

Score

A Treatise on the Astrolabe

for soprano, percussion, and double bass

Kyle Rowan

A TREATISE ON THE ASTROLABE

for soprano, percussion, and double bass

About the piece

The only one of Chaucer's works that is scientific, not literary, in nature, *A Treatise on the Astrolabe* represents the oldest known English-language scientific manual and is a personal manual for his son on how to use an astrolabe, an ancient astronomical instrument. The fact that this work was created for a practical rather than artistic purpose was particularly appealing – it called to mind Walter Miller's *A Canticle for Leibowitz*, when Brother Francis creates an illumination of a relic of St. Leibowitz, unaware that the relic was in fact a simple, and quite ordinary, circuit diagram.

Presented here are seven songs divided among four parts. The first part, "Prelude", contains one song, a setting of Chaucer's personal introduction to his son, Lewis. The second, "Here Begynneth the descripcioun of thin Astrolabie", contains three songs describing various components of the astrolabe. "The worken the verrey pracktik of the forseide conclusions" follows with two songs explaining the use of the astrolabe to calculate the position of the sun and the time of dawn and dusk; here, the words are spoken rather than sung. "Postlude" concludes the work in a style reminiscent of the opening, unmeasured material, using for its text the humble conclusion to Chaucer's introduction.

I am very grateful to soprano Tiffany DuMouchelle and percussionist Steve Solook, who I first approached in 2011 about a potential Chaucer cycle, as well as bassist Scott Worthington, who came to the project later but no less enthusiastically; without their support and hard work this piece would not have been possible.

A Treatise on the Astrolabe was premiered on April 14, 2013, in the CPMC Concert Hall on the UCSD campus in La Jolla, California.

Percussion used

Movements I

Snare drum
Medium cymbal (bowed)
Large cymbal (bowed)

Movement III

Triangle
Two woodblocks
Bongos
Snare Drum
Tom-tom
Bass drum

Movement II

Vibraphone
Bass Drum

Movement IV

Snare drum
Medium cymbal (bowed)
Large cymbal (bowed)

I. Introduction

1. Lyte Lowes, my sone

Lyte Lowys my sone,
I aperceyve wel by certeyne evidences
thyn abilite to lerne sciences
touching nombres and proporciouns;
and as wel considre I thy besy praier
in special to lerne the tretys of the Astrelabie.
Than for as moche as a filosofre saith,
"he wrappith him in his frend, that condescendith to
the rightfule praier of his frend,"
therefore have I yeven the a suffisant Astrolabie
as for oure orizonte, compowned
after the latitude of Oxenforde;
upon which, by mediacioun of this litel tretys,
I purpose to teche the a certain nombre of
conclusions aperteynyng to the same instrument.

II. Here Begynneth the descripcioun of thin Astrolabie

2. Thyn astrolabie hath a ring

Thyn Astrolabie hath a ring to putten on
the thombe of thi right hond in taking the
height of thinges. And tak kep, for from henes
forthward I wol clepen the heighte of any thing
that is taken by the rewle "the altitude," withoute
moo wordes.

3. The moder of thyn astrelabie

The moder of thin Astrelabye is thickest plate,
perced with a large hool, that receiveth
hir wombe the thynne plates compowned
for diverse clymates, and thy reet shapen in
manere of a nett or of a web of a loppe.

This moder is dividid on the bakhalf with
a lyne that cometh descending fro the ring
down to the netherist bordure. The whiche
lyne, fro the forseide ring unto the centre of
the large hool amidde, is clepid the south lyne,
or ellis the lyne meridional. And the remenaunt
of this lyne down to the bordure is
clepid the north lyne, or ellis the lyne of midnyght.

Little Louis, my son,
I perceive well by certain evidences
your ability to learn sciences
touching numbers and proportions;
and as well consider myself your best prayer
to learn the treatise of the astrolabe.
Then for as much as a philosopher says,
"He wraps himself in his friend, that condescends to
the rightful prayers of his friend,"
therefore have I given you a sufficient astrolabe
for our latitude, calculated
for the latitude of Oxenford;
upon which, by meditation on this little treatise,
I will teach you a certain number of
conclusions pertaining to the same instrument.

