

Why smilest thou, sweet jewel

Michael East
(c.1580-1648)

Soprano I {

Soprano II {

Alto

Tenor

Bass

Practice {

S {

A {

T {

B {

Practice {

5

[10]

S smil-est thou sweet jew - el, sweet jew - el, and

A sweet jew - el, sweet jew - el, and

T smil-est thou sweet jew - el, why smil-est thou sweet jew - el, and

B 8 smil-est thou sweet jew - el, sweet jew - el, and

S sweet jew - el, and

[15]

S art so full of glad- ness, of

A art so full of glad- ness, of glad- ness, of

T art so full of glad- ness, of glad- ness, of

B art so full of

Soprano (S) vocal line:

glad - ness, of glad-
glad- ness, of glad-

Alto (A) vocal line:

ness, of glad- ness, of glad -

Tenor (T) vocal line:

8 ness, of glad- ness, of glad - ness, of glad -

Bass (B) vocal line:

glad -

Piano accompaniment (bottom two staves):

Soprano (S) vocal line:

25 ness, when thou to me most cru - el, cru - el,

Alto (A) vocal line:

ness, when thou to me most cru - el, cru - el, to me most

Tenor (T) vocal line:

8 ness, when thou to

Bass (B) vocal line:

ness, when thou to

Piano accompaniment (bottom two staves):

Soprano (S) vocal line:

most cru - el, dost cause____ me

cru - el, dost cause me pine____ in sad - ness, in

Alto (A) vocal line:

me most cru-el, cru-el, dost cause____ me pine in sad-ness, me

Tenor (T) vocal line:

8 me most cru-el, cru-el, dost cause____ me pine, dost cause____ me pine in

Bass (B) vocal line:

me most cru - el, dost cause____ me pine, dost cause____ me pine in

Piano accompaniment (bottom staff):

The piano accompaniment consists of a bass line and harmonic chords. The bass line is primarily sustained notes on the C and G strings. The harmonic chords are indicated by vertical stems with sharp or natural signs, suggesting a key signature of A major.

Soprano (S) vocal line:

pine in _____ sad - ness, But since you joy to see me thus tor - ment - ed, even
sad-_____ ness, But since you joy to see me thus tor-ment-_____ ed, even

Alto (A) vocal line:

pine in sad - ness, But since you joy to see me thus tor - ment - ed, even

Tenor (T) vocal line:

pine in sad - ness, But since you joy to see me thus tor - ment - ed, even
8 sad-_____ ness, But since you joy to see me thus tor - ment - ed,

Bass (B) vocal line:

pine in sad - ness, But since you joy to see me thus tor - ment - ed, even

Piano accompaniment:

The piano accompaniment consists of a bass line in the right hand and harmonic support in the left hand. The key signature changes from G major (no sharps or flats) to F# major (one sharp) at measure 45. The bass line features sustained notes and chords, while the left hand provides harmonic support with chords and bass notes.

50

S for thy love, even for thy love, even for thy love, I am with grief con - tent -

A for thy love, even for thy love, even for thy love, I am with grief

T for thy love, even for thy love, even for thy love, I am with grief con - tent -

B 8 even for thy love, even for thy love, I am with grief con - tent - ed, I

for thy love, even for thy love, I

Piano part: Measures 50-54. The piano accompaniment consists of sustained chords and bass notes.

55

60

S ed, I am with grief, I am with grief con - tent - ed.

A I am with grief con - tent - ed.

T 8 I am with grief con - tent - ed, I am with grief con - tent - ed.

B am with grief con - tent - ed, I am with grief con - tent - ed.

Piano part: Measures 55-60. The piano accompaniment consists of sustained chords and bass notes.