

A Musical Banquet

Robert Dowland

Transcription by Alain Veylit



Separate lute and vocal parts

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Musickshandmade Publication

Printed in the United States of America
2017, May 05

Lord Viscount Lisle's Galliard

John Dowland

7

10

12

14

16

20

24

26

28

3 4

7

10

12

14

16

20

24

26

28

[illegible]

33

33

34

35

36

[illegible][illegible]

44

Example 44

Measure 44: Treble clef, key signature of one flat. Melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). Bass line: G3 (half), A3 (quarter).

Measure 45: Treble clef, key signature of one flat. Melody: G4 (quarter), F#4 (quarter), E5 (quarter). Bass line: G3 (half), A3 (quarter).

Measure 46: Treble clef, key signature of one flat. Melody: G4 (quarter), F#4 (quarter), E5 (quarter). Bass line: G3 (half), A3 (quarter).

[illegible]

My heavy sprite, opprest with sorrow's might

The Rt. Hon. George Earl of Cumberland

Antony Holborne

My hea- vy sprite op-

pressed with sor- rowes might, Of wear- ied limbs the bur- then

soare su- staines With si- lent grones

With si- lent grones and hartsteares still com- plains

Yet I breath still and live in lifes des-

pight. Have I lost thee? All for tunes

I ac- curse, bids thee fare- well, with thee all joyes fare-

58

well, And for thy sake this world be-

66

comes my hell. And for thy sake

74

this world be- comes my hell.

My heavy sprite, oppress'd with sorrow's might,
of wearied limbs the burden sore sustains,
with silent groans and heart's tears still complains,
yet I breathe still and live in life's despite.
Have I lost thee? All fortunes I accurse
bids, thee farewell, with thee all joys farewell,
and for thy sake this world becomes my hell.

My heavy sprite, opprest with sorrow's might

The Rt. Hon. George Earl of Cumberland

Antony Holborne

9

17

24

31

37

44

51

58

65

72

a

1. Eb on 5th course in original. E natural in bass part.

Change thy minde, since she doth change

The words by : the honourable Robert [Devereux] Earle of Essex

Richard Martin

The musical score is written for a single voice and a lute. It consists of three systems of music, each with a vocal line and a lute line. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line. The first system starts with a treble clef and a key signature of one flat. The second system starts with a treble clef and a key signature of one flat. The third system starts with a treble clef and a key signature of one flat. The lyrics are: 'Change thy mind since she doth change, Let not fancy still abuse thee. Thy untruth cannot seem strange When her falsehood doth excuse thee. Love is dead and thou art free; She doth live, but dead to thee.'

Change thy mind since she doth change, Let not fancy still abuse thee.

Thy untruth cannot seem strange When her falsehood doth excuse thee.

Love is dead and thou art free; She doth live, but dead to thee.

Change thy mind since she doth change,
Let not fancy still abuse thee.
Thy untruth cannot seem strange
When her falsehood doth excuse thee.
Love is dead and thou art free;
She doth live, but dead to thee.

Whilst she lov'd thee best awhile,
See how she hath still delay'd thee,
Using shows for to beguile
Those vain hopes that have deceiv'd thee.
Now, thou see'st although too late
Love loves truth, which women hate.

Love no more since she is gone;
She is gone and loves another.
Being once deceiv'd by one,
Leave her love, but love none other.
She was false, bid her adieu;
She was best, but yet; untrue.

Love, farewell, more dear to me
Than my life which thou preservest.
Life, all joys are gone from thee,
Others have what thou deservest.
O my death doth spring from hence;
I must die for her offence.

Die, but yet before thou die,
Make her know what she hath gotten.
She in whom my hopes did lie
Now is chang'd, I quite forgotten.
She is chang'd, but changed base,
Baser in so vile a place.

Change thy minde, since she doth change

The words by : the honourable Robert [Devereux] Earle of Essex

Richard Martin

1

3

5

a

O Eyes, leaue off your weeping

Robert Hales

(1*)

O eyes, leave off your weeping; Love hath the thoughts in
keep- ing That may con- tent you: Let not this mis con
cei- ving, Where com- forts are re- cei- ving, Cause- less tor-
ment you. Let not this mis- con- cei-
ving, Where com forts are re cei ving, Caus less tor ment you.

1 O Eyes leaue off your weeping,
Loue hath the thoughts in keeping,
That may content you :
Let not this misconceiuing,
Where comforts are receiuing,
Causelesse torment you.

2 Cloudes threaten but a shower,
Hope hath his happy houre,
Though long in lasting.
Time needs must be attended,
Loue must not be offended
With too much hasting.

