

Ricercar II

cited by Perle (p. 54)

hexachordal set with repetitions 6-23

I, R, RI

Cited by Babbitt

*red offset  
for lead*

# RICERCAR II

(Tenor)

To-morrow shall be... 6-23

(SACRED HISTORY)

## CANTUS CANCRIZANS

*cant. ma non f*

7 8 9 10

TENOR Solo

PIANO

$\text{♩} = 108$

*p sub.*

*sf*

To - - - - - mor-

- row shall be, shall be..... my danc-ing day, I would my... true

love.... did.. so chance to see.... the le - gend of my..... play,

## RITORNELLO

$\text{♩} (= 132)$  più mosso:  $\text{♩} = 66$

*dolce*

To call,..... to call my.... true love to..... my dance.

*dolce*

*7-27  
(4/4)*



CANTUS CANCRIZANS

Tempo I ♩ = 108

*come sopra*

Sing, oh, my love, oh, my love, my love, my love,.....

*sempre poco sfp*

2

..... This have I done for my true love. Then was I born of a

*legato*

3

Vir - gin pure..... of her I took flesh - ly

sub - stance;..... Thus... was I knit to man's na - ture,...



RITORNELLO

4  $\text{♩} (= 132)$  più mosso:  $\text{♩} = 66$   
*dolce*

To call,..... to call my..... true love to..... my dance.

*dolce*

CANTUS CANCRIZANS

5 Tempo I  $\text{♩} (= 108)$

*come sopra*

Sing, oh,... my love,..... oh,... my..... love, my love, my... love,.....

*come sopra*

CANON

6  $\text{♩} (= 132)$  più mosso:  $\text{♩} = 66$   
*cant. marc. in mf*

..... This have I done for my true love. In..... a man-ger.....

*marcato ma dolce*

7

*It<sub>2</sub> (as preceding form)*

..... laid..... and wrapp'd I was, So ve-ry



8

poor,..... this was..... my chance, Be-twixt an ox and a sil-

RITORNELLO

(Listesso *sempre*)  
*dolce*

9

- ly poor ass, To call,.... to call..... my true love to my dance.

10 CANON

Then, then af - - - ter - wards bap-ti - - - zd I was,

III

The Ho-ly Ghost..... on me,..... on me did glance,



12

My Fa - ther's voice,..... my Fa - ther's voice heard from a - bove,

13 RITORNELLO

To call,..... to call..... my true love to my dance.

*come sopra*

14 CANON

In - - - to..... the de - sert I..... was

*come sopra*

15

led, where I..... fas - - - - ted with - out....



..... sub - stance; The De - vil bade... me make stones my bread,

**17** RITORNELLO  
*come sopra*

To..... to have me break, to have me break my true love's dance.

*come sopra*

**18** CANON

The Jews on me they made, they made great

**19**

suit, And... with..... me made great..... va - ri - ance;



Be-cause they lov'd dark-ness ra - ther..... than light,

RITORNELLO

20 *come sopra*

To call,.... to call..... my true love to my dance.

*come sopra*

21 CANON

For..... thir - ty... pence... Ju - das..... me

*come sopra*

22

sold, His co-ve .. tous-ness, his co-ve - tous-ness for... to.....



..... ad-vance;... Mark whom I..... kiss, the same do hold,

24 RITORNELLO

The same,... the same..... is he..... shall lead the dance.

*come sopra*

25 CANON

Be - fore Pi - - late..... the Jews me brought, Where

*f marc.*

26

Bar - ab - bas..... had de - li - - ver -



-ance, they scourg'd, they scourg'd..... me and

set me at nought,.....

28 RITORNELLO

Jug'd ..... me to die..... to lead..... the dance.

*come sopra*

29 CANON

Then.... on the.. cross..... hang'd I.....

*come sopra*



was, Where a spear to..... my heart...

Musical score for measure 30. The vocal line is on a single staff with lyrics: "was, Where a spear to..... my heart...". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. The key signature has two flats (B-flat and E-flat).

did glance; There is - su'd forth both wa-ter..... and blood,

Musical score for measure 31. The vocal line is on a single staff with lyrics: "did glance; There is - su'd forth both wa-ter..... and blood,". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. The key signature has two flats (B-flat and E-flat).

32 RITORNELLO

To call,.... to call..... my true love to my dance.

*come sopra*

Musical score for measure 32, labeled "RITORNELLO". The vocal line is on a single staff with lyrics: "To call,.... to call..... my true love to my dance." The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. The key signature has two sharps (F# and C#). The tempo/mood is indicated as "come sopra".

33 CANON

Then down..... to Hell..... I..... took my way For...

Musical score for measure 33, labeled "CANON". The vocal line is on a single staff with lyrics: "Then down..... to Hell..... I..... took my way For...". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. The key signature has two sharps (F# and C#).