Your astrolabe has a ring to put on
the thumb of your right hand to determine the
height of things. And take care, for from
henceforth I will call the height of anything
that is determined from the rule, "the altitude,"
without more words.

The moder of your astrolabe is the thickest plate,
pierced with a large hole, that receives here
in its womb the thin plates calculated
for diverse climates, and your riet is shaped in the
manner of a net of web of loops.

This moder is divided on the back half with
a line that descends from the ring
down to the lowest border. This line,
from the foreside ring to the center
of the large hole in the middle, is called the south
line, or else the meridian. And the remnant
of this line down to the border is
called the north line, or else the line of midnight.

A TREATISE ON THE ASTROLABE

for soprano, percussion, and double bass

4. The wombe syde of thyn astrolabie

The wombe syde of thyn Astrelabie is also divided with a longe cros in 4 quarters from est to west, fro southe to northe, fro right syde to left side, as is the bakside.

The plate under the riet is discribed with 3 cercles, of whiche the leest is clepid the cercle of Cancre
The myddel cercle in wydnesse, of these 3, is clepid the cercle equinoxiall, upon which turnith evermo the hevedes of Aries and Libra.

III. The worken the verrey pracktik of the forseide conclusions

5. To fynde the degree in which the sonne is day by day

To fynde the degree in which the sonne is day-by-day:

Rekne and knowe which is the day of thy month, and ley thy rewle upon that same day, and than wol the verrey poynt of thy rewle sitten in the bordure upon the degree of thy sonne.

Ensample as thus: The yeer of oure Lord 1391, the 12 day of March at midday, I wolde knowe the degree of the sonne. I soughte in the bakhalf of myn Astrelabie and fond the cercle of the daies, the whiche I knowe by the names of the monthes writen under the same cercle. Tho leyde I my reule over this forseide day, and fond the point of my reule in the bordure upon the firste degree of Aries, a litel within the degree. And thus knowe I this conclusioun.

6. To knowe the spryng of the dawenyng and the ende of the evening

To knowe the spryng of the dawenyng and the ende of the evenyng:

Set the nadir of thy sonne upon 18 degrees of height among thyn almykanteras on the west syde; and ley thy label on the degree of thy sonne, and than shal the point of thy label

The womb side of your astrolabe is also divided with a long cross in four quarters from east to west, from south to north, from right side to left side, as is the back side.

The plate under the riet is inscribed with three circles, of which the least is called the circle of Cancer.
The middle circle in wideness, of these three, is called the circle of the equinox, upon which turn evermore the start of Ares and Libra.

To find the degree by which the sun is day-by-day:

Reckon and know which is the day of your month, and lay your rule upon that same day, and then well the very point of your rule sits in the border on upon the degree of the sun.

For example: The year of our Lord 1391, the 12th day of March at midday, if I want to know the degree of the sun, I would seek on the back half of my astrolabe and find the circle of the days, which I know by the names of the months written under the same circle. There I lay my rule over this forseide day, and find the point of my rule in the border upon the first degree of Ares, a little within the degree. And thus I know this conclusion.

To know the spring of the dawn and the end of the evening:

Set the nadir of your sun upon 18 degrees of height among your almucantar on the west side; and lay your label on the degree of your sun, and then the point of your label shall

shewen the spryng of the day. Also set the nader of thy sonne upon 18 degrees of height among thin almykanteras on the est side, and ley over thy label upon the degre of the sonne, and with the point of thy label fynd in the bordure the ende of the evenyng, that is, verrey nyght.

