

A Musical Banquet

Robert Dowland

Transcription by Alain Veylit



Table of Contents

<i>1. Lord Viscount Lisle's Galliard</i>	p. 1
<i>2. My heavy sprite, opprest with sorrow's might</i>	p. 3
<i>3. Change thy minde, since she doth change</i>	p. 8
<i>4. O Eyes, leaue off your weeping</i>	p. 10
<i>5. Goe, my Flocke, goe get you hence</i>	p. 13
<i>6. O Deere life, when shall it be?</i>	p. 15
<i>7. To plead my faith</i>	p. 18
<i>8. In a grove most rich of shade</i>	p. 27
<i>9. Farre from triumphing Court</i>	p. 30
<i>10. Lady if you so spight me</i>	p. 33
<i>11. In darkness let me dwell</i>	p. 39
<i>12. Si le parler et le silence</i>	p. 44
<i>13. Ce penser qui sans fin tirannise ma vie</i>	p. 47
<i>14. Vous que le bonheur rappelle</i>	p. 51
<i>15. Passava amor, su arco dessarmado</i>	p. 53
<i>16. Sta notte mi sognava</i>	p. 55
<i>17. Vestros oios tienen d'Amor no se que</i>	p. 58
<i>18. Se di farmi morire pensate</i>	p. 62
<i>19. Dourò dunque morire?</i>	p. 65
<i>20. Amarilli mia bella</i>	p. 68
<i>21. O bella più che le stelle</i>	p. 72

Lord Viscount Lisle's Galliard

John Dowland

3 4

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14

15

15

16

16

My heavy sprite, opprest with sorrow's might

The Rt. Hon. George Earl of Cumberland

Antony Holborne

My hea- vy sprite

7

op- pressed with sor- rowes might, Of

13

wear- ied limbs the bur- then soare su-

18

staines

3

23

With si- lent grones With si- lent

29

grones and harts teares still com- plains

34

Yet I breath

38

still and live in lifes des- pight.

44

Have I lost thee?

49

All for tunes I ac- curse, bids thee fare-

(1*)

55

well, with thee all joyes fare- well,

60

And for thy sake this

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

65

world be- comes my hell.

[illegible][illegible]

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.

Change thy minde, since she doth change

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

Richard Martin

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

Thy untruth can not 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.

O Eyes, leaue off your weeping

Robert Hales

(1*)

O eyes, leave off your weep- ing; Love hath the thoughts in

keep- ing That may con- tent you: Let not this mis con

keep ing Thatmay - 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-

ment you Let not this mis- con- cei-

1. Voice part transposed to Dm in original

ving, Where comforts are re ceiv ing, Caus less tor ment you.

vingWherecom-forts are re- cei- ving, Cause 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.

Goe, my Flocke, goe get you hence

Anonymous

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.

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.

O Deere life, when shall it be?

Anonymous

4

6

8

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,

11

From the im- age of thy lo- ver?

The musical score consists of a vocal line and a basso continuo line. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are 'From the im- age of thy lo- ver?'. The basso continuo line is in bass clef with the same key signature. It includes figured bass notation (b, a, b, a, b, a, a, e, c, e, b, a) and rhythmic symbols (vertical strokes with flags and beams) indicating the timing of the notes. The score is divided into three measures.

- 1 O deere life when shall it be
That mine eyes thine eyes may see,
And in them thy minde discover,
Whether absence hath had force,
Thy remembrance to diuorce,
From the Image of the Louer ?
- 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 flectes with too much thinking.
Thinke no more, but dye in mee
Till thou shalt receiued be
At her lips my Nectar drinking.

