

I Love, Alas (1597) SSATTB

George Kirbye (1570-1634)

S1 I love, a - las, yet am I not be - lov-

S2 I love, a - las, yet am I

A I love, a - las, I love, a - las,

T1 I love, a - las, yet am I not be - lov-

T2 I love, a - las, yet am I not be - lov - ed,

B I love, a - las, yet

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- ed, yet am I not be-lov - ed, I love, a - las, yet am I not be-

not be - lov - ed, be - lov - ed, I love, a - las, yet am I not be-

yet am I not be - lov - ed, I love, a - las, I love, a - las,

- ed, I love, a - las, I love, a - las,

yet am I not be - lov - ed, I love, a - las, yet

am I not be - lov - ed, I love, a - las, yet

- lov - ed, yet am I not be - lov-ed, my suits are all re - ject - ed,
 - lov - ed, yet am I not be - lov - ed, my suits are all re-
 yet am I not be - lov - ed, my suits are all re - ject - ed,
 yet am I not be - lov - ed, my suits are all re-
 am I not be - lov - ed, my suits are all re - ject - ed, re - ject - ed,
 yet I am not be - lov - ed, my suits are all re - ject - ed, my

my suits are all re - ject - ed, and all my looks sus - pect-

- ject - ed, and all my looks sus-pect-

my suits are all re - ject - ed, and all my looks sus - pect-

- ject - ed, and all my looks sus - pect - ed, sus-pect-

re - ject - ed, and all my looks sus - pect-

suits are all re - ject - ed, and all my looks sus - pect-

suits are all re - ject - ed, and all my looks sus - pect-

- ed, ex - pe - ri - ence now too late hath prov - ed, now
 - ed, ex - pe - ri - ence now too late hath prov - ed,
 - ed, ex - pe - ri - ence now
 8 - ed, ex - pe - ri - ence now too late hath prov-ed, now
 8 - ed, ex- pe - ri - ence now too late hath prov - ed,
 - ed, ex - pe - ri - ence now too late hath prov - ed

too late hath prov - ed, that 'twas in vain

that 'twas in vain that erst I

too late hath prov - ed that

too late hath prov - ed, that 'twas in vain that erst I lov -

that 'twas in vain that erst I lov - ed,

that 'twas in vain that erst I lov - ed,

- ed, that erst I lov - ed. Ex - pe - ri - ence now

that 'twas in vain I lov - ed. Ex - pe - ri - ence now

that 'twas in vain I lov - ed. Ex - pe - ri - ence

lov - ed, I lov - ed. Ex - pe - ri - ence now

lov - ed. Ex - pe - ri - ence now too

vain that erst I lov - ed. Ex - pe - ri - ence now

too late hath prov - ed

too late hath prov - ed, now too late hath prov - ed

now too late hath prov - ed

too late hath prov - ed, now too late hath prov - ed that 'twas in

late hath prov - ed that 'twas in vain that

too late hath prov - ed that 'twas in vain that I erst

that 'twas in vain that erst I lov - ed, that 'twas in vain

that 'twas in vain that erst I lov - ed, that

that 'twas in vain that erst I lov - ed, that

vain that erst I lov - ed, that 'twas in vain,

I erst lov - ed, that 'twas in vain that erst I lov-

lov - ed,

that 'twas in vain that erst I

that erst I lov - ed, that 'twas in vain that erst I lov-
'twas in vain that erst I lov - ed, that erst I lov-
'twas in vain, that 'twas in vain that erst I lov-
that 'twas in vain that erst I lov - ed, I lov-
- ed, that 'twas in vain that erst I lov-
lov - ed, that 'twas in vain that erst I lov-

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A musical score for six voices, arranged in three pairs. Each pair consists of a soprano and an alto part. The music is written in treble clef with a key signature of one sharp (F#). The lyrics for all parts are "ed.". The score is divided into two measures. In the first measure, each voice part begins with a half note. In the second measure, the notes are sustained by a long horizontal line (fermata) that spans across the measure boundary.

- ed.