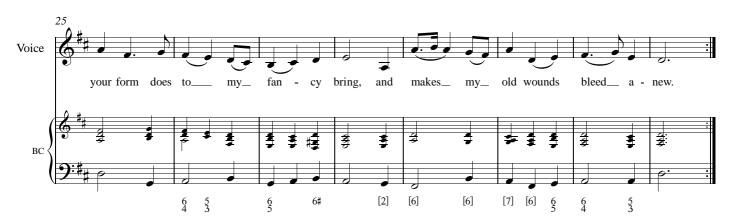
The Self Banished

A Minuet





The Self Banished

It is not that I love you less Than when before your feet I lay: But to prevent the sad increase Of hopeless love, I keep away.

||: In vain! (alas!) for ev'ry thing
Which I have known belong to you,
Your form does to my fancy bring,
And makes my old wounds bleed anew. :||

Who in the Spring from the new Sun Already has a fever got,
Too late begins those shafts to shun,
Which Phoebus through his veins has shot.

- ||: Too late he would the pain assuage, And to shadows thick he doth retire; About with him he bears the rage, And in his tainted blood the fire. :||
- ||: But vow'd I have, and never must Your banish'd servant trouble you; For if I break, you may mistrust The vow I made to love you, too. :||
- * A lover has withdrawn from the presence of their beloved because being near them is too painful.
- * Playing on poetic conventions of the time (which often compared beauty to the sun's radiance), in stanzas 3 and 4 the lover compares being in love to having heat-stroke.
- * This setting was published in 'Amphion Angelicus', a collection of vocal works by John Blow, printed in 1700.
- * It uses the dance-rhythm of a minuet.
- * Small adjustments have been made to the continuo part in this edition to facilitate the lower pitch.

Performance notes:

- *The title page of 'Amphion Anglicus' indicates that the continuo part is 'for an Organ, Harpsichord, or Theorboe-Lute'.
- *Repeat marks and continuo realisation are editorial, as are all bracketed figures in the continuo part.

 Many thanks to David Grealy for his kind assistance with the realisation and figuring.
- *The original score gives only the first two stanzas as underlay. I have included the rest for those who may wish to sing this beautiful poem in its entirety.
- *Performers may notice a problem arising from the uneven number of stanzas:
 Stanza 3 may be sung to the A section of the music, and 4 to the B section;
 but how may stanza 5 be incorporated?
 A number of solutions are possible:
 - 1. After singing stanza 4 to the B section's music, the singer might remain silent while the continuo player repeats the A section, and then begin singing stanza 5 when the B section is reached.
 - 2. As solution 1, but with a treble instrument (e.g. violin or recorder) playing the melody for the A section (possibly doubling the voice in the B while stanza 5 is sung).
 - 3. After stanza 4, repeat stanza 1 to the A music, then sing stanza 5 to the B.
 - 4. Immediately move on to stanza 5
 (i.e. conclude by singing the B section four times, the first two with stanza 4, the last two with stanza 5).

 The repetitive nature of this last option makes it my least favourite.