IV. Postlude

7. And with this swerd shal I sleen envie

And Lowys, yf so be that I shewe the in my lighte Englissh as trewe conclusions touching this mater, and not oonly as trewe but as many and as subtile conclusiouns, as ben shewid in Latyn in eny commune tretys of the Astrelabie, konne me the more thank. And preie God save the king, that is lord of this langage, and alle that him feith berith and obeith, everich in his degre, the more and the lasse. But considre wel that I ne usurpe not to have founden this werk of my labour or of myn engyn. I n' am but a lewd compiler of the labour of olde astrologiens, and have it translatic in myn Englissh oonly for thy doctrine. And with this swerd shal I sleen envie.

show the spring of the day. Also set the nadir of your sun upon 18 degrees of height among your almucantar on the east side, and lay over your label upon the degree of the sun, and with the point of your label find in the border the end of the evening, that is true night.

And Louis, if it is that I show your in my light English as true conclusions touching this matter, and not only as true but as many and as subtle conclusions, as has been shown in Latin in any common treatise of the astrolabe, I will be grateful. And pray God save the king, that is lord of this language, and all that obey him in good faith, each in his own way, the more and the less. But consider well that I do not claim to have found this work of my own labour or of my ingenuity. I am nothing but a lewd compiler of the labor of old astronomers, and have translated it into my English only for your doctrine. And with this sword shall I slay envy.

A TREATISE ON THE ASTROLABE

for soprano, percussion, and double bass

Music by Kyle Rowan
Text by Geoffrey Chaucer

I. Prelude

1. Lyte Lowes my Sone

Senza misura, very free (♩ = ca. 40)

Snare
Medium cymbal (bowed)
Low cymbal (bowed)

Voice

Percussion

Bass

pp *p* *ppp*

intimately, sweetly

Ly - te Low - ys my sone

f *f* *p* *sfz* *f* *sfz* *f* *p* *f* *fp* *pp*

ppp

V.

Perc.

Cb.

pp *p* *pp* *mp* *mf*

with a mother's pride

I a - per - cey - ve well thyn a - bi - li - te to ler - ne sci - en - ces touch - ing nom - bres and pro - por - ciouns

wire brushes

p *sfz* *p* *sfz* *ppp* *fp* *mf*

ppp *p* *pp* *mf*

V. *p* *broadly* *mp* *mp* *pp*
and as well con-si-dre I thy best praier — spe - cial —

Perc. *ppp* *f* *fp* *pp*
one brush (stems down),
one stick (stems up)

Cb. *fppp* *mf* *ppp* *mf*
III
II
4"
pizz. >
arco
pizz. >

V. *p* *mp*
to ler - ne the tre - tys — of the As - tre - labie. —

Perc. *pp* *mf* *ppp* *ppp* *mf*
arco L.V. sticks

Cb. *sfz* *ppp* *ppp* *mf* *pp*
I II III

matter-of-factly

pp *mp* *ppp* *pp*

V. Than for as moche as a phil -

Perc. arco L.V. *sfz* arco L.V. L.V.

pp *mf* *mf* *p* *sfz* *pp* *mf* *pp* *mf* *f* *sfz*

Cb. *mf* *sfz* *pp* *mf* *f* *sfz*

increasingly energetic
accel. poco a poco

V. *mf* *pp* *mf* *ff* 15" 10"

o - so - fre saith - "He wrappith him in his frend, that con-de-scend-ith to the right - fulle praiers of his frend,"

Perc. arco L.V. L.V. arco 15" L.V. 10"

p *mp* *f* *pp* *mf* *pp* *mf* *f* *p* *f* *ppp* *ff*

Cb. *mf* *ff* *fp* *ff* *ppp* 15" 10"

A Treatise on the Astrolabe • I. Introduction

A tempo (♩ = ca. 40) intimately, lightly

V. *pp* *mp* *p* *mf* *pp* *pp* *mp* *pp*

there-fore have I ye-ven thee a suf - fi - sant A - stre - la - bie as for our o - ri - zon - te com -