3 But O the painfull pleasure,
Where Loue attends the leasure
Of liues wretchednesse :
Where Hope is but illusion,
And Feare is but confusion
Of Loues happinesse.

4 But happy Hope that seeth
How Hope and Hap agreeth :
Of life depriue me,
Or let me be assured,
When life hath death endured,
Loue will reuiue me.

1. Voice part transposed to Dm in original

O Eyes, leaue off your weeping

Robert Hales

[illegible]

Goe, my Flocke, goe get you hence

Anonymous

The musical score is written for a single voice on a five-line staff, with a treble clef and a key signature of one sharp (F#). The melody is simple and homophonic, with lyrics written below the notes. The score is divided into four systems, each starting with a measure number (1, 5, 8, 11). The lyrics are: 'Go, my flock, go get you hence; Seek some other place of feed ing, Where you may have some de fense, From the storms in my breast breed ing, And show'rs from mine eyes pro ceed ing.'

2 Leaue a wretch in whom all woe
 Can abide to keepe no measure.
 Merry flocke such one forgoe,
 Vnto whom Myrth is displeasure,
 Onely rich in measures treasure.

3 Yet alas before you goe
 Heare your wofull Maisters story,
 Which to stones I else would shew,
 Sorrow onely then hath glory
 When tis excellently sorry.

4 Stella, fayrest Shepherdesse,
 Fayrest but yet cruelst euer,
 Stella, whom the heau'ns still blesse,
 Though against me she perseuer,
 Though I blisse inherit neuer.

5 Stella, hath refused mee :
 Stella, who more Loue hath proued
 In this Catiffe hart to be
 Then can in good to vs be moued
 Towards Lambe-kins best beloued.

6 Stella, hath refused mee
 Astrophel, that so well serued,
 In this pleasant spring (Muse) see
 While in pride Flowers be preseru'd
 Himselfe onely Winter-starued.

7 Why alas then doth she sweare
 That she loueth mee so deerely,
 Seeing mee so long to beare
 Coales of Loue that burne so cleerely,
 And yet leaue me hopelesse meerely.

8 Is that Loue ? forsooth I trow
 If I saw my good Dogge griened
 And a help for him did know
 My Loue should not be belieued
 But hee were by mee relieued.

9 No she hates mee (well away)
 Fayning Loue, somewhat to please mee,
 Knowing, if she should display
 All her hate, Death soone would seize me,
 And of hideous torments ease me.

10 Then my flocke now adew,
 But alas, if in your straying
 Heauenly Stella meet with you,
 Tell her in your pittious blaying,
 Her poore slaues iust decaying.

1 Goe my flocke, goe get you hence
Seeke some other place of feeding,
Where you may haue some defence,
Fro the stormes in my breast breeding,
And showers from mine eyes proceeding.

2 Leau a wretch in whom all woe
Can abide to keepe no measure.
Merry flocke such one forgoe,
Vnto whom Myrth is displeasure,
Onely rich in measures treasure.

3 Yet alas before you goe
Heare your wofull Maisters story,
Which to stones I else would shew,
Sorrow onely then hath glory
When tis excellently sorry.

4 Stella, fayrest Shepherdesse,
Fayrest but yet cruelst euer,
Stella, whom the heau'ns still blesse,
Though against me she perseuer,
Though I blisse inherit neuer.

5 Stella, hath refused mee :
Stella, who more Loue hath proued
In this Catiffe hart to be
Then can in good to vs be moued
Towards Lambe-kins best beloued.

6 Stella, hath refused mee
Astrophel, that so well serued,
In this pleasant spring (Muse) see
While in pride Flowers be preseru'd
Himselfe onely Winter-starued.

7 Why alas then doth she sweare
That she loueth mee so deerely,
Seeing mee so long to beare
Coales of Loue that burne so cleerely,
And yet leau me hopelesse meerely.

8 Is that Loue ? forsooth I trow
If I saw my good Dogge griened
And a help for him did know
My Loue should not be belieued
But hee were by mee relieued.

9 No she hates mee (well away)
Fayning Loue, somewhat to please mee,
Knowing, if she should display
All her hate, Death soone would seize me,
And of hideous torments ease me.

10 Then my flocke now adew,
But alas, if in your straying
Heauenly Stella meet with you,
Tell her in your pittious blaying,
Her poore slaues iust decaying.

Goe, my Flocke, goe get you hence

Anonymous

[illegible]

O Deere life, when shall it be?