Ricercar I p.4  
Lyke-wake Dirge, Versus II p.8  
Ricercar II p.10  
Lyke-wake Dirge III p.22  
Western Wind p.24  
Lyke-wake Dirge IV, p.31

# CANTATA

for Soprano, Tenor, Female Chorus  
and a small Instrumental Ensemble

Anonymous 15th/16th  
Century lyrics

IGOR STRAWINSKY  
1952

## A LYKE-WAKE DIRGE

### VERSUS I

#### Prelude

Soprano

CHORUS

Alto

PIANO

*mf tranquillo*

*stacc.*

**I** s.

1. This ae nighte,..... this ae..... nighte, E - - - very nighte.... and  
2. When thou from hence..... a-way are past, E - - - very nighte.... and

A.

1. This ae nighte,..... this ae..... nighte, E - - - very nighte.... and  
2. When thou from hence..... a-way are past, E - - - very nighte.... and



34

..... my..... true love's, for my... true love's de-li-ver-ance,....

*sublime*

35

..... And rose,..... and rose.....

..... a - gain on the third day.....

36 RITORNELLO

Up to my true love, up to my true love..... and..... the dance.

*come sopra*



37 CANON

*all*

Then up to Heav'n..... I..... did as -

*come sopra*

38

*Serene*

- cend, Where now..... I dwell,..... where now I dwell..

39

..... in sure sub-stance, On the right..... hand of God, that man

40 RITORNELLO

May come, may come..... un-to... the gen' - - - ral dance. *Ending for separate performance only*

*come sopra*



# A LYKE-WAKE DIRGE

## VERSUS III

### 2nd Interlude

*♩ = 52*

Soprano

CHORUS

Alto

PIANO

*mf come sopra*

*stacc.*

S. 1

1. From.... Whin-ny - muir..... when thou may'st pass, E - - - very nighte... and...  
 2. From.... Brigg o' Dread..... when thou may'st pass, E - - - very nighte... and...

A.

1. From.... Whin-ny - muir..... when thou may'st pass, E - - - very nighte... and...  
 2. From.... Brigg o' Dread..... when thou may'st pass, E - - - very nighte... and...



2

S. (1)..... alle, To Brigg o' Dread thou..... comst..... at last;..... And

S. (2)..... alle, To pur-ga - to - ry fire thou comst..... at last;..... And

A. (1)..... alle, To Brigg o' Dread thou..... comst..... at last;..... And

A. (2)..... alle, To pur-ga - to - ry fire thou comst..... at last;..... And

*1ma volta* | *2da volta*

Christe re - ceive thye saule.

Christe re - ceive thye saule.

*1ma volta* | *2da volta*



# WESTRON WIND

(Soprano and Tenor)

**SOPRANO Solo**  
*mp*  
We - - - stron wind,....

**TENOR Solo**  
*mp*  
We - - stron

**PIANO**  
*p*

we - - - stron wind, when..... will thou

wind,..... when,..... when will thou

blow, The small rain down can rain?

blow, The small rain down can rain?



We - - - stron wind,.... we - - - stron

We - - - stron wind,.....

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs.

**3**

wind, when will..... thou blow..... The

we - - - stron wind, when will thou blow The

This system starts with a measure rest of 3 measures, indicated by a box with the number 3. It contains two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs.

**4**

small rain, the small rain down can rain?.....

small rain down can rain?.....

This system starts with a measure rest of 4 measures, indicated by a box with the number 4. It contains two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs.



5

Crist,  
Crist,

6

Crist, if my  
Crist, if my

love were..... in my ar - mis,  
love were..... in my ar - mis,



7 *f*

And I in my bed a - gain.

And I in my bed a - gain.

*f*

8 *mp*

We - - - stron wind, when...

*mp*

We - - - stron wind, we - - - stron

*p*

9

..... will thou blow,..... when will thou blow, The

wind,..... when will..... thou blow, The



small..... rain..... down..... can.....

small..... rain..... down..... can.....

*poco meno mosso*

*tranquillo*

10

..... rain?.....

..... rain?.....

*a tempo*

*(p)*

III

We - - - stron wind,.....

We - stron



12

We - - stron wind, when..... will thou

wind,..... when,..... when will thou

13

blow, The small rain down can rain?

blow, The small rain down can rain?

We - - - stron wind,.... we - - - ston

We - - - stron wind,.....