Perc. wire brushes *pp* *pp* *mp* *p*

Cb. *pp* *p* *mp* *mf* *ppp* *ppp* *pp* *mp*

V. *mp* *mf* *ppp* *pp* *p* *mf* *mp* *p*

- - pow - - - ned af - ter the la - ti - tude of Ox - en-forde, u - pon which a - fter me - di - ta - tion of this lit - tel tre - tys

Perc. *f* *p* *f* *p*

Cb. *pp* *pp* *mp* *pp* *ppp* *mf*

V. *ppp* *pp* *mp* *p* *pp*

I pur - pose to teche thee a cer-tain nom - bre of con - clu - sions a - per - tey - nyng to the same in - stru - ment.

Perc. *p*

Cb. *pp* *pp* *p* *pp* *p* *mp* *ppp* *pp* *ppp*

II. Here Begynneth the descripcioun of thin Astrolabie

2. Thyn astrolabie hath a ring

Lightly (♩ = 84)

The musical score is divided into two systems. The first system (measures 1-6) features a Voice part with the lyrics "Thyn A - stro - la - bie hath a ring". The accompaniment includes a Percussion part (VIBRAPHONE) and a Bass part. The second system (measures 7-12) features a Voice part with the lyrics "to put-ten on the thombe of thy right hond in tak-ing the height of things,". The accompaniment includes a Violin (V.) part and a Cello (Cb.) part. The score is marked with various dynamics (p, pp, f, fp, mp, mf) and includes performance instructions such as "pizz." and "arco".

System 1 (Measures 1-6):

- Voice:** Thyn A - stro - la - bie hath a ring
- Percussion (VIBRAPHONE):** *f* 3, *f* 3, *p* *pp*, *f* 3, *mp*, *p*, *f*
- Bass:** *fp* 5, *p* 3 *pp* 5, *fp* 5, *p* 5 *mp* 3 *pp* 3 3, *p* 5 *mf* 5, *p* *mf*

System 2 (Measures 7-12):

- Voice:** to put-ten on the thombe of thy right hond in tak-ing the height of things,
- Violin (V.):** *p* 5, *f*, *mp*
- Percussion:** 5, *f* 3, *p*, *mf*, *mp*, *p* 3, *f*, *pp* (as an echo), *p*, *pp*, *mp*
- Cello (Cb.):** *f* 5, *p*, *cresc.* 3, *mf* 3, *mp*, *p*

14 *pp* *p* *mf* *p* *mp* *pp* *mf*

V. And tak kep, for from henes - forth-ward I will cle - pen the heighte of a - ny - thing that is ta - - ken by the rewle "the

Perc. *pp* *p* *mf* *p* *mp* *pp* *mf*

Cb. *p* *mf* *p* *mf* *p* *mf*

18 *mf* *mp* *mf* *f* *poco accel.* $\text{♩} = 108$

V. al - ti-tude" with - oute moo wordes. _____

Perc. *p* *f* *pp* *f* *fp* *f* *p* *mf* *p* *mf* *pp* *fp* *f* *p* *mf* *mp* *p* *ppp*

Cb. *pp* *f* *mp* *mf* *mp* *p* *pp*


attacca

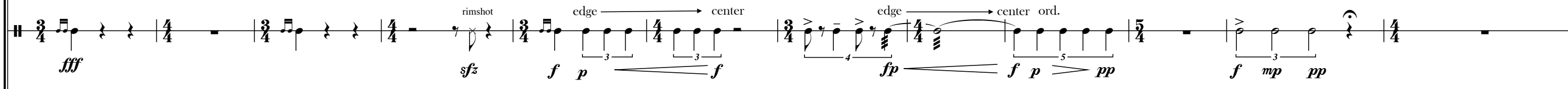
3. The moder of thyn astrelabic


Very quick, light (♩ = 136)