Anonymous

The musical score is written for voice and lute. It consists of five systems of music, each with a vocal line (treble clef) and a lute line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal line. The first system starts with a treble clef and a key signature of two flats. The second system starts with a '4' indicating the fourth measure. The third system starts with a '6' indicating the sixth measure. The fourth system starts with an '8' indicating the eighth measure. The fifth system starts with an '11' indicating the eleventh measure. The score ends with a double bar line.

O dear life, when shall it be, That mine eyes thine
eyes may see, And in them thy
mind discover, Wheth er ab sence
hath had force Thy re- mem- brance to di- vorce,
From the im- age of thy lo- ver?

2 O if I my selfe finde not,
By thine absence oft forgot,
Nor debarde from Beauties treasure:
Let no Tongue aspire to tell
In what high I shall dwell,
Onely Thought aymes at the pleasure.

3 Thought therefore will I send thee,
To take vp the place for mee,
Long I will not after tarry:
There vnseene thou mayst be bolde
Those fayre wonders to behold,
Which in them my hopes doe carry.

4 Thought, see thou no place forbear,
Enter brauely euery where,
Seize on all to her belonging:
But if thou wouldest guarded be,
Fearing her beames, take with thee,
Strength of liking, rage of longing.

5 O my Thoughts, my thoughts, surcease,
Your delights my woes increase,
My life fleetes with too much thinking.
Thinke no more, but dye in mee
Till thou shalt receiued be
At her lips my Nectar drinking.

O Deere life, when shall it be?

Anonymous

Anonymous

4

7

10

To plead my faith

The Right Honourable Robert, Earle of Essex: Earle Marshall of England.

Daniel Bacheler

To plead my faith where faith hath no reward; To move re-
 morse, where fa-vour is not borne; To heap com-
 plaints where she doth not re-gard, Where fruit-less, boote-less, vaine
 and yield but scorne. I lov ed her whom all the world ad-
 mir'd. I was re-fus'd of her that can love
 none: And my vaine hopes which far too high as-pired Is dead and
 bur-ried and for e-ver gone. For get my

34

name, since you have scorn'd my love, And wo- man like do not

Detailed description: This system contains measures 34 through 38. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat). Measure 34 starts with a half note G4, followed by quarter notes A4 and B-flat4. Measure 35 has quarter notes C5, D5, and E-flat5. Measure 36 has a half note F5 and a whole rest. Measure 37 has quarter notes G5, A5, and B5. Measure 38 has quarter notes C6, B5, and A5.

39

too late la ment; Since for your sake I doe all mis- chiefe

Detailed description: This system contains measures 39 through 43. Measure 39 has quarter notes G4, A4, and B-flat4. Measure 40 has a half note C5 and a whole rest. Measure 41 has quarter notes D5, E-flat5, and F5. Measure 42 has quarter notes G5, A5, and B5. Measure 43 has quarter notes C6, B5, and A5.

44

prove. I none ac- cuse nor no- thing doe re- pent.

Detailed description: This system contains measures 44 through 48. Measure 44 has a whole rest. Measure 45 has quarter notes G4, A4, and B-flat4. Measure 46 has quarter notes C5, D5, and E-flat5. Measure 47 has quarter notes F5, G5, and A5. Measure 48 has a half note B5 and a whole rest.

49

I was as fond as ev er she was fair, Yet lov'd I

Detailed description: This system contains measures 49 through 53. Measure 49 has quarter notes G4, A4, and B-flat4. Measure 50 has quarter notes C5, D5, and E-flat5. Measure 51 has quarter notes F5, G5, and A5. Measure 52 has a half note B5 and a whole rest. Measure 53 has quarter notes C6, B5, and A5.

54

not more than I now des pair. I was as fond as ev

Detailed description: This system contains measures 54 through 58. Measure 54 has quarter notes G4, A4, and B-flat4. Measure 55 has quarter notes C5, D5, and E-flat5. Measure 56 has a half note F5 and a whole rest. Measure 57 has quarter notes G5, A5, and B5. Measure 58 has quarter notes C6, B5, and A5. A red triangle points to the start of measure 57.

59

er she was fair, Yet lov'd I not more than I now des pair.

Detailed description: This system contains measures 59 through 63. Measure 59 has quarter notes G4, A4, and B-flat4. Measure 60 has a half note C5 and a whole rest. Measure 61 has quarter notes D5, E-flat5, and F5. Measure 62 has quarter notes G5, A5, and B5. Measure 63 has a whole note C6. A red triangle points to the end of measure 63.

To plead my faith

The Right Honourable Robert, Earle of Essex: Earle Marshall of England.