To plead my faith

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

Daniel Bacheler

The musical score is written for a single melodic line on a treble clef staff. The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is common time (C). The lyrics are: "To plead my faith where faith hath no re". The melody consists of quarter and half notes. Below the staff, there are three lines of rhythmic notation: the first line shows eighth and sixteenth note patterns with stems; the second line shows letter patterns 'a', 'b', and 'a' with stems; the third line shows letter patterns 'a', 'b', and 'a' with stems. The bottom staff is empty.

ward; To move re

musical score for the lyrics "morse, where fa vour is not". The score is written for a vocal line (soprano) and a piano accompaniment (piano). The key signature is B-flat major (two flats). The time signature is 6/8.

The vocal line consists of two measures. The first measure contains the lyrics "morse, where fa" and the second measure contains "vour is not". The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (half).

The piano accompaniment consists of two measures. The first measure contains the notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (half). The second measure contains the notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (half).

8

borne; To heap com-

10

plaints where she doth not re-gard,

13

Where fruit-less, boote-less, vaine

15

and yield but scorne.

17

I lov ed her whom all

19

the world ad mir'd.

21

I was re fus'd of her

23

that can love none:

25

And my vaine hopes which far

27

too high as- pired

29

Is dead and bur- ried and

31

for e- ver gone.

33

For get my name, since you

35

have scorn'd my love,

37

And wo-man like do not

The musical score for measures 37 and 38 is written for a vocal line and a multi-staff accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics 'And wo-man like do not' are written below the vocal staff. The accompaniment consists of four staves. The first staff has a treble clef and contains notes and rests. The second staff has a bass clef and contains notes and rests. The third staff has a treble clef and contains notes and rests. The fourth staff has a bass clef and contains notes and rests. The notes are written in a stylized, handwritten-like font.

39

too late lament; Since for your

42

sake I doe all mis-chiefe

44

prove. I none ac-

musical notation for measures 44-45

46

cuse nor no- thing doe re- pent.

musical notation for measures 46-48

49

I was as fond as ev

musical notation for measures 49-50

51

er she was fair, Yet lov'd I

musical notation for measures 51-53

54

not more than I now des

musical notation for measures 54-55, including vocal line and piano accompaniment.

56

pair. I was as

musical notation for measures 56-57, including vocal line and piano accompaniment.

58

fond as ev er she was fair,

musical notation for measures 58-60, including vocal line and piano accompaniment.

61

Yet lov'd I not more than

musical notation for measures 61-62, including vocal line and piano accompaniment.

63

The musical score is for the piece "I now des pair." It begins at measure 63. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics "I now des pair." are written below the vocal staff. The keyboard accompaniment consists of five staves: two for the right hand and three for the left hand. The right hand part includes fingering numbers (1-5) above the notes. The left hand part includes a red triangle symbol in the second measure. The piece concludes with a double bar line and repeat dots in both the vocal and bass staves.

I now des pair.

To plead my faith where faith hath no reward,
To moue remorse where fauour is not borne :
To heape complaints where she doth not regard
Were fruitlesse, bootlesse, vaine and yeeld but scorne.

I loued her whom all the world admir'de.
I was refus'de of her that can loue none :
And my vaine hopes which far too high asspir'de
Is dead and buri'd and for euer gone.

Forget my name since you haue scornde my Loue,
And womanlike doe not too late lament :
Since for your sake I doe all mischiefe proue.
I none accuse nor nothing doe repent.

I was as fonde as euer she was faire,
Yet lou'd I not more then I now dispaire.

In a grove most rich of shade

Sir Philip Sidney

Guillaume Tessier

3

5

6

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

8

flow'rs fresh grow ing.

a a f e a a

c c c c

c a c a

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 ;

“ 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.

[Continued]

" 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.

Farre from triumphing Court

Sir Henry Lea

John Dowland

Far from triumphing court and won ted glo ry,

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

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

7 Glad ly for gets court's erst af

8

ford ed gra ces. That god dess whom he served

10

to heav'n is gone, And hee onearth, And he

12

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.

