

Farewell, cruel and unkind

(From Thomas Watson's *Italian Madrigals Englished*, 1590)

1

Canto

Fare - well, cru - el and un - kind, A-lone will I

Alto

Fare - well, cru - el and un - kind, A-lone will I

Tenor

Fare - well, cru - el and un - kind, A-lone will I wail me,

Basso

Fare - well, cru - el and un - kind, A-lone will I wail me,

7

wail me, And till my life - thread be un - twined, *and*

wail me, And till my life - thread be un - twined.

a - lone will I wail me, Till breath fail me, And till

a - lone will I wail me, Till breath fail me, And

12

till my life - thread be un-twined. Then my poor ghost, still weep - ing, Shall thus

Then my poor ghost, still weep - ing, Shall

my life - thread be un-twined. Then my poor ghost, still weep - ing, Shall thus

till my life - thread be un-twined. Then my poor ghost, still weep - ing, Shall thus

21

dis - turb thee sleep - ing: O A - ma - ryl - lis, O A - ma - ryl -

— thus dis - turb thee sleep - ing: O A - ma - ryl - lis, O A - ma -

dis - turb thee sleep - ing: O A - ma - ryl - lis, O A - ma

dis - turb thee sleep - ing: O A - ma - ryl - lis, O A - ma - ryl -

29

- lis, Why art thou proud - er than sweet Phyl -

- ryl - lis, Why art thou proud - er than sweet Phyl -

- ryl - lis, Why art thou proud - er than sweet Phyl -

- lis, Why art thou proud - er than sweet Phyl -

37

lis? In whose fair face are placed Two love-ly stars, where - with

lis? In whose fair face are placed Two love-ly stars, where - with

lis? In whose fair face are placed Two love-ly stars, two love-ly stars, where - with

lis? In whose fair face are placed Two love-ly stars, two love-ly stars, where - with

44

heav'n is dis - gra - - - ced, O A - ma - ryl - lis, O A - ma - ryl -

heav'n is dis - gra - - - ced, O A - ma - ryl - lis, O A - ma -

heav'n is dis - gra - - - ced, O A - ma - ryl - lis, O A - ma

heav'n is dis - gra - - - ced, O A - ma - ryl - lis, O A - ma - ryl -

52

- lis, Why art thou proud - er than sweet Phyl -

- ryl - lis, Why art thou proud - er than sweet Phyl -

- ryl - lis, Why art thou proud - er than sweet Phyl -

- lis, Why art thou proud - er than sweet Phyl -

60

lis? In whose fair face are pla - ced Two love - ly stars, where -

lis? In whose fair face are pla - ced Two love - ly stars, where -

lis? In whose fair face are pla - ced Two love - ly stars, two love - ly stars, where -

lis? In whose fair face are pla - ced Two love - ly stars, two love - ly stars, where -

66

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is for measures 66 to 70. The lyrics are 'with heav'n is dis - gra - - - - ced.' The music is in a key with one flat (B-flat) and a common time signature. The Soprano part has a melodic line with a final cadence. The Alto part has a similar melodic line with a final cadence. The Tenor part has a similar melodic line with a final cadence. The Bass part has a similar melodic line with a final cadence. The lyrics are written below the staves.

with heav'n is dis - gra - - - - ced.

with heav'n is dis - gra - - - - ced.

with heav'n is dis - gra - - - - ced.

with heav'n is dis - gra - - - - ced.