Daniel Bacheler

[illegible]

38

38 39 40 41

42

42 43 44 45

46

46 47 48 49

50

50 51 52 53

54

54 55 56 57

58

58 59 60 61

62

62 63 64 65

In a grove most rich of shade

Sir Philip Sidney

Guillaume Tessier

In a grove most rich of shade, Where birds wan ton mu sic
made, May then young his pied weeds show ing, New per
fum'd with flow'rs fresh grow ing. May, then young, his pied weeds
show ing, New per fum'd with flow'rs fresh grow ing.

Astrophil with Stella sweet
Did for mutual comfort meet,
Both within themselves oppressed,
But each in the other blessed.

Him great harms had taught much care,
Her fair neck a foul yoke bare ;
But her sight his cares did banish,
In his sight her yoke did vanish.

Wept they had, alas the while,
But now tears themselves did smile,
While their eyes, by love directed,
Interchangeably reflected.

Sigh they did, but now betwixt
Sighs of woe were glad sighs mixt ;
With arms crossed, yet testifying
Restless rest, and living dying.

Their ears hungry of each word
Which the dear tongue would afford ;
But their tongues restrained from walking,
Till their hearts had ended talking.

But when their tongues could not speak,
Love itself did silence break :
Love did set his lips asunder,
Thus to speak in love and wonder.

Stella, sovereign of my joy,
Fair triumpher of annoy ;
Stella, star of heavenly fire,
Stella, lodestar of desire ;

Stella, whose voice, when it speaks,
Senses all asunder breaks ;
Stella, whose voice, when it singeth,
Angels to acquaintance bringeth ;

Stella, in whose body is
Writ each character of bliss ;
Whose face all, all beauty passeth,
Save thy mind, which yet surpasseth ;

[Continued...]

" Grant, O grant ; but speech, alas,
Fails me, fearing on to pass :
Grant-O me, what am I saying?
But no fault there is in praying.

" Grant, O dear! on knees I pray"
(Knees on ground he then did stay),
" That, not I, but since I love you,
Time and place for me may move you.

" Never season was more fit,
Never room more apt for it ;
Smiling air allows my reason ;
These birds sing : now use the season.

" This small wind, which so sweet is,
See how it the leaves doth kiss ;
Each tree in his best attiring,
Sense of love to love inspiring.

" Love makes earth the water drink,
Love to earth makes water sink ;
And, if dumb things be so witty,
Shall a heavenly grace want pity?"

There his hands, in their speech, fain
Would have made tongue's language plain ;
But her hands, his hands repelling,
Gave repulse, all grace excelling.

Then she spake ; her speech was such,
As not ears, but heart did touch ;
While such wise she love denied,
As yet love she signified.

" Astrophel," said she, " my love,
Cease, in these effects, to prove ;
Now be still, yet still believe me,
Thy grief more than death would grieve me.

" If that any thought in me
Can taste comfort but of thee,
Let me, fed with hellish anguish,
Joyless, hopeless, endless languish.

" If those eyes you praised, be
Half so dear as you to me,
Let me home return, stark blinded
Of those eyes, and blinder minded.

" If to secret of my heart,
I do any wish impart,
Where thou art not foremost placed,
Be both wish and I defaced.

" If more may be said, I say
All my bliss in thee I lay ;
If thou love, my love content thee,
For all love, all faith is meant thee.

" Trust me, while I thee deny,
In myself the smart I try ;
Tyrant Honour doth thus use thee,
Stella's self might not refuse thee.

" Therefore, dear, this no more move,
Lest, though I leave not thy love,
Which too deep in me is framed,
I should blush when thou art named."

Therewithal away she went,
Leaving him so passion, rent
With what she had done and spoken,
That therewith my song is broken.

In a grove most rich of shade

Sir Philip Sidney

Guillaume Tessier

First system of musical notation, measures 1-3. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

Second system of musical notation, measures 4-5. The notation includes various note values and rests, with some notes marked with 'a' or 'b'.

Third system of musical notation, measures 6-7. The notation includes various note values and rests, with some notes marked with 'a' or 'b'.

Farre from triumphing Court

Sir Henry Lea

John Dowland

Far from triumphing court and won ted glo ry,

He dwelt in shad dy un fre quent ed pla ces;

Time's pris' ner now he made his pas time sto ry;

Glad ly for gets court's erst af ford ed gra ces.

That god dess whom he served to heav'n is gone,

And hee one earth, And he on earth in dark ness left to moan.