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, opprest, Sure

that myheart opprest, opprest and ov er cloy ed, May break,

9

may break thus over joy'd, over joy ed,

11

If thou seek to spill, to spill me,

13

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

15

kill me, So shall your

16

heart, your heart, your heart be eas

17

ed And I shall

18

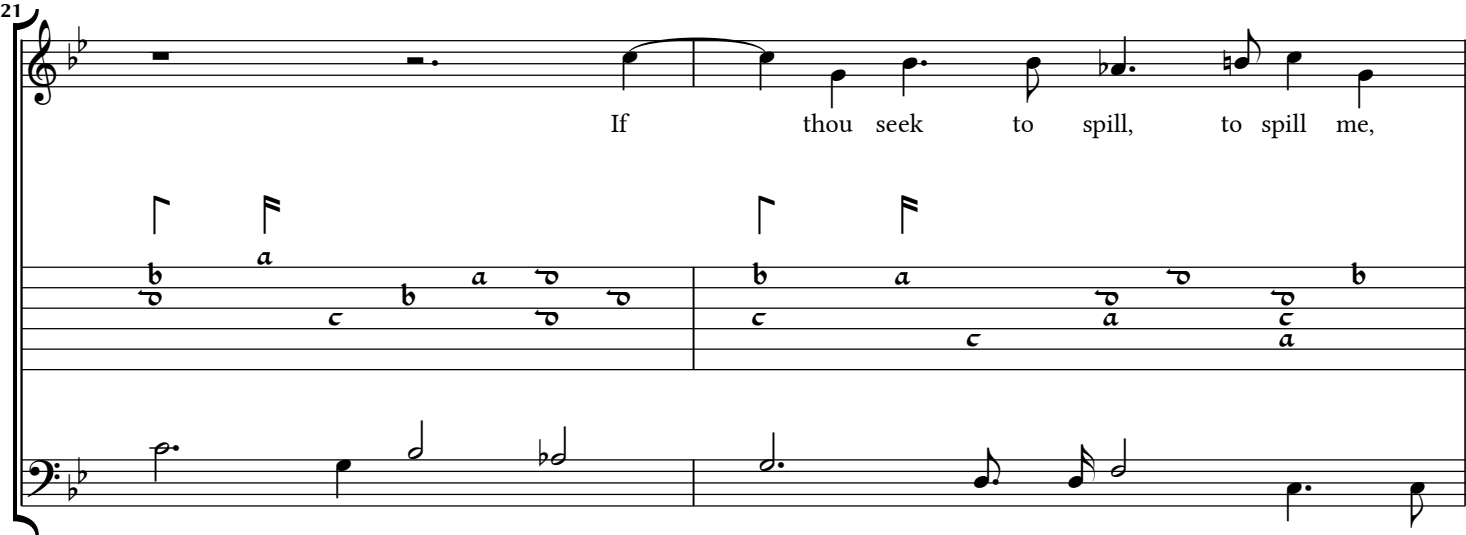
rest con tent and die, and

19

die well pleas ed.

