

# The Self Banished

## A Minuet

Edmund Waller  
(1606-1687)

Dr. John Blow  
(1649-1708)

**A**

Voice

It is not that I love you less, than when be - fore your feet I lay:

Basso Continuo

5 6 [6] [7] [4] [3] [6] [6/5] [6] 7 6

9

Voice

but to pre - vent the sad in - crease of hope - less love, I keep a - way.

BC

5 6 [6] [7] [4] [3] [6] [6/5] [6] 7 6

17 **B**

Voice

In vain! (a - las!) for ev' - ry thing, which I have known be - long to you,

BC

[6] 6# 6# # [b] 7 [6] [#] [#]

25

Voice

your form does to my fan - cy bring, and makes my old wounds bleed a - new.

BC

6 5 6 6# [2] [6] [6] [7] [6] 6 6 5

## 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- \* A lover has withdrawn from the presence of their beloved because being near them is too painful.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.

### 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.