2

S. (1)..... alle, Fire and sleete and can - dle - lighte;..... And

S. (2)..... alle, To Whin - ny - muir.....thou com'st at last; And

A. (1)..... alle, Fire and sleete and can - dle - lighte;..... And

A. (2)..... alle, To Whin - ny - muir.....thou com'st at last; And

S. *1ma volta* *2da volta*  
Christe re - ceive thye saule.

A. *1ma volta* *2da volta*  
Christe re - ceive thye saule.



14

wind, when will..... thou blow,..... The

we - - stron wind, when will thou blow, The

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "wind, when will..... thou blow,..... The" on the first staff and "we - - stron wind, when will thou blow, The" on the second staff. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

15

small rain, the small rain down can rain,.....

small rain down can rain,.....

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The lyrics are: "small rain, the small rain down can rain,....." on the first staff and "small rain down can rain,....." on the second staff. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

16

..... can rain?

..... can rain?

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The lyrics are: "..... can rain?" on the first staff and "..... can rain?" on the second staff. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The system concludes with a double bar line.



# A LYKE-WAKE DIRGE

## VERSUS IV

### Postlude

*♩ = 52*

Soprano

CHORUS

Alto

PIANO

*mf come sopra*

*stacc.*

1. If ev-er  
2. If meat or

S.

1. thou gav'st meat..... or... drink, E - very nighte and..... alle, The fire shall ne-ver  
2. drink thou ne - ver gav'st nane, E - very nighte and..... alle, The fire will burn thee

A.

S.

1. make..... thee shrink;.... { And Christe re - ceive thye saule.  
2. to the..... bare bane;.....

A.



S. 3

This ae nighte, this ae..... nighte, E - - - ve-ry

A.

This ae nighte, this ae..... nighte, E - - - very

S. 4

nighte..... and..... alle, Fire and sleete and can -

A.

nighte..... and..... alle, Fire and sleete and can -

S.

- dle - lighte;..... And Christe re - ceive thye saule.

A.

- dle - lighte;..... And Christe re - ceive thye saule.

*ral-len-tan-do*



# RICERCAR I

(Soprano)  
The maidens came...

**SOPRANO Solo** *dolce*  $\text{♩} = 69$

The mai - dens came When.... I..... was in..... my mo - ther's

**PIANO** *dolce*

bo - wer. I.... had all that.....

I..... wolde. The bai - ly be - rith the

*(tr)* *stacc.*

bell a - way, The lil - ly, the rose, The rose I... lay, The sil - ver



3

is whit, red is the golde, The robes thay lay in fold;... The bai-ly

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line consists of eighth and sixteenth notes. The piano accompaniment includes chords and moving lines in both hands.

be-rith the bell a-way, The lil-ly, the rose, the rose I lay;

The second system continues the vocal line and piano accompaniment. The piano part features some trills and grace notes, indicated by a 'tr' symbol. The system concludes with a key signature change to G minor.

4

And through the glass window shines the

The third system is in G minor and 4/8 time. The vocal line has a rest at the beginning. The piano accompaniment is more active, with many sixteenth notes. A trill is marked with '(tr)' in the piano part.

5

sone. How should I love, how should I love and I so young?..... The bai-ly

The fourth system continues in G minor. The vocal line has a rest at the beginning. The piano accompaniment features a prominent bass line with eighth notes. The system ends with a double bar line.



be - rith the bell a - way, The lil - ly, the rose, the rose I... lay.

*stacc.*

6 For... to re - port it were now te - di - us: We will...ther-for now sing

7 no more Of the games joy - us..... Right mighty and fa - mus E - li - za - beth,

*(stesso =)* **f**

..... our..... quen prin - cis, Pre - po - tent and eke vic - to -

*poco sf* *sim.*



8

- ri - us,..... Ver - tu - os and be - ning, Lett us,

*sim.*

lett..... us pray all..... To Christ E - ter - nal, Which is...

9

the he - ven - ly King, Af - ter ther lifff grant them....

A place..... e - ter - nal - ly to sing. A - men.



# A LYKE-WAKE DIRGE

## VERSUS II

### 1st Interlude

*♩ = 52*

Soprano

CHORUS

Alto

PIANO

*mf tranquillo*

*stacc.*

I s.

1. If ev-er thou gav'st.. hos'n and shoon, E - - -very nighte... and..

2. If hos'n and shoon thou... ne'ergav'st nane, E - - -very nighte... and..

A.

1. If ev-er thou gav'st.. hos'n and shoon, E - - -very nighte... and..

2. If hos'n and shoon thou.... ne'ergav'st nane, E - - -very nighte... and..



2

S. (1)..... alle, Sit thee down and put them on;..... And

S. (2)..... alle, The whinnes shall prickethee to the bare bane;..... And

A. (1)..... alle, Sit thee down and put them on;..... And

A. (2)..... alle, The whinnes shall prickethee to the bare bane;..... And

*1ma volta* *2da volta*

Christe re - ceive thye saule.

Christe re - ceive thye saule.

*1ma volta* *2da volta*