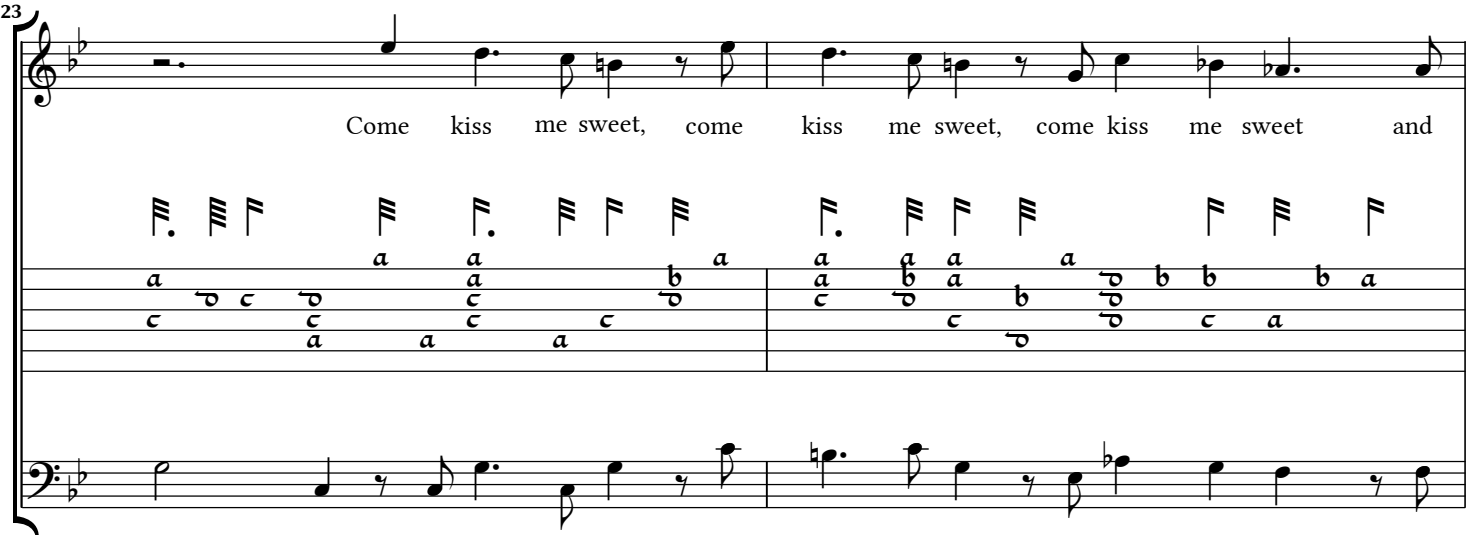
21

If thou seek to spill, to spill me,



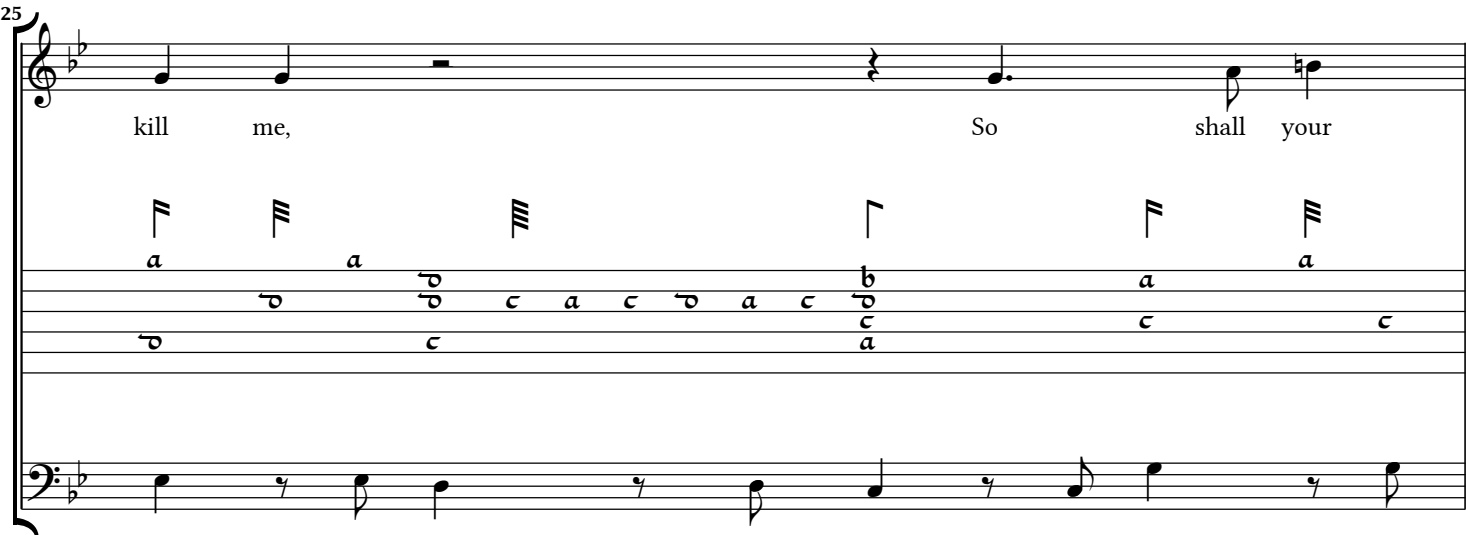
23

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



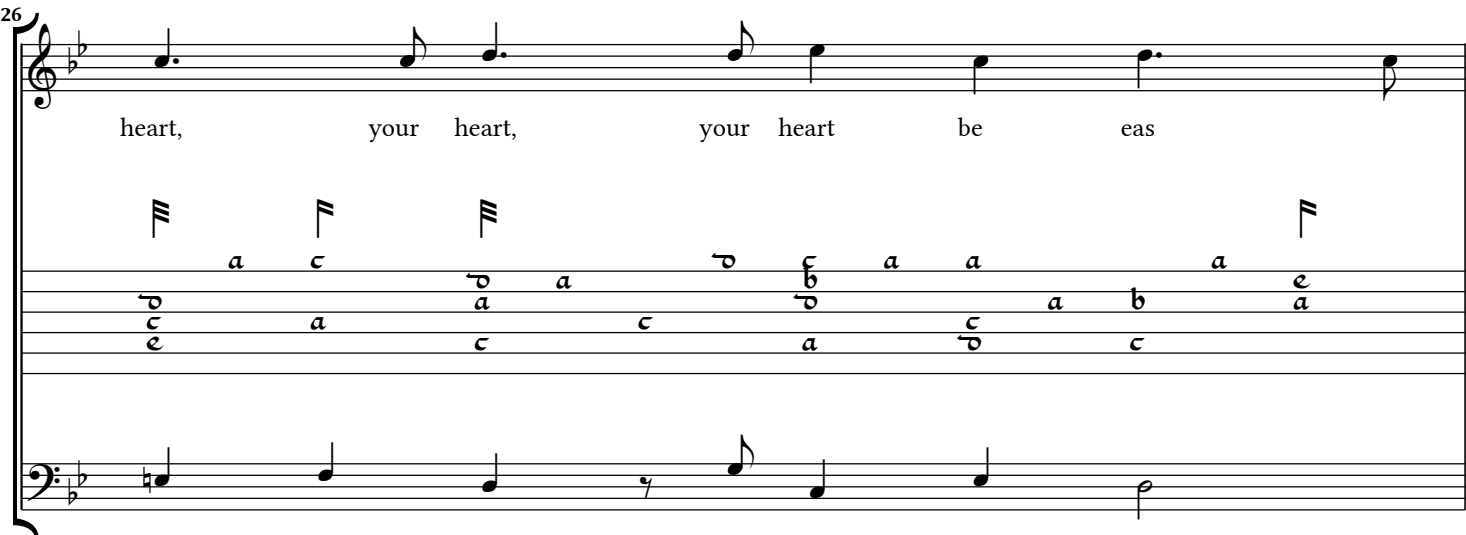
25

kill me, So shall your



26

heart, your heart, your heart be eas



27

ed And I shall

a d a d a d a d a d

c c b a b b

a d a d a d a d a d

28

rest content and die, and

a a a a a a

b a

29

die well pleas-ed.

The musical score for measures 29 and 30 is as follows:

Measure 29:

- Voice:** "die well pleas-ed." (Note: The lyrics "die well pleas-ed." are split across measures 29 and 30. The word "die" is in measure 29, and "well pleas-ed." is in measure 30.)
- Flute:** A series of eighth notes: A4, B4, A4, G4, F#4, E4, D4.
- Violin:** A series of eighth notes: A4, B4, A4, G4, F#4, E4, D4.
- Cello:** A series of eighth notes: A4, B4, A4, G4, F#4, E4, D4.
- Bass:** A series of eighth notes: A4, B4, A4, G4, F#4, E4, D4.

