

Awake, awake, my lyre

Abraham Cowley
(1618-1667)

Kenneth Riggs

SAMPLE

Harp (or piano) ♩ = 100

The musical score consists of two systems of music. The top system features a treble clef harp/piano part in common time with a key signature of one flat. The bottom system features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), also in common time with a key signature of one flat. The vocal parts are labeled vertically on the left. The music includes various rests, quarter notes, eighth notes, and sixteenth-note patterns. A dynamic marking **p** is placed above the Alto staff in the second measure of the bottom system. The score is annotated with large, semi-transparent text: 'SAMPLE' diagonally across the first system, 'DONOTCOPY' diagonally across both systems, and 'CCLI' in the upper right corner of the first system.

wake, a - wake, a - wake my lyre,

and tell thy mas - ter's hum - ble tale in

mp

sounds
that may pre - vail,

p in sounds
that may pre - vail,

p

mf though

sounds that gen - tle thoughts in - spire; though

sounds that gen - tle thoughts in - spire; ex -

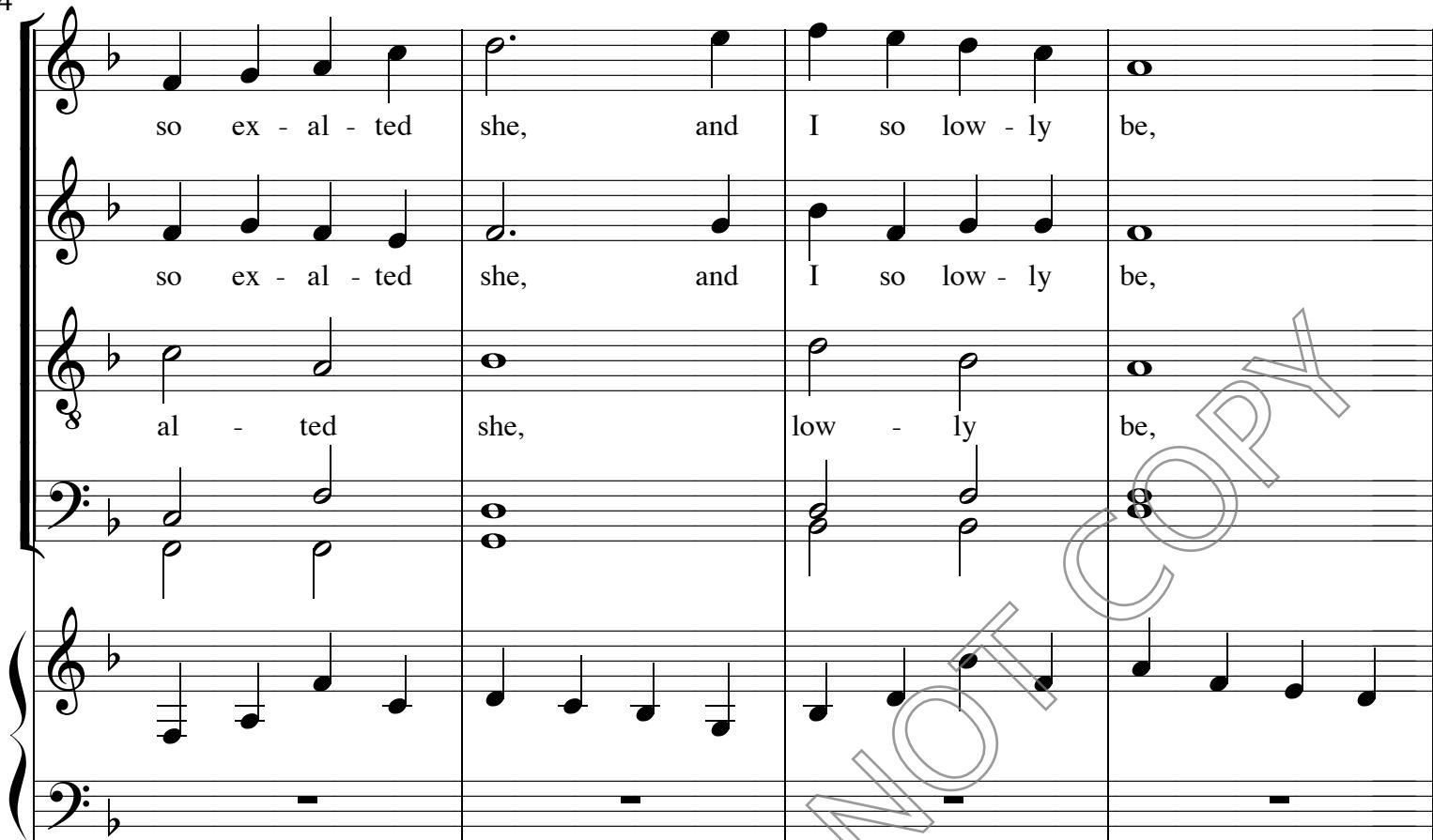
mf

mf

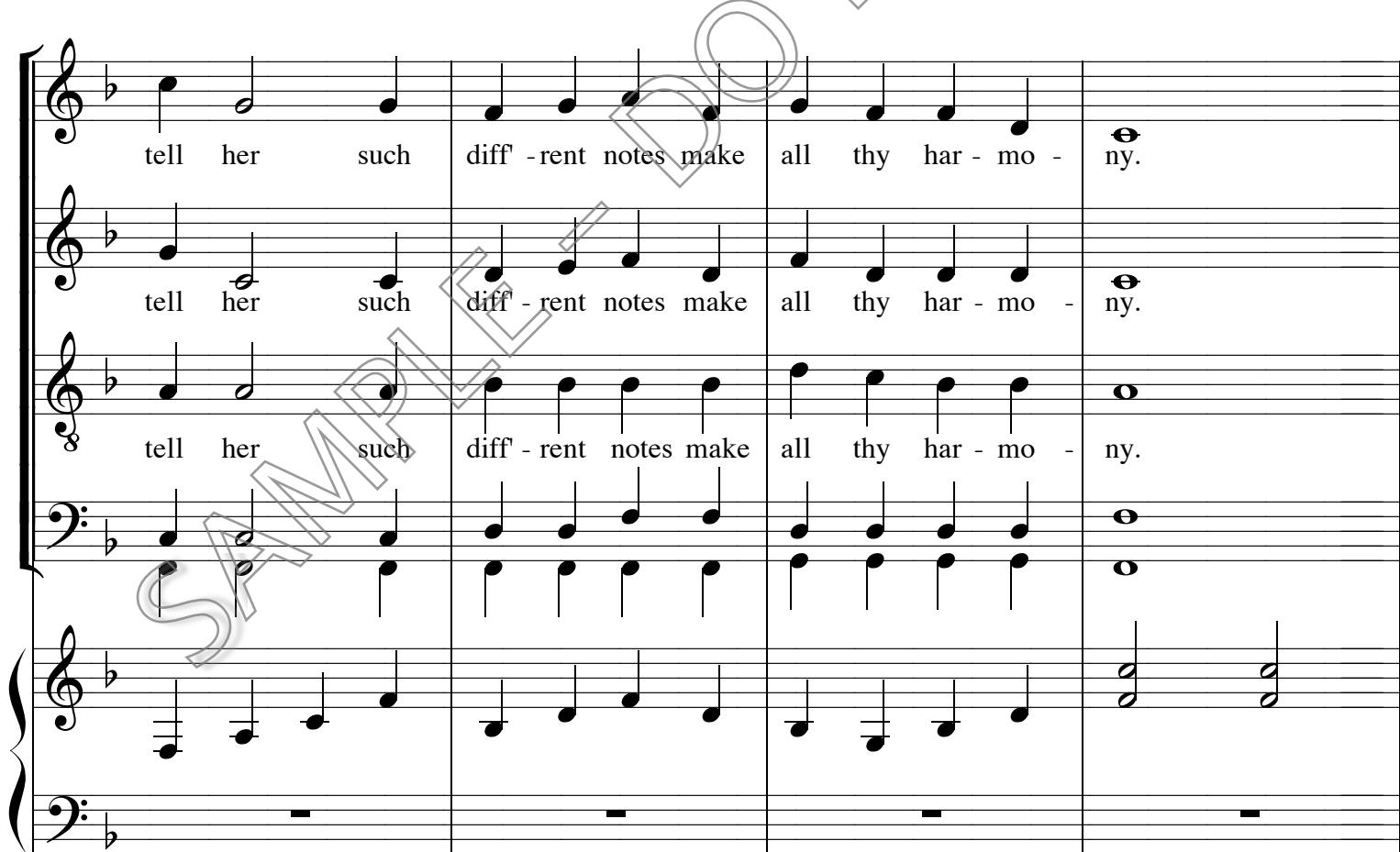
mf

mf

so ex - al - ted she, and I so low - ly be,
 so ex - al - ted she, and I so low - ly be,
 al - ted she, low - ly be,
 bass line
 bass line



