

## Robert Herrick (1591-1674)

## The wounded Cupid

## Clara Angela Macirone (1821-95)

S

*dim.*

10

lay a-mong ro-ses, by a bee was

A

*dim.*

lay a-mong ro-ses, by a bee, a bee was

T

*dim.*

8 lay a-mong ro-ses, by a bee, by a bee was

B

*dim.*

lay a-mong ro-ses, by a bee, by a bee was

Bassoon

*dim.*

Soprano (S) vocal line:

*f* Help, oh! *ff* help, your boy's a - dy-ing, a - dy-ing, dy-

Alto (A) vocal line:

*f* Help, *ff* help, your boy's a - dy-ing, a - dy - ing, dy -

Tenor (T) vocal line:

*f* Help, *ff* help, your boy's a - dy-ing, a - dy-ing, dy -

Bass (B) vocal line:

*f* Help, *ff* help, your boy's a - dy-ing, your boy's a - dy - ing, a - dy -

Piano accompaniment (bottom staff):

*f* *ff* *dim.*

Soprano (S) vocal line:

25 ing. And why, my pret- ty lad, said she? Then blub- ber -

Alto (A) vocal line:

ing. And why, my pret- ty lad, said she? **p** Then blub- ber -

Tenor (T) vocal line:

8 ing. And why, my pret- ty lad, said she? **p** Then blub - ber -

Bass (B) vocal line:

ing. And why, my pretty lad, said she? **p** Then blub- ber -

Piano accompaniment (bottom staff):

A dynamic marking **p** is placed under a piano chord in the middle of the vocal line.

Soprano (S) vocal line:

35 ing re - pli- ed **f** he, A wing-ed snake has bit - ten me,

Alto (A) vocal line:

ing re - pli - ed **f** he, A wing-ed snake has bit - ten me, Which

Tenor (T) vocal line:

8 ing re - pli- ed **f** he, A wing-ed snake has bit - ten me, Which

Bass (B) vocal line:

ing re - pli - ed **f** he, A wing-ed snake has bit - ten me, Which

Piano accompaniment (bottom staff):

A dynamic marking **f** is placed under a piano chord in the middle of the vocal line.

S

40

dim.

Which coun-try peo - ple call a bee. At which she

A

coun - try peo - ple call a bee. At which she

T

coun-try peo - ple call a bee. At which she smiled, she

B

coun-try peo - ple call a bee. At which she smiled, she

dim.

S

45

smiled, and with her hairs and kiss- es dry- ing

A

smiled, and with her hairs and kiss- es dry- ing

T

smiled, and with her hairs and kiss- es dry- ing

B

smiled, and with her hairs and kiss - es dry- ing

S

50

*cresc.*

A

T

B

S

up his tears, **p** A - las! my wag, said she, if this

*cresc.*

up his tears, **p** A - las! my wag, said she, if this

*cresc.*

up his tears, **p** A - las! my wag, said she, if this

*cresc.*

**p**

*cresc.*

S

55

such **f a** per-ni-cious tor - ment is, Come **ff** tell me, tell me then how

A

T

B

such **f a** per-ni-cious tor - ment is, Come **ff** tell me, tell me then how

such **f a** per-ni-cious tor - ment is, Come **ff** tell me, tell me then how

**f**

**ff**

Soprano (S) vocal line:

**60**

great's the \_\_\_\_\_ smart of those thou wound-\_\_\_\_\_ est, those thou

Alto (A) vocal line:

great's the \_\_\_\_\_ smart of those thou wound -

Tenor (T) vocal line:

great's the smart of those thou wound -

Bass (B) vocal line:

great's the smart of those thou wound - est, thou would -

Piano accompaniment (bottom staff):

The piano accompaniment consists of eighth-note chords in the right hand and sustained bass notes in the left hand.