Measure 30:

- Voice:** "die well pleas-ed." (Note: The lyrics "die well pleas-ed." are split across measures 29 and 30. The word "die" is in measure 29, and "well pleas-ed." is in measure 30.)
- Flute:** A series of eighth notes: A4, B4, A4, G4, F#4, E4, D4.
- Violin:** A series of eighth notes: A4, B4, A4, G4, F#4, E4, D4.
- Cello:** A series of eighth notes: A4, B4, A4, G4, F#4, E4, D4.
- Bass:** A series of eighth notes: A4, B4, A4, G4, F#4, E4, D4.

Lady if you so spight me,
Wherefore do you so oft kisse and delight mee?
Sure that my hart opprest and overcloyed,
May breake thus overjoyde,
If you seeke to spill mee,
Come kisse me sweet and kill mee,
So shal your hart be eased,
And I shall rest content and dye well pleased.

In darkness let me dwell

John Dowland

4

6

8

In darkness let me dwell.

the ground, the ground shall sorrow, sorrow be,

39

10

The roof des pair to bar all, all cheer ful light from me,

12

The walls of mar ble black that mois tened, that

14

mois tened still shall weep still, shall weep,

16

My mu sic, my mu sic

18

hell ish, hell ish jar ring sounds, jar ring, jarring sounds, to

20

ba nish, ban ish friend ly sleep.

21

Thus wed ded to my woes,

23

And bed ded to my tomb,

25

O, let me, li ving die,

27

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

28

die Till death, till death do come,

30

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

32

come, In dark ness

The musical score for measures 32-33 features a vocal line in treble clef and a bass line in bass clef. The piano accompaniment consists of three staves: the top staff shows chords and arpeggios, the middle staff shows a sequence of notes, and the bottom staff shows a sequence of notes. The lyrics are 'come, In dark ness'.

34

let me dwell.

The musical score for measure 34 features a vocal line in treble clef and a bass line in bass clef. The piano accompaniment consists of three staves: the top staff shows chords and arpeggios, the middle staff shows a sequence of notes, and the bottom staff shows a sequence of notes. The lyrics are 'let me dwell.'

Si le parler et le silence

Pierre Guéron

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 apprend ce mu- et lan- ga ge.

10

A mour, ce pe tit dieu vo la ge, Nous ap prend ce

12

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,
 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 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
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, etc,

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

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.

Ce penser qui sans fin tyrannise ma vie

Pierre Guédron

The image shows a musical score for a vocal and piano piece. The vocal part is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "Ce pénser, qui sans fin ti". The piano accompaniment consists of three staves. The first two staves are for the right hand, and the third is for the left hand. The right hand part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and some triplets. The left hand part is simpler, with a steady bass line. The score is divided into three measures by vertical bar lines.

ran ni se ma vi e, Se mon

tre tel le ment con tre moi con ju

0

ré, Que tant plus je m'ef force à domp'

13

ter son en nue, Et tant moins

16

à mon bien je le vois

The musical score is written for a voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'à mon bien je le vois'. The piano accompaniment features a series of chords and single notes, including a double bar line in the middle of the piece.

18

pré pa ré. Que

20

tant plus je m'efforce à dompter son en

23

nui e, Et tant moins à mon bien

Chord progression for measures 23-25: $\text{b}^{\flat} \text{d}^{\flat} \text{e}^{\flat} \text{f}^{\flat} \text{g}^{\flat} \text{a}^{\flat} \text{b}^{\flat}$ (23), $\text{b}^{\flat} \text{d}^{\flat} \text{e}^{\flat} \text{f}^{\flat} \text{g}^{\flat} \text{a}^{\flat} \text{b}^{\flat}$ (24), $\text{b}^{\flat} \text{d}^{\flat} \text{e}^{\flat} \text{f}^{\flat} \text{g}^{\flat} \text{a}^{\flat} \text{b}^{\flat}$ (25).

