

NO. 6. CRUEL MADAM.

Very moderate speed.

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

mf

Cru - el Ma - dam, my

mf

Cru - el Ma - dam, my

mf

Cru - el Ma - dam, my

mf

Cru - el Ma - dam, my

mf

Cru - el Ma - dam, my

heart you have be - reft me, And to my - self no

heart you have be - reft me, And to my - self no

heart you have be - reft me, And to my - self no

heart you have be - reft me, And to my - self no

heart you have be - reft me, And to my - self no

part have you left me, For yours all whol - ly love hath fast in -

part have you left me, For yours all whol - ly love hath fast in -

part have you left me, For yours all whol - ly love — hath — fast in -

part have you left me, For yours all whol - ly love hath fast in -

- feoffed me, Where - - fore — thus —

- feoffed me, Where - - fore — thus —

- - feoffed — me, Where - fore thus

- feoffed me, Where - fore thus plain —

Where - - fore — thus

plain I must for ev - er, for ev -

plain I must for ev - er, for ev -

plain I must for ev - er, for ev -

I must for ev - er, for ev -

plain I must for ev -

mf er; My woe - ful heart both night and day be -

mf er; My woe - ful heart both night and day be - wail - eth,

mf er; My woe - - ful heart both night and

mf er; My woe - - ful heart both night and

mf er; My woe - ful heart be -

- wail - eth, My death draws on, and

My death draws on, and my poor-

day be - wail - eth, My death draws on, and my

day be - wail - eth, My death draws on, and my poor -

- wail - eth, My death draws on, and my poor

my poor life it fail - eth, I sue for mer - -

life it fail - eth, I sue for mer - - cy where no

poor life it fail - eth, I sue for

- life it fail - eth, I sue for mer - cy where - no tears a -

life, poor life it fail - eth, I sue for mer - cy where

- cy where no tears a - - vail - eth, where — no —
 tears, no tears a - vail - - - eth, where —
 mer - cy where no tears a - vail - - eth, where — no
 - vail - eth, where — no —
 — no tears, no tears a - vail - - eth, where — no

tears, no tears a - vail - - eth. Where - - fore — *p*
 — no tears a - vail - - - eth. Where - fore — *p*
 tears a - vail - - - - - eth. Where - fore *p*
 tears no tears a - vail - - - eth. Where - fore *p*
 tears a - - - vail - - - eth. Where - - fore — *p*

thus plain I must for ev - -
 thus plain I must for ev - -
 thus plain I must for ev - - er, .for -
 thus plain I must for ev - - er, I
 thus plain I must for

er, for — ev — er. Yet if your eyes did see how you tor —

er, for ev — er. Yet if your

— ev — — — er. Yet, yet if your eyes did see how

must for ev — — — er. Yet if your eyes did see,

ev — — — — — er.

- ment me, yet if your eyes — did see how you tor - ment me,
 eyes did see how you tor - - ment — me, yet if your
 you tor - ment me, yet if your eyes did see how you tor - ment me,
 yet if your eyes did see how you tor - ment me,
 Yet if your eyes did see how you tor - ment me, yet

yet if your eyes did see, yet if your eyes did
 eyes did see — how — you tor - ment me, did — see —
 yet if your eyes did see how you, yet if your
 yet if your eyes did see how you tor - ment me, did
 if your eyes did see how you tor - ment me, yet if your eyes did

[illegible]

a - las, a - las, a - las, a -
 - las, a - las, a - las, a -
 - las, a - las, a - las, a - las, poor
 a - - las, a - las, a -
 a - las, a - las, a - las, poor

- las, poor man it would the more con - tent me,
 - las, poor man it would the more con - tent me,
 man it would the more con - tent me,
 - las, poor man it would the more con - tent me,
 man it would the more con - tent me,

cresc. But now in ab - sence, Ah, ah
cresc. But now in ab - sence, Ah, ah
cresc. But now in ab - sence,
cresc. But now in ab - sence, Ah, ah
cresc. But now in ab - sence, Ah

do I la - ment me, ah, do I la -

do I la - ment, la - ment me, ah ah, do I la -

mf Ah, do I la - ment me, ah, do I la -

do I la - ment me, ah, do I la -

do I la - ment me, ah, do I la -

The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a key with one flat (B-flat major or D minor). The first system spans 16 measures.

p - ment me. Where - fore thus plain I

p - ment me. Where - fore thus plain I

p - ment me. Where - fore thus plain I must for ev -

p - ment me. Where - fore thus plain I must for

p - ment me. Where - fore thus plain I

The second system continues the musical piece, spanning 16 measures. It includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The piano accompaniment features chords and arpeggiated figures.

must for ev - - - er, where - - fore

must for ev - - - er, where - - fore

- - - er, for ev - - - er, where - fore -

ev - - - er, where - fore thus plain I

must for ev - - er, thus plain

The first system of the musical score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment in bass clef. The sixth staff is a piano accompaniment in treble and bass clefs. The lyrics are: "must for ev - - - er, where - - fore", "must for ev - - - er, where - - fore", "- - - er, for ev - - - er, where - fore -", "ev - - - er, where - fore thus plain I", "must for ev - - er, thus plain", and "I must for ev - - - er."

thus plain I must for ev - - - er.

thus plain I must for ev - - - er.

thus plain I must for ev - - - er.

must, thus plain I must for ev - - - er.

I must for ev - - - er.

The second system of the musical score continues with six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment in bass clef. The sixth staff is a piano accompaniment in treble and bass clefs. The lyrics are: "thus plain I must for ev - - - er.", "thus plain I must for ev - - - er.", "thus plain I must for ev - - - er.", "must, thus plain I must for ev - - - er.", "I must for ev - - - er.", and "I must for ev - - - er."