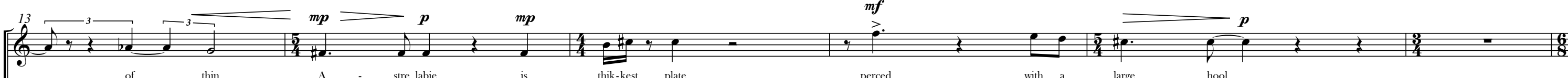
urgently, insistent

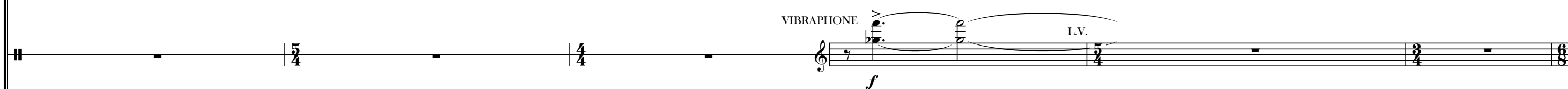
pp


V.  The mo - - - der

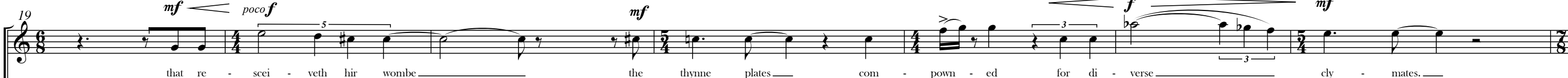
Perc.  *fff* *sfz* *f* *p* *f* *fp* *f* *p* *pp* *f* *mp* *pp*

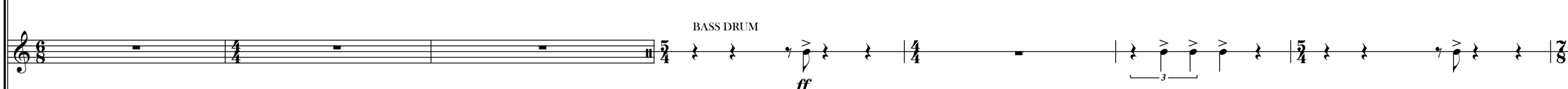
Cb.  *pp* *pp*

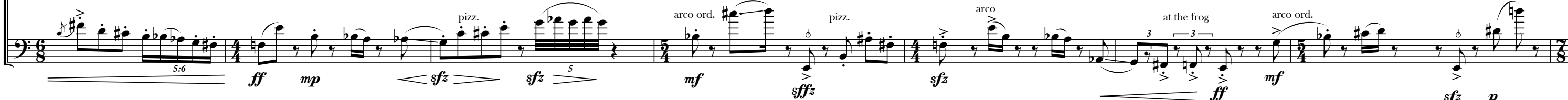
V.  of thin A - stre labie is thik-kest plate perced with a large hool

Perc.  VIBRAPHONE *f* L.V.

Cb.  *sfz* *sfz* *p* *mf* *p* *sfz* *sfz* *p* *mf*

V.  that re - scei - veth hir wombe the thynne plates com - pown - ed for di - verse cly - mates.

Perc.  BASS DRUM *ff*

Cb.  *ff* *mp* *sfz* *sfz* *mf* *sfz* *sfz* *mf* *ff* *mf* *sfz* *p*

26

V. *p* and thy rect sha - pen *mp* in man - - - er - e of a nett or of a web of a loppe. *f*

Perc. VIBRAPHONE *pp* *mp* *f*

Cb. *f* *mp* *sfz* *sfz* *mp* *arco sul pont.* *mf* *arco ord.* *f* *ppp* flautando

33

V. - - - - -

Perc. BASS DRUM (strike the outside of the bass drum.) *ff* *p* *sfz* *p* *ord.* *fp* *f* (outside) *p* *sfz* *p* *ord.* *f* *ppp* *ff* *p* *ppp*