Farre from triumphing Court and wonted glory,
He dwelt in shadie unfrequented places,
Times prisoner now he made his pastime story,
Gladly forgets Courts erst afforded graces,
That Goddesse whom hee servde to heav'n is gone,
And hee one earth, In darknesse left to moane.

But loe a glorious light from his darke rest
Shone from the place where erst this Goddesse dwelt
A light whose beames the world with fruit hath blest
Blest was the Knight while hee that light beheld:
Since then a starre fixed on his head hath shinde,
And a Saints Image in his hart is shrinde.

Ravisht with joy so grac't by such a Saint,
He quite forgat his Cell and selfe denaid,
He thought it shame in thankfulnessse to faint,
Debts due to Princes must be duely paid:
Nothing so hatefull to a noble minde,
As finding kindnesse for to prove unkinde.

But ah poore Knight though thus in dreame he ranged,
Hoping to serve this Saint in sort most meete,
Tyme with his golden locks to silver changed
Hath with age-fetters bound him hands and feete,
Aye mee, hee cryes, Goddesse my limbs grow faint,
Though I times prisoner be, be you my Saint.

Farre from triumphing Court

Sir Henry Lea

John Dowland

4

7

9

11

12

Lady if you so spight me

Cesare Renaldi?

John Dowland

La dy, if you so spite me, so spite me, Where fore do

you so oft, so oft kiss, kiss and de light me?

Sure that my heart op prest, op prest, Sure

that my heart op prest, op prest and ov er cloy ed, May break,

may break thus ov erjoy'd, ov er joy ed, If

thou seek to spill, to spill me, Come kiss me sweet, come

kiss mesweet, comekiss me sweet and kill me, So shall your

16 heart, your heart, your heart be eas ed And I shall

18 rest content and die, and die well

20 pleas ed. If thou seek to spill, to spill me,

23 Come kiss me sweet, come kiss me sweet, come kiss me sweet and

25 kill me, So shall your heart, your heart, your heart be eas

27 ed And I shall rest content and die, and

29 die well pleas- ed.

Lady if you so spight me

Cesare Renaldi?

John Dowland

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[illegible]

24

The musical score for Example 24 consists of four staves. The notation is as follows:

Staff	Measure 1	Measure 2
Staff 1 (Pitch)	a, a, a, a, b, b, b, b, a	a, a, b, a, a
Staff 2 (Pitch)	a, b, a, b, b, b, b, a	b, a, a
Staff 3 (Pitch)	c, b, c, b, c, a	c, a, c, b, a, c, c, c, c
Staff 4 (Pitch)	b, b, c, a	b, c, a, c

26

Example 26

28

Handwritten musical notation for measures 28-30. Measure 28: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Bass clef: D3 (half), E3 (half). Measure 29: Treble clef: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). Bass clef: D3 (half), E3 (half). Measure 30: Treble clef: E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter). Bass clef: D3 (half), E3 (half).

In darkness let me dwell

John Dowland

1. In dark ness let me dwell.

7. the ground, the ground shall sor row, sor row be,

9. The roof des pair to bar all, all cheerful light fromme,

12. The walls of mar ble black that mois tened, that mois tened still shall

15. weep still, shall weep, My mu sic, my mu sic

18. hell ish, hell ish jar ring sounds, jar ring, jarringsounds, to

20. ba nish, ban ish friend ly sleep. Thus wed ded to my

23

woes, And bed ded to mytomb, O, let me, li ving

26

die, O, let me, li ving, let me li ving, li ving die

28

Till death, till death do come, till death, till death do come, till

30

death, till death do come,

32

In dark ness let me dwell.

In darkness let me dwell

John Dowland

1

4

6

9

11

13

15

17

19

21

24

\parallel		\neg	\parallel	\parallel		\parallel	\neg	\parallel	\parallel	\parallel
c	a	a		a		a	b	a		a
a		a				a		b	c	a
a			c	c		c	b	c	c	a
c						c				
		a						a		

26

$\frac{c}{d}$	a	$\frac{b}{e}$	c	a	b	c	e	e	e	b	a	c	d	e	c
---------------	-----	---------------	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

[illegible]

32

Handwritten musical notation for measures 32 and 33. Measure 32: Treble clef, key of D major, 4/4 time. Notes: E4 (quarter), C5 (quarter), B4 (quarter), C5 (quarter). Bass clef notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter). Measure 33: Treble clef, key of D major, 4/4 time. Notes: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Bass clef notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter).

