* *mf* 33

M-S. *p* *p* *mf*

And when my pen would write her ti - tles true,

Vln I *p* *p* *mf*

Vln II *p* *p* *mf*

Vla *p* *p* *mf*

Vc. *p* *p* *mf*

Db. *p* *p* *mf*

126 *p*

M-S. *p*

It ra - vish'd is with fan - cies'

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*

34

133 *mf*

M-S. *won - der - ment:*

Vln I *mf* *f*

Vln II *mf* *f*

Vla *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*



140 *p*

M-S. *Yet in my*

Vln I *mf* *p* *p*

Vln II *mf* *p* *p*

Vla *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*



148

M-S. heart I then both speak and write The won - der

Vln I *mf*

Vln II *mf*

Vla *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*



154

M-S. that my wit can - not in - dite. —

Vln I *p* *pp* *p*

Vln II *p* *pp* *p*

Vla *p* *pp* *p*

Vc. *p* *pp* *p*

Db. *p* *pp* *p*

162

M-S.

Vln I *pp* *p*

Vln II *pp* *p*

Vla *pp* *p*

Vc. *pp* *p*

Db. *pp*



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165

M-S.

Vln I *f* *mf*

Vln II *f* *mf*

Vla *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

Amoretti Sonnet IV

Edmund Spenser
(1552 - 1599)

Peter Dyson

1 **Gently** (♩ = 60) *p*

M-S. *p* New year.

Vln I pizz. *f* *mf* *p* *mf*

Vln II pizz. *f* *mf* *p*

Vla pizz. *f* *mf* *p*

Vc. pizz. *f* *mf* *p*

Db. pizz. *f* *mf* *p*

9 *p* *mf*

M-S. — forth loo - king out of Ia - nus gate. Doth seem_ to

Vln I *p*

Vln II *mf* *p*

Vla *mf* *p*

Vc. *mf* *p*

Db. *p*

16 *p* *p*

M-S. *p* *p*

pro-mise hope of new de - light: And bid-ding

Vln I *mf* *p* *mf*

Vln II *mf* *p* *p*

Vla *mf* *p* *p*

Vc. *p*

Db. *p*



23 *p*

M-S. *p*

th'old a - dieu, his pas - sed date Bids all

Vln I *pp* *p*

Vln II *pp* *p* *mf*

Vla *pp* *p*

Vc. *pp* *pp* *p*

Db. *pp*

28 *mf*

M-S. old thoughts to die in dum - pish spright.

Vln I *mf* *mf*

Vln II *mf* *mf* *mf*

Vla *mf* *mf*

Vc. *mf* *mf* *mf*

Db. *mf*



33

M-S.

Vln I *mf* *p* *p* *mf*

Vln II *mf* *p* *p* *mf*

Vla *mf* *p* *p* *mf*

Vc. *mf* *p* *p* *p* solo arco

Db. *p* *p*

M-S.

Vln I

Vln II

Vla

Vc.

Db.

f

mf

p

mf

p

mf

p



45

M-S.

Vln I

Vln II

Vla

Vc.

Db.

mf

f

mf

mf

f

mf

mf

f

mf

mf

f

mf

f

mf

f

mf

tutti pizz.

And call - ing forth out of sad

51 *f* *mf*

M-S. Win-ter's night, — Fresh love, — that long hath slept

Vln I *f* *mf*

Vln II *f* *mf*

Vla *f* *mf*

Vc. *f* *mf*

Db.



57 *mf*

M-S. in cheer - less bo - wer, — Wills him a - wake, —

Vln I *p* *f*

Vln II *p* *f*

Vla *p* *f*

Vc. *p* *f*

Db. *f*

62 *f* *mf*

M-S. *f* *mf*
 — and soon a-bout him dight His wan-ton wings and

Vln I

Vln II

Vla

Vc. *f* *mf*

Db. *f* *mf*



67 *ff*

M-S. *ff*
 darts of dead-ly po - wer.

Vln I *ff* *f* *mf* *p*

Vln II *ff* *f* *mf* *p*

Vla *ff* *f* *mf* *p*

Vc. *ff* *f* *mf* *p*

Db. *ff* *f* *mf* *p*

73

M-S.

Vln I

Vln II

Vla

Vc.

Db.

pp

mf

pp

f

mf

pp

pp

solo arco



79

M-S.

Vln I

Vln II

Vla

Vc.

Db.

mf

84

M-S. *p*
For lu - sty spring now in his time - ly

Vln I *p* *pp*

Vln II *p* *pp* *tutti pizz.* *p*

Vla *mf* *pp* *p* *p*

Vc. *p* *pp* *p*

Db. *pp* *p*



91

M-S. *p*
hour, — Is rea - dy to come forth him to re - ceive: — And warns the Earth

Vln I *p*

Vln II

Vla

Vc.

Db.

97

M-S. — with di - verse co - loured flo - wer, To deck her - self, and

Vln I

Vln II

Vla

Vc.

Db.



102

M-S. *pp*
her fair man - tle weave.

Vln I *p* *arco* *mf*

Vln II *mf* *arco* (pizz.)

Vla *mf*

Vc. *arco* *mf* (pizz.)

Db. *mf*

107

M-S.

Vln I

Vln II

Vla

Vc.

Db.

p

p

p

p

p

p



112

M-S.

Vln I

Vln II

Vla

Vc.

Db.

mf

Then you fair

pp

p

pp

p

pp

p

pp

p

pp

p

arco

arco

p

118 *f* *mf*

M-S. flo - wer, in whom fresh youth doth reign, Pre-pare

Vln I *f* *mf*

Vln II *f* *mf*

Vla *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*



125

M-S. your - self new love to en - ter - tain.