26

je le vois pré pa ré.

Chord progression for measures 26-28: $\text{b}^{\flat} \text{d}^{\flat} \text{e}^{\flat} \text{f}^{\flat} \text{g}^{\flat} \text{a}^{\flat} \text{b}^{\flat}$ (26), $\text{b}^{\flat} \text{d}^{\flat} \text{e}^{\flat} \text{f}^{\flat} \text{g}^{\flat} \text{a}^{\flat} \text{b}^{\flat}$ (27), $\text{b}^{\flat} \text{d}^{\flat} \text{e}^{\flat} \text{f}^{\flat} \text{g}^{\flat} \text{a}^{\flat} \text{b}^{\flat}$ (28).

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.

Vous que le bonheur rappelle

Pierre Guédron

Musical score system 1. Treble and bass staves with lyrics: Vous que le bon- heur rap- pel le, À un ser- va- ge an- cien, and figured bass notation below.

Musical score system 2. Treble and bass staves with lyrics: Mou- rez auxpieds de la bel le Qui vous dai gne fai re sien. and figured bass notation below.

Musical score system 3. Treble and bass staves with lyrics: Mou- rez aux pieds de la bel- le Qui vous dai- gne fai- re sien. and figured bass notation below.

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.

Passava amor, su arco dessarmado

Anonymous

Musical notation system 1, measures 1-2. The system includes a vocal line with lyrics, a guitar line with fret numbers, and a bass line.

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

Musical notation system 2, measures 3-4. The system includes a vocal line with lyrics, a guitar line with fret numbers, and a bass line.

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

Musical notation system 3, measures 5-6. The system includes a vocal line with lyrics, a guitar line with fret numbers, and a bass line.

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

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.

Sta notte mi sognava

Anonymous

Sta not te mi sog

na va, Ch'all' in fer nonestanen te me n'an da

va, non per i mi ei pec ca ti

ma per ve der chi fan no i

14

The musical score is for a piece in G major, 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'dan na ti, ma per ve der chi' are written below the vocal staff. The piano accompaniment consists of three staves: a right-hand treble staff, a middle staff with a C-clef (soprano), and a left-hand bass staff. The right-hand treble staff contains a series of eighth and sixteenth notes, while the middle and left-hand staves provide harmonic support with various note values and rests. The score is divided into three measures by vertical bar lines.

dan na ti, ma per ve der chi

17

fan no i dan na ti.

a c e a c e a c b a

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.

Vestros oios tienen d'Amor no se que

Anonymous

Sheet music for the song "Vestros oios tienen d'Amor no se que" by Anonymous. The music is written in G minor (one flat) and common time (C). It consists of four systems of staves, each containing a vocal line, a guitar line, and a bass line. The lyrics are in Spanish and describe the state of being in love.

System 1:

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

System 2:

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

System 3:

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

System 4:

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

12

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

14

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

17

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

a b a b a b a

c a c a

a

a

26

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

28

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

The musical score is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of eighth and quarter notes. Below the staff, there are several lines of text, including the lyrics and some musical notation like 'a', 'b', 'c', and 'e'.

a b c a a c c a a c a

Vestros oios tienen d'Amor no se que
Que me yelan me roban me hieren me matan a fè,
Porque me mirays
Con ta asticion,
Y almi coracon
Me aprisionays,
Que si vos me mirays yo os acusare.

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

10

mor, Dal suo su per bo reg no.

h f a a b c e a

a a c a c a

//a

Se di farmi morire
con crudeltà pensate
certo che v'ingannate.
Che da la crudeltà nascono l'ire,
e da l'ire lo sdegno,
che scaccia Amor
dal suo superbo regno.