34

⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈

⌋ a c ⌋ a a	⌋ c	⌋ a c ⌋ c ⌋ a ⌋ a c ⌋ c
c	c	b
c	c	c

Si le parler et le silence

Pierre Guédron

Si le par ler et le si len ce Nuit à no tre heur é gale ment,

Par lonsdonc, ma chère es pér an ce, Du coeur

et des yeux seu le ment: A mour, ce pe tit dieu vo

la ge, Nous ap prend ce mu- et lan- ga ge.

A mour, ce pe tit dieu vo la ge, Nous apprend ce mu- et lan- ga ge.

Si le parler et le silence
nuit à notre heur également,
parlons donc, ma chère espérance,
du coeur et des yeux seulement;

Amour ce petit dieu volage
nous apprend ce muet langage.

Que le regard vole et revole,
messager des nos passions,
et serve au lieu de la parole
pour dire nos intentions.

Amour ce petit dieu volage
nous apprend ce muet langage.

Mais si quelque âme est offensée
de nous voir discourir des yeux,
nous parlerons de la pensée,
comme les anges dans les cieux.

Amour ce petit dieu volage
nous apprend ce muet langage.

Ainsi par un doux artifice
nous tromperons les courtisans,
et nous rirons de la malice
de mille fâcheux médisans,

Qui n'en sauront pas d'avantage
ignorant, ce muet langage.

Si le parler et le silence

Pierre Guédron

4

7

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Si le parler et le silence
nuit à notre heur également,
parlons donc, ma chère espérance,
du coeur et des yeux seulement;

Amour ce petit dieu volage
nous apprend ce muet langage.

Que le regard vole et revole,
messenger des nos passions,
et serve au lieu de la parole
pour dire nos intentions.

Amour ce petit dieu volage
nous apprend ce muet langage.

Mais si quelque âme est offensée
de nous voir discourir des yeux,
nous parlerons de la pensée,
comme les anges dans les cieux.

Amour ce petit dieu volage
nous apprend ce muet langage.

Ainsi par un doux artifice
nous trompérons les courtisans,
et nous rirons de la malice
de mille fâcheux médisans,

Qui n'en sauront pas d'avantage
ignorant, ce muet langage.

Ce penser qui sans fin tyrannise ma vie

Pierre Guédron

1 Ce pen ser, qui sans fin ti ran ni se ma vi e,

6 Se mon tre tel le ment con tre moi con ju ré, Que

11 tant plus je m'ef for ce à domp ter son en nui e,

15 Et tant moins à mon bien je le vois pré pa

19 ré. Que tant plus je m'ef for ce à domp ter son en

23 nui e, Et tant moins à mon bien

26 je le vois pré pa ré.

Ce penser qui sans fin tyrannise ma vie
se montre tellement contre moi conjuré,
que tant plus j'é m'efforce à dompter son ennui
at tant moins à mon bien je le vois préparé.

J'ai quitté la beauté dont il a pris naissance,
espérant par l'oubli ses charmes décevoir
mais je trouve à la fin que la venue et l'absence
sont tous deux différents, et d'un même pouvoir.

Ce penser qui sans fin tyrannise ma vie

Pierre Guédron

1

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Vous que le bonheur rappelle

Pierre Guédron

Musical score for the song "Vous que le bonheur rappelle". The score is written for voice and piano, featuring a treble and bass staff. The lyrics are in French and are repeated three times across the staves.

Vous que le bon- heur rap- pel le, À un ser- va- ge an- cien,

Mou- rez aux pieds de la bel le Qui vous dai gne fai re sien.

Mou- rez aux pieds de la bel- le Qui vous dai- gne fai- re sien.

Vous que le Bonheur rappelle
à un servage ancien,
mourez aux pieds de la belle
qui vous daigne faire sien.

Glorieuse en votre perte,
honorez votre vainqueur,
qui vous a la porte ouverte
de la prison de son coeur.

Heureux venez vous donc rendre
à celle qui vous a pris;
c'est honneur de se voir prendre
à qui tient tout à mépris.

L'honneur d'un brave adversaire
honore votre trépas,
heureux qu'en mourant peut faire
que son nom ne meure pas.

Vous que le bonheur rappelle

Pierre Guédron

[illegible]

Passava amor, su arco dessarmado

Anonymous

Musical score for "Passava amor, su arco dessarmado" in B-flat major, 2/4 time. The score consists of three systems, each with a vocal line and a bass line. The lyrics are in Spanish.

System 1:

Vocal: Pas sa va Amor, su ar co des ar ma do, Pas sa va Amor, su ar co des ar ma do,

Bass: (Instrumental accompaniment)

System 2:

Vocal: Los o jos ba xos, blan do y muy mo des to;

Bass: (Instrumental accompaniment)

System 3:

Vocal: De xa vam'ya a tras muy descui da do, de xa vam'ya a tras muy des cui da do.