Cb. *p* *ppp* *p* *ppp*

47

V. *f* This mo - - - - - der is di - vi - - - - ded on the

Perc. VIBRAPHONE *f* *mp* *ppp* *f* *ff* *f* *f* *f*

Cb. *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

56

V. *mf*

bak - - - half with a lyne that com - eth de - scend - - - - - ing

Perc. *mf* *p* *f*

Cb. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

60

V. *f*

fro the ring doun to the ne - - ther - est bor - - - - - dure

Perc. *f* *pp*

Cb. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ppp*

BASS DRUM

69

V. *p* *mp* *mf*

The which lyne, fro the for - seide ring un - to the cen - tre the cen - - - tre of the large hool a - midde is

Perc. *ff* *ppp* *fff*

Cb. *ff* *ppp*

A Treatise on the Astrolabe • 3. The moder of thyn astrelabic

77

V. *mp* *pp* *pp*

cle - pid the south lyne, or ellis the lyne me - ri - di - o - nal. and the re - me - nant of

Perc. (tap with fingertips) *pp*

Cb. *f* *pizz.*

87

V. *mp* *p* *pp*

this lyne down to the bor - dure is cle - pid the north line or ellis the lyne of mid - nyght.

Perc. *ppp*

Cb. *ppp* *arco* *p*

96

V.

Perc. *fff* *sfz* *f* *p* *f* *fp* *f* *p* *pp* *f* *mp* *pp*

edge center edge center ord.

4. The wombe syde of thine Astrelabie

Softly, sweetly (♩ = 52)

sweetly, soothingly

p

V. *ppp* *p* *pppp* *ppp*

Perc. *ppp* *p* *ppp* *ppp*

Cb. *ppp* *p* *pppp* *ppp*

VIBRAPHONE

BASS DRUM

VIBRAPHONE

The wombe syde of thyn A - stre - labie

V. *pp* *mp* *p*

Perc. *pp* *pp* *mp* *ppp*

Cb. *mp* *pp* *p* *pp* *mp* *ppp*

VIBRAPHONE

BASS DRUM

VIBRAPHONE

is al - - so di - vi - ded with a longe cross in four quar - ters

V. *p* *pp*

Perc. *pp* *p* *pp*

Cb. *pp* *ppp* *ppp* *mp* *p* *pppp*

BASS DRUM

VIBRAPHONE arco

mallets

from est to west fro southe to northe fro right syde to left syde as is the bak side

28

V. *mp*

Perc. *p* *ppp* *pp* *mp* *p* *ppp*

Cb. *mf* *ppp* *mf* *pp* *mf* *ppp* *mf* *pp*

jete col legno *arco ord.* *jete col legno* *arco ord.* *jete col legno* *arco ord.* *jete col legno* *arco ord.*

BASS DRUM

VIBRAPHONE

VIBRAPHONE

The plate un-der the ri-et is di-

37

V. *mf*

Perc. *p* *mf* *mp* *ppp* *p*

Cb. *ppp* *mf* *p* *ppp*

scrided with three cer-cles *of whiche the leest of these is cle pid the cer cle of Can cre.*

BASS DRUM

45

V. *pp*

Perc. *f* *ppp* *mf* *ppp* *mp*

Cb. *fp* *mf* *ppp*

The myd - del - cir - cle in wyd - nesse of these - three

52

V. *p* *mp* *mp* *mf* *pp*

Perc. *pp* *ppp* *ppp* *mf* *ppp* *mp* *p*

Cb. *mp* *ppp* *mp* *ppp* *mf* *ppp* *mp* *p*

is cle pid the cer - cle e - qui - nox - i - all u - pon which turn - ith e - ver - mo the he - ve - des of A - ries and Li - bra

III. The worken the verrey pracktik of the forseide conclusions

Percussion

Bass drum Tom-tom Snare drum Bongos Woodblocks Triangle

5. To fynde the degree in which the sonne is day by day

matter-of-factly

Voice (spoken): To fynde the de - gree in which the sonne is day by day

Perc:

8" *f*

3 Quick (♩ = 108)

Perc

f *f* pizz.