Dourò dunque morire?

Giulio Caccini detto Romano

Musical score for voice and piano, featuring Italian lyrics. The score is divided into four systems, each with a vocal line (treble and bass staves) and a piano accompaniment (three staves).

System 1: The vocal line begins with the lyrics "Dov rò dun que mo ri re?". The piano accompaniment includes dynamic markings such as *f* (forte) and *a* (accelerando).

System 2: The vocal line continues with "Pria che di nuo vo io mi ri, Voi bra". The piano accompaniment features a variety of notes and rests, with dynamic markings like *f* and *a*.

System 3: The vocal line includes the lyrics "ma ta ca gion de miei mar ti ri. Mio per du". The piano accompaniment shows a mix of rhythmic patterns and dynamic markings.

System 4: The vocal line concludes with "to te so ro, non po trò dir vi pria ch'io mo ra, 'Io". The piano accompaniment includes a final section with a *a* marking.

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are in Italian, and the music is presented in a standard musical notation format.

11

ser ia in au di ta; Non po ter dir a voi, "Mor ro, mia

14

vi ta," O mi seria in au di ta,

17

non po ter dir a voi, "Mo ro, mia vi ta," non po ter dir a voi, "Mo

20

"Mo romiavi ta; mo ro, mi a vi ta."

Dovro dunque morire?
Pria che di nuovo io miri,
voi bramata cagion le miei martiri?
Mio perduto tesoro,
non potro dirvi pria ch'io mora
Io moro?
O miseria inaudita,
non poter dir a voi morro mia vita.

Amarilli mia bella

Guarini?

Giulio Caccini

3

5

7

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

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

l'a mor mi o, Cre di lo pur, è se ti

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

[illegible]

21

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

[illegible]

Amarilli, mia bella,
Non credi, o del mio cor dolce desio,
D'esser tu l'amor mio?
Credilo pur: e se timor t'assale,
[Dubitar non ti vale.]
Aprimi il petto e vedrai scritto in core:
Amarilli, Amarilli, Amarilli
è il mio amore.

O bella più che le stelle

Anonymous

The image shows a musical score for a vocal and piano piece. The vocal part is written on a single staff with a treble clef. The lyrics are "O Bella piu che la stella Di-". The piano accompaniment is written on three staves: the top staff has a treble clef and contains chords and single notes; the middle staff has a bass clef and contains chords and single notes; the bottom staff has a bass clef and contains a single melodic line. The music is in 4/4 time and consists of three measures. The first measure contains the lyrics "O Bel- la pi- piu,". The second measure contains the lyrics "O bel- la piu che la". The third measure contains the lyrics "stel- la Di-".

O Bel- la pi- piu, O bel- la piu che la stel- la Di-

4

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

[illegible]

10

pie-tà, cormi- a pie- tà, non più do- lo- re Be-ni-ci-a-ro, Co-remi-bel-label-la

The musical score is written for a single melodic line on a treble clef staff. The tempo is marked 'Allegretto' and the time signature is 3/8. The key signature has one flat (B-flat). The lyrics are in Italian and are written below the staff. The score is divided into three measures. The first measure contains the lyrics 'pie-tà, cormi- a pie-'. The second measure contains 'tà, non più do-'. The third measure contains 'lo- re Be-ni-ci-a-ro, Co-remi-bel-label-la'. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written in a stylized font, with some words hyphenated across measures.

13

tu sei la ma-lamor-te mia, la frets a chi mi pas il co-re pie-ta, cor mi-a

15

pie-ta non piu do-lo-re

17

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

18

mio la frets a chi mi pas il co-re.

O bella più che le stelle Diana,
chi parinansi de la mia patrona,
mi regina, dolce mi amore;
pietà, cuor mio, pietà, non più dolore.
Bene mio caro, cuore mio bella,
tu sei la mala morte mia,
la freccia chi mi pass'il cuore.