Bass: (Instrumental accompaniment)

Passava Amor su arco elesarmado,
los ojos baxos, blando y muy modesto;
dexava m'ya atras muy descuidado.

Quam poco espacio pude gozar esto.
Fortuna de embidiosa dixo luego:
"Teneos, Amor; porque vays tam presto?"

Bolvio do presto a mi el niño ciego,
muy enojado en versé reprehendido
que no ha reprehensión do sta su fuego.

Ay prados, bosques, selvas, que criastes,
tan libre corazón como ere el mio,
porque tan grande mal no te estorbastes.

Passava amor, su arco dessarmado

Anonymous

[illegible]

Sta notte mi sognava

Anonymous

Sta notte mi sognava

na va, Ch'all' inferno mestamente me n'andava,

va, non per i miei peccati

ma per veder chi fanno i dannati,

dan na ti, ma per veder chi

fan no i dan na ti.

Sta notte mi sognava
ch'all'inferno mestamente me n'andava,
non per i miei peccati
ma per veder chi fanno i dannati.

Stando la mi pareva
che nel mezzo Plutone si sedeva,
tra quei spiriti infernali
chi dan'al'alma tanti stragi mali.

Sta notte mi sognava

Anonymous

7

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Vestros oios tienen d'Amor no se que

Anonymous

4

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12

14

17

This musical score is written for a single voice and a basso continuo. It consists of six systems of staves, each with a vocal line and a basso line. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Spanish and describe a state of love and suffering. The score includes measure numbers 4, 7, 10, 12, 14, and 17 at the beginning of their respective systems. The lyrics are: 'Ves tros oj os tien en d'a mor no se que, Ves tros oj os tien en d'a mor no se que, Que me ye lan, me ro ban, me hie ren, me ma tan, Que me ma tan, me ma tan a fé, que me ma tan, me ma tan a fé, a fé, a fé, que me ma tan, me ma tan a fé. Por que me mi rays con tan ta a flic ción, y al mi cor a zón Me a pri sion ays? Que si vos me mi rays yo os a- cu- sa- re. Que me ye lan, me ro ban, me hie'.

Ves tros oj os tien en d'a mor no se que, Ves tros oj os tien en

d'a mor no se que, Que me ye lan, me ro ban, me hie ren, me ma tan,

Que me ma tan, me ma tan a fé, que me ma tan, me ma tan a fé, a

fé, a fé, que me ma tan, me ma tan a fé.

Por que me mi rays con tan ta a flic ción,

y al mi cor a zón Me a pri sion ays? Que si vos me mi rays

yo os a- cu- sa- re. Que me ye lan, me ro ban, me hie

19

ren, me ma tan, Que me ma tan, me ma tan a fé,

21

que me ma tan, me ma tan a fé, a fé, a fé, que me

24

ma tan, me ma tan a fé. Por que me mi rays

26

con tan ta a flic ción, y al mi cor- a- zón

28

Me a pri sionays? Que si vos me mi rays yo os a cu sa re.

Vestros oios tienen d'Amor no se que

Anonymous

5

8

12

17

20

23

26

30

Se di farmi morire pensate

Domenico Maria Megli

Se di far mi mo ri re, Con cru del tá pen

sa te, Cer to che v'in gan na te. Che de la cru del

tá nas co no l'i re, E da l'i re lo sdeg

no, Che scac cia A mor, che scac cia A

mor, Dal suo su per bo reg no.

Se di farmi morire pensate

Domenico Maria Megli

♩.	♩	♩	♩	♩	—	♩	♩	♩	♩	♩	—	♩	♩	♩
a	a	a	a	c	a	e	e	a	b	c	d	a	c	a
a	b	a	b	a	a	f	f	b	b	b	d	a	a	a
c		c		c	c	e	e		c	a	d	c	c	a
a		a	a	c	a	c	c		c	d	d	d	a	a

[illegible]

8

The musical score is written on five staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the first staff. The second staff contains a bass clef and the bass line. The third staff contains a treble clef and the alto line. The fourth staff contains a bass clef and the tenor line. The fifth staff contains a treble clef and the soprano line. The music is in 4/4 time and consists of two measures. The first measure contains the notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The second measure contains the notes: A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter). The score is written in a simple, clear style with a white background and black text.

10

h f b c a

b b b a

c c c c

a a c b

a

Dourò dunque morire?