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p* *pp*

Db. *p* *pp*

132

M-S.

Vln I

Vln II

Vla

Vc.

Db.

pp

pp

ppp

ppp

ppp

ppp

ppp

ppp

Amoretti Sonnet V

Edmund Spenser
(1552- 1599)

Peter Dyson

1 **Accusingly** (♩ = 120)

Musical score for measures 1-4. The score is in 4/4 time and features six staves: M-S., Vln I, Vln II, Vla, Vc., and Db. The music begins with a forte (*f*) dynamic. The strings play a rhythmic pattern of eighth notes. The woodwinds (Vln I, Vln II, Vla, Vc.) have melodic lines with triplets. The double bass (Db.) has a simple bass line. The score concludes with a dynamic shift from *ff* to *mf*.

Musical score for measures 5-8. The score continues with the same six staves. The dynamics are primarily piano (*p*) and mezzo-forte (*mf*). The woodwinds continue their melodic lines, and the strings provide a steady accompaniment. The score concludes with a dynamic shift from *p* to *mf*.

10

M-S.

Vln I

Vln II

Vla

Vc.

Db.

f *mf*

f *mf*

f *mf*

f *mf*

mf



14

M-S.

Vln I

Vln II

Vla

Vc.

Db.

p

p

p

p

p

19

M-S.

Vln I

Vln II

Vla

Vc.

Db.

mf

23

M-S.

Vln I

Vln II

Vla

Vc.

Db.

f

f *mf* *p*

f *mf* *p*

f *mf* *p*

f *mf* *p*

f *mf* *p*

f *mf* *p*

Ru-dely thou wron-gest my dear heart's de - sire.

28

M-S.

Vln I

Vln II

Vla

Vc.

Db.

mf



32

M-S.

Vln I

Vln II

Vla

Vc.

Db.

mf

f

f

f

f

f

p

In find-ing fault with her too port-ly

37

M-S. *pride:*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db.



41 *mf*

M-S. The thing which I do most in her ad - mire, Is of the world un -

Vln I *mf* *p*

Vln II *mf* *p*

Vla *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

46

M-S. wor- thy most en - vied.

Vln I

Vln II

Vla

Vc.

Db.

mf



50

M-S.

Vln I

Vln II

Vla

Vc.

Db.

f

54

M-S.

Vln I

Vln II

Vla

Vc.

Db.

mf

mf

mf

3

Detailed description: This block contains the musical score for measures 54 through 57. The score is for a string ensemble consisting of M-S. (Mezzo-Soprano), Vln I (Violin I), Vln II (Violin II), Vla (Viola), Vc. (Violoncello), and Db. (Double Bass). Measure 54 shows the M-S. part with a whole rest. The string parts begin in measure 55. Vln I and Vln II play eighth-note patterns. Vla and Vc. play eighth-note patterns. Db. has whole rests. Dynamics are marked *mf* for Vln I, Vln II, and Vla. A triplet of eighth notes is marked in measure 57 for the Vc. part.



58

mf

M-S.

For in those lof-ty looks— is close im-plied Scorn of basethings, and

Vln I

Vln II

Vla

Vc.

Db.

mf

mf

mf

mf

mf

mf

mf

Detailed description: This block contains the musical score for measure 58, which includes the vocal line and string accompaniment. The M-S. part has the lyrics: "For in those lof-ty looks— is close im-plied Scorn of basethings, and". The string parts (Vln I, Vln II, Vla, Vc., and Db.) provide accompaniment. Dynamics are marked *mf* for all parts. The Vln I part has a slur over measures 58-60. The Vln II part has a slur over measures 58-60. The Vla part has a slur over measures 58-60. The Vc. part has a slur over measures 58-60. The Db. part has a slur over measures 58-60.

64

M-S. *p*
sdeigne of foul dis - hon - our: Threate-ning rash

Vln I *p*

Vln II *p*

Vla *p*

Vc. *mf* *p*

Db. *mf* *p*

70

M-S. *p*
eyes which gaze on her so wide That loose - ly they ne dare to

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*

76

M-S. *look at her.*

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Db. *pp*



81

M-S. *mf*
Such pride is praise; such

Vln I *mf* *p* *mf*

Vln II *mf* *p* *mf*

Vla *mf* *p* *mf*

Vc. *mf* *p* *mf*

Db. *mf* *p* *mf*

87 *p* *p*

M-S. port-li-ness is ho - nour, That bold-ned in - no - cence bears in her

Vln I *p* *pp*

Vln II *p* *pp*

Vla *p* *pp*

Vc. *p* *pp*

Db. *pp*

93 *mf*

M-S. eyes; And her fair coun-ten - ance like a good-ly ban -

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*

99

M-S. *f*
ner Spreads in de - fi - ance of all e - ne - mies,

Vln I *f* *mf*

Vln II *f*

Vla *f* *mf*

Vc. *f* *mf*

Db. *f*



105

M-S.

Vln I

Vln II *mf*

Vla

Vc.

Db. *mf*

111 *mf*

M-S. Was ne-ver in this world ought wor-thy tried,___

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*



118 *p*

M-S. With-out some spark of such self plea - sing pride._____

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Db. *pp*

Slower
(♩ = 100) ⁶¹

124

M-S.

Vln I

Vln II

Vla

Vc.

Db.

f

ff

ff

ff

ff

ff



130

M-S.

Vln I

Vln II

Vla

Vc.

Db.

p

mf

mf

mf

mf

mf

