

13-15. Can doleful notes?

Part 1

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The musical score consists of four systems of music for lute and voice. The top system shows a lute tablature staff with a treble clef and a common time signature. The bottom staff shows a vocal line with lyrics and corresponding note heads. The lyrics are: "a a a e a r r e a a e d r r a r d a r". The second system continues with the lute tablature and vocal line. The third system begins with the lyrics "Can, dole- ful notes, to mea- sur'd" followed by the lute tablature and vocal line. The fourth system continues with the lute tablature and vocal line.

10

can dole- ful notes, to mea- sur'd

15

ac- cents set, can,

20

can dole- ful notes, to mea- sur'd ac- cents set, ex-

press un- mea- sur'd griefs, ex- press un-

mea- sur'd, un- mea- sur'd griefs which time for- get,

ex- press un- mea- sur'd griefs which time for-

get, which time, which time for get,

ex- press un- mea- sur'd griefs which time, e'en all time, for- get.

Part 2 - O let chromatic tunes

A musical score for voice and piano. The vocal part is in soprano C-clef, common time, with lyrics in parentheses. The piano part is in bass F-clef, common time. The score consists of six staves of music, each with a different vocal line and piano accompaniment. The lyrics describe a "chromatic" or "sullen" musical style.

let chromatic tunes,
 let chromatic tunes, harsh,
 with-out ground, be
 sul-len mu-sic for a tune-less heart,
 be sul-len mu-sic for a tune-less
 heart, be sul-len mu-sic for a tune-less heart.

1) Rest $\frac{1}{2}$ value in orig.

Chro- ma- tic tunes most

[20] like my pas- sions sound, chro- ma- tic tunes most

[25] like, most like my pas- sions sound,

[30] most like my pas- sions sound, still like my

1)

1) Note one course lower in orig.

most like my pas- sions sound, most like my pas- sions

r a e a f e e r e a a a r a e r a e r a

sound, still like my pas- sions sound, chro- ma- tic

f r a a r b e a e r e a e r a r b a r f e r a e r a e r a

40

tunes most like my pas- sions sound, as

a r b d r a a b r a a d b r a a e d b r a a e a

45

if com- bin'd to bear their fal- ling part,

f b b b r a f d d d b r a b r r r b a a d p d b

as if com- bin'd to bear their fal- ling part.

b a a d b a g r e d b a r a a r r r b e a a

1) a in orig.

Part 3 - Uncertain certain tunes

Sheet music for Part 3 - Uncertain certain tunes, featuring five staves of musical notation with lyrics.

Staff 1:

- Key: G clef, B-flat key signature (two flats).
- Time: Common time (indicated by a 'C').
- Notes: Rhythms include eighth and sixteenth notes, with rests.
- Lyrics: "Un-", "cer-tain cer-", "tain turns".
- Letters below notes: a, b, d, e, r.

Staff 2:

- Key: G clef, B-flat key signature.
- Time: Common time.
- Notes: Rhythms include eighth and sixteenth notes, with rests.
- Lyrics: "of thoughts fore- cast, of thoughts fore- cast,".
- Letters below notes: d, a, r, b, a, r, b, a, r, a, d.

Staff 3:

- Key: G clef, B-flat key signature.
- Time: Common time.
- Notes: Rhythms include eighth and sixteenth notes, with rests.
- Lyrics: "bring back".
- Letters below notes: a, r, e, b, r, e, a, r, b, r, e, f, r, e, a, r, d, a, r, b.

Staff 4:

- Key: G clef, B-flat key signature.
- Time: Common time.
- Notes: Rhythms include eighth and sixteenth notes, with rests.
- Lyrics: "the same, then die, and, dy- ing, ing, last,".
- Letters below notes: a, b, r, e, f, a, b, r, e, f, a, r, e, a, r, d, a, r, a, e, r.

Staff 5:

- Key: G clef, B-flat key signature.
- Time: Common time.
- Notes: Rhythms include eighth and sixteenth notes, with rests.
- Lyrics: "then die and, dy- ing, last,".
- Letters below notes: r, b, b, d, a, r, d, a, r, a, r, d, a, r, e, r.

[15]

bring back the same, then die, then die and, dy-ing,

a *r* *a* *a* *r* *e* *a* *a* *b* *r* *a*

last, then die and, dy-ing, and dy-ing

d *a* *b* *a* *r* *e* *b* *r* *d* *e* *f*

last, and, dy-ing, last,

r *a* *d* *b* *a* *r* *a* *d* *b* *a*

and, dy-ing, last

r *a* *d* *b* *a* *r* *a* *d* *b* *a*

last, and, dy-ing

d *a* *r* *a* *d* *b* *a* *r* *a* *e* *r* *a* *d* *b* *a*

last.

d *a* *r* *a* *b* *e* *b* *r* *d* *b* *r* *a*

[20]

last,

r *a* *d* *b* *a* *r* *a*

and, dy-ing, last,

a *b* *r* *a* *a* *d* *b*

and, dy-ing, last

r *a* *d* *b* *a* *r* *a*

and, dy-ing

d *a* *r* *a* *d* *b* *a* *r* *a*

last.

d *a* *r* *a*