10

Perc

p *f*

V. *eager, as if sharing something new*

17

Reckne and knowe which is the day of thy month and ley thy rewle upon that same day

Perc

pp *sf* *pp* *pp* *pp* *sf*

A Treatise on the Astrolabe • 5. To fynde the degree in which the sonne is day by day

V. and then wol the verrey point of thy rewle sitten in the bordure u-pon the de-gree of the sonne.

25

Perc. *pp* *mf* *ff* *p* *ffppp*

Cb. *p* *mf* *ff* *p*

V. quietly, secretly
Ensample as thus: The year of oure Lord, thirteen ninety - one, the Twelfth day of March at midday

33

Perc. *f* *ppp* *f* *ppp*

Cb. *f* *ppp* *f* *ppp*

V. I wolde knowe the de - gree of the sonne I sought in the back half of myn Astre - labie and fond the cer - cle of the days.

40

Perc. *f* *ppp* *mp*

Cb. *f* *ppp*

V. the whiche I knowe by the names of the monthes writen un - der the same cercele.

47

Perc. *f* *mp*

Cb. *f* *pp* *f* *fp* *f*

A Treatise on the Astrolabe • 5. To fynde the degree in which the sonne is day by day

gradually more excitedly

V. Tho leyde I my reule over this fore - seide day and fond the point of my

53

Perc. *f* *p* *f* *p*

Cb. *ppp* *f* *p* *f*

V. reule in the bordure upon the firste de - gree of Aries

59

Perc. *f* *p* *f*

Cb. *mp* *f* *p* *f*

V. a litel within the de - gree. And thus knowe I this con - clusion.

63

Perc. *pp* *f*

Cb. *ppp*

6. To knowe the spryng of the dawenyng and the ende of the evenyng

matter-of-factly
To knowe the spryng of the dawenyng and the ende of the evenyng

Excitedly (senza misura, but ♩ = ca. 108)
very energetically
Set the na-dir of thy sonne u-pon eigh-teen de grees of height among thyn

V.
almy - - - kanteras on the west syde;

V.
and ley thy label on the de-gree of thy sunne, and than shal the point of thy label shewen the spryng of the day.

Percussion

Bass

V.

Perc

Cb.

Cb.

The musical score is divided into three systems. The first system includes Voice, Percussion, and Bass staves. The second system includes Violin (V.), Percussion (Perc), and Cello/Bass (Cb.) staves. The third system includes Violin (V.), Percussion (Perc), and Cello/Bass (Cb.) staves. The score features various dynamic markings such as sfz, f, pp, p, ff, and ppp, along with performance instructions like 'jeté col legno', 'bow vertically', and 'half col legno, sul pont.'. There are also articulation marks like accents and slurs, and some numerical markings like '3' and '5'.

Tretys of the Astrelabie • 6. To know the spring of the dawenyng and the ende of the enenyng

V. Also: set the nadir of thy sunne upon eighteen

Perc.

arco ord, but very harshly arco ord.

jeté col legno arco ord. jeté col legno

ff *p* *sfz* *pp* *p* *sfz* *ppp* *p* *sfz* *sfz*

V. de-gree of height among thy almy-kanteras on the est syde, and with the point of thy label fynd in the bordure the ende

Perc.

half col legno, sul pont. more noise than pitch

sfz *sfz* *fp* *mp* *pp* *f* *ppp* *f*

V. of the evenyng. conclusively That is verrey night.

Perc.

half col legno

jeté col legno

mf *ff* *pp* *p* *f* *ff*

IV. Postlude

7. And with this sword shal I sleen envie

Voice

sweetly, intimately
pp

And Lo - wys, yf so be that I shewe thee in my lighte En - glissh as trewe con - clu - sions touch - ing this ma - ter, *p*

Percussion

Bass

ppp *pp* *p* *ppp*

V.

pp *p* *mp*

and not oon - ly as trewe but as man - y and as sub - tile con - clu - sions

arco L.V. arco L.V.