Giulio Caccini detto Romano

Sheet music for the song "Dourò dunque morire?" by Giulio Caccini detto Romano. The music is written in a single system with two staves (treble and bass clef) and includes the following lyrics:

Dov rò dun que mo ri re? Pria che di nuo vo io mi ri, Voi bra
ma ta ca gion de miei mar ti ri. Mio per du
to te so ro, non po trò dir vi pria ch'io mo ra, "Io
mo ro; io mo ro."? O', o', mi
ser ia in au di ta; Non po ter dir a voi, "Mor ro, mia
vi ta," O mi seria in au di ta,
non po ter dir a voi, "Mo ro, mia vi ta," non po ter dir a voi, "Mo

20

"Mo ro, mia vi ta; mo ro,

Detailed description: This system contains measures 20 and 21. Measure 20 features a vocal line with a half note 'Mo', a quarter note 'ro,', an eighth note 'mia', and a quarter note 'vi' followed by a whole note. The piano accompaniment consists of eighth and quarter notes. Measure 21 continues with a half note 'ta;', a whole note 'mo', and a half note 'ro,'. The piano accompaniment continues with half notes and a quarter note.

22

mi a vi ta."

Detailed description: This system contains measures 22 and 23. Measure 22 has a vocal line with a half note 'mi', an eighth note 'a', and a quarter note 'vi' followed by a sixteenth-note run. The piano accompaniment has a half note 'mi' and a quarter note 'a'. Measure 23 features a vocal line with a whole note 'ta.'" and a piano accompaniment with a whole note. Both staves end with a double bar line.

Dourò dunque morire?

Giulio Caccini detto Romano

1

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Amarilli mia bella

Guarini?

Giulio Caccini

A ma ril li mia bel la, Non cre di ò del mio

3 cor dol ce de si- o, D'es ser tu

5 l'a mor mi o, Cre di lo pur, è se ti

7 mor t'as sa le, Pren di ques to mio stra le,

9 A pri m'il pet to è ve drai scrit to il co re: A ma

11 ril li, A ma ril li, A ma

13 rilli e'l mio a mo re, Cre di lo

15

pur, è se ti mor t'as sa le, pren di ques to mio

17

stra le, A prim i'il pet to, è ve drai scrit to il co

19

re: A ma ril li, A ma ril

21

li, A ma rilli e'l mio a mo re. A ma

23

ril li e'l mio a mo

Amarilli mia bella

Guarini?

Giulio Caccini

First system of musical notation, measures 1-3. The notation includes a vocal line with notes and rests, and a lute line with tablature (letters a, b, c, d) and rhythmic flags.

Second system of musical notation, measures 4-6. Measure 4 is marked with a '4' on the left. The system includes a vocal line and a lute line with tablature and rhythmic flags.

Third system of musical notation, measures 7-9. The system includes a vocal line and a lute line with tablature and rhythmic flags.

Fourth system of musical notation, measures 10-12. The system includes a vocal line and a lute line with tablature and rhythmic flags.

Fifth system of musical notation, measures 13-15. The system includes a vocal line and a lute line with tablature and rhythmic flags.

Sixth system of musical notation, measures 16-18. The system includes a vocal line and a lute line with tablature and rhythmic flags.

Seventh system of musical notation, measures 19-21. The system includes a vocal line and a lute line with tablature and rhythmic flags.

Eighth system of musical notation, measures 22-24. Measure 23 is marked with a '23' on the left. The system includes a vocal line and a lute line with tablature and rhythmic flags.

O bella più che le stelle

Anonymous

Sheet music for the song "O bella più che le stelle" by Anonymous. The music is written in G major (one sharp) and 4/4 time. It consists of six systems of staves, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are in Italian.

System 1: O Bel- la pi- piu, O bel- la piu che la stel- la Di-

System 2: a- na, Chi pa- ri- nan- si de la mia pa- tro-

System 3: -na mi re- gi- na, dol- ce mi_a mo- re;

System 4: pie- tà, cormi- a pie- tà, non più do- lo- re Be nemica- ro, Co- remi bel- la bel- la

System 5: tu sei la ma- la mor- te mia, la frets a chi mi pas il co- re pie- ta, cor mi- a

System 6: pie- ta non piu do- lo- re

System 7: be- ne mio ca- ro- co- re mio bel- la bel- la tu se la ma- la mor- te

18

musical score for guitar and voice, measures 18-19. The guitar part (top staff) features a treble clef and a key signature of one sharp (F#). It begins with a quarter note G4, followed by a quarter note A4, then an eighth note B4, and a quarter note C5. This is followed by a series of sixteenth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D13

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