tell her such diff' - rent notes make all thy har - mo - ny.
 tell her such diff' - rent notes make all thy har - mo - ny.
 tell her such diff' - rent notes make all thy har - mo - ny.



Hark how the strings a - wake
Hark how the strings a - wake
Hark how the strings a - wake

and though the mov - ing hand ap - proach not near,
and though the mov - ing hand ap - proach not near,

Hark how the strings a - wake
Hark how the strings a - wake
Hark how the strings a - wake

and though the mov - ing hand ap - proach not near,
and though the mov - ing hand ap - proach not near,

them-selves with aw - ful fear a kind of num' - rous tremb ling

Now all thy for - ces try, now

Now all thy for - ces try, now

make. for - ces try,

all thy charms ap - ply re - venge up - on her ear the
all thy charms ap - ply re - venge up - on her ear the
charms ap - ply re - venge up - on her ear the
con - quests of her eye. Weak lyre! Thy
con - quests of her eye. Weak lyre! Thy
con - quests of her eye. Weak lyre! Thy

vir - tue sure is use-less here, since thou art on - ly found

vir - tue sure is use-less here, since thou art on - ly found

vir - tue sure is use-less here, since thou art on - ly found

vir - tue sure is use-less here, since thou art on - ly found

vir - tue sure is use-less here, since thou art on - ly found

mf

to cure but not to wound, and she to wound

mf

to cure but not to wound, to wound

mf

to cure but not to wound, to wound

mf

to cure but not to wound, and she to wound

mf

to cure but not to wound, -

mf

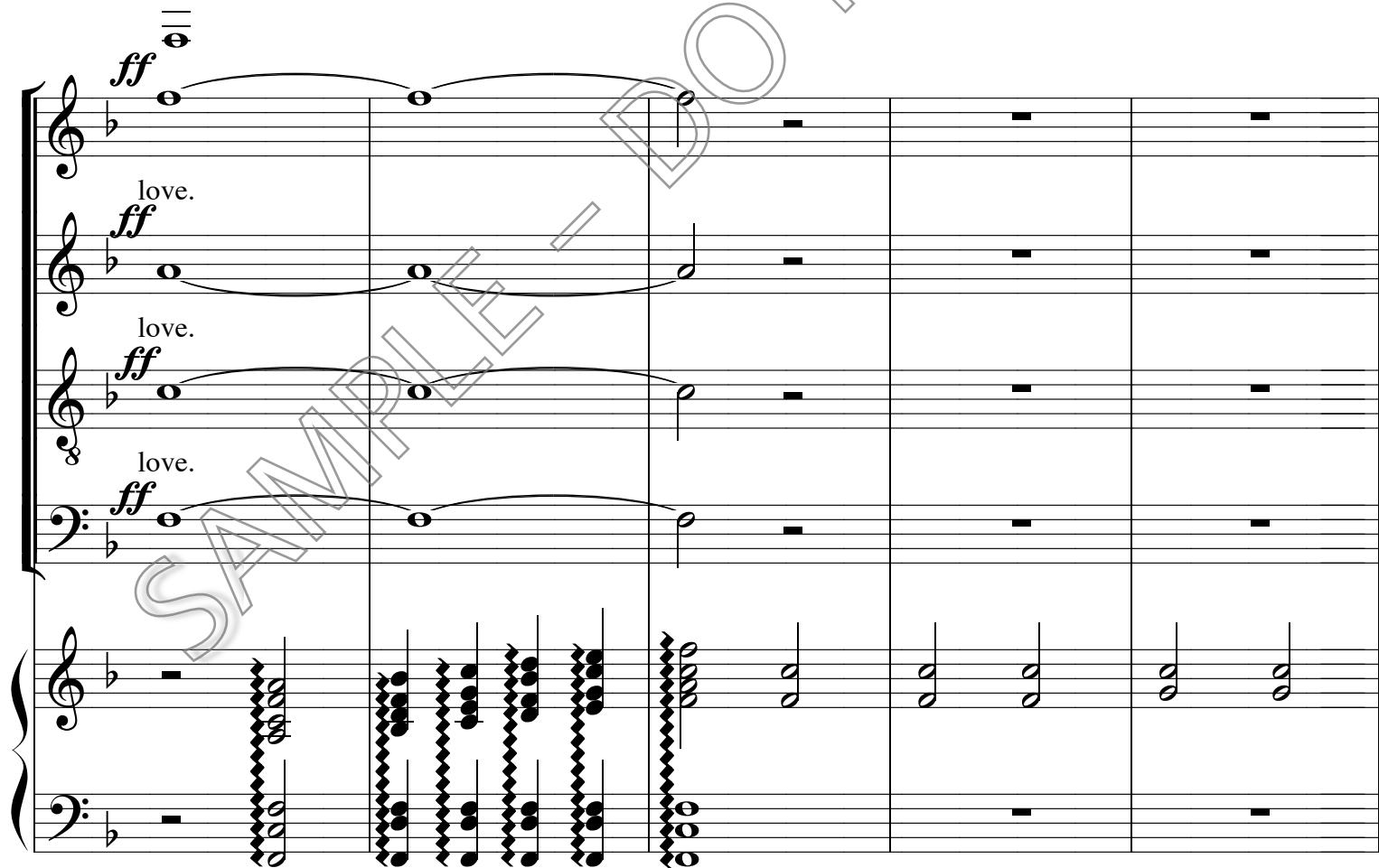
to cure but not to wound, -

but not to cure. Too weak, weak, weak, too, weak, weak,

wilt thou prove my pas - sion to re - move;



Musical score for four voices (SATB) and basso continuo. The vocal parts are in treble clef, and the continuo part is in bass clef. The music consists of four systems of four measures each. The vocal parts sing "Phy - sic" and "and oth - er ill's," while the continuo part provides harmonic support. The vocal entries are marked *mf*. The vocal parts enter at measure 1, measure 2, measure 3, and measure 4. The continuo part enters at measure 1, measure 2, measure 3, and measure 4. The vocal parts sing "thou art nour - ish - ment to" and "nour - ish - ment to" in measures 5-8. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 9-12.