Perc.

pp *mp* *pp* *mp*

Cb.

I II III IV II

pp *p* *ppp* *mp*

V. *p* *mp* *mf* *pp*
as ben shew - id in La - tyn in e - ny com - mune tre - tys of the A - stre - labie konne me more thank.

Perc. L.V. L.V.
pp *mf* *ppp* *mf*

Cb. II III IV III IV I
ppp *pp* *p* *ppp*

V. *f*
And preie God save the king, that is lord of this lan - gage —

Perc. *f* 3 3 3

Cb. *pp*

Violin (V.)
and alle that him feith ber - ith and o - be - ith, e - ver - ich in his de-gree, the more__ the more__ and the las - se

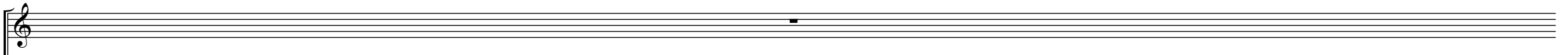
Percussion (Perc.)
3 *p* 3 3 3 *f* *piu f* *ff*

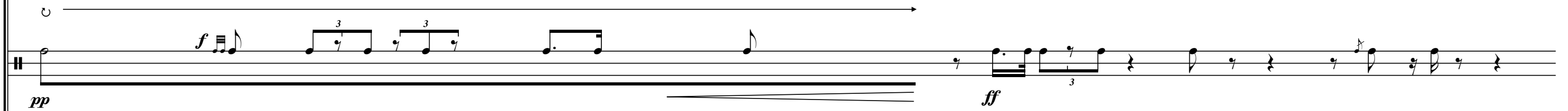
Cello (Cb.)
pp *p* *f* *ff*


Violin (V.)
sweetly again *pp* *mp* *f*
but con - si - dre wel that I ne u - surpe not to have found - en this worke of my la - bour, or of myn__ en - gyn!


Percussion (Perc.)
pp *f* *f*

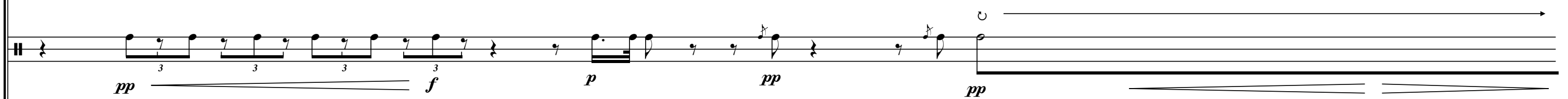
Cello (Cb.)
pp *mf* *f*

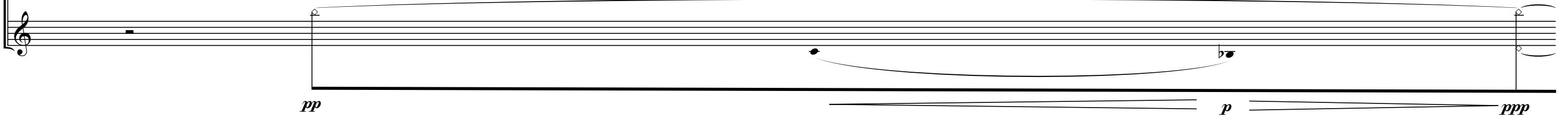
V. 

Perc. 

Cb. 

V. *very humbly*
pp 
I n'am but a crewl com - pil - a - tor of the la - bour of olde a - stro - lo - giens and have tran - sla - ted in my En - glissh

Perc. 

Cb. 

V. *pp*
oon - ly for thy doc - trine.

Perc.

Cb.

ppp

mp *ppp* *p* *ppp*

V. *pp* *ppp*
And with this swerd shall I sleen en - vie

Perc. L.V. L.V. *ppp* *f* *f*

Cb. *p* *ppp* *pp* *ppp* *pppp*

Perc. *f* *f* *p* *sfz* *f* *p* *f*