Continuation of the musical score. The vocal parts sing "love." in measures 9-12. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 13-16. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 17-20. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 21-24. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 25-28. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 29-32. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 33-36. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 37-40. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 41-44. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 45-48. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 49-52. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 53-56. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 57-60. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 61-64. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 65-68. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 69-72. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 73-76. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 77-80. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 81-84. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 85-88. The continuo part provides harmonic support throughout. The vocal parts sing "love." in measures 89-92. The continuo part provides harmonic support throughout.

Sleep, sleep a - gain, my lyre, for

thou canst nev - er tell my hum - ble tale in

sounds
that will pre - vail,
in sounds
that will pre - vail,

mf
nor gen - tle thoughts in her in - spire; All thy
nor gen - tle thoughts in her in - spire; All thy

Musical score for four voices (SATB) and basso continuo. The vocal parts are in common time, with a key signature of one flat. The basso continuo part is in 8/8 time. The vocal parts sing "vain mirth lay by, bid thy strings si - lent lie;" followed by "vain mirth lay by, bid thy strings si - lent lie;" and "All thy mirth, si - lent lie;". The basso continuo part consists of sustained notes. The vocal parts are marked with dynamic markings: *mf* for the first two lines and *mf* for the third line.

Musical score for four voices (SATB) and basso continuo. The vocal parts are in common time, with a key signature of one flat. The basso continuo part is in 8/8 time. The vocal parts sing "Sleep, sleep a - gain, my lyre, and let thy mas - ter die." This line is repeated twice. The basso continuo part consists of sustained notes. The vocal parts are marked with dynamic markings: *rit.* (ritardando) and *morendo* (dying away). Handwritten markings include "SAMPLE" diagonally across the page and "COPY" and "8" near the top right.

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