

19. What delight can they enjoy?

John Danyel

Canto 1

What de- light can they en- joy, whose hearts are not their own, but are

Canto 2

What de- light can they en- joy, whose hearts are not their own, but are gone,

Alto

What de- light can they en- joy, whose hearts are not their own, but are

Basso

What de- light can they en- joy, whose hearts are not, are not their own, but are gone,

The first system of the score consists of five staves. The top four staves are vocal parts: Canto 1 (Soprano), Canto 2 (Alto), Alto (Tenor), and Basso (Bass). Each staff contains a melodic line with lyrics underneath. The fifth staff is a lute tablature line, showing rhythmic values and fret numbers (a, r, e, f, a, b, r) for the first four measures.

5

gone, but are gone a- broad a- stray and to o- thers' bo- soms flown. Sil- ly

but are gone a- broad, a- stray and to o- thers' bo- soms flown. Sil- ly

gone, but are gone a- broad a- stray and to o- thers' bo- soms flown. Sil- ly

but are gone a- broad, gone a- broad a- stray and to o- thers' bo- soms flown. Sil- ly

The second system of the score consists of five staves. The top four staves are vocal parts: Canto 1, Canto 2, Alto, and Basso. Each staff contains a melodic line with lyrics underneath. The fifth staff is a lute tablature line, showing rhythmic values and fret numbers (a, r, e, f, a, b, r) for the first four measures.

10

com-forts, sil-ly joy, which fall and rise, and rise as o-thers move, who sel-dom

com-forts, sil-ly joy, which fall and rise, and rise as o-thers move, who sel-dom

com-forts, sil-ly joy, which fall and rise, and rise still as o-thers move, who sel-dom

com-forts, sil-ly joy, which must fall and rise as p-thers move. who

15

use, who sel-dom use to turn, to turn our way.

use, who sel-dom use, sel-dom use to turn, to turn our way. And there-fore Clo-ri-s

use, who sel-dom use to turn, do sel-dom turn our way. And there-fore

sel-dom use, who sel-dom use to turn our way. And there-fore Clo-ri-s

1) Note appears to be dotted in orig.

And there- fore Clo- ris will not love, for well I see
 ris will not love, for well I see how false men
 Clo- ris will not love, for well I see how
 will not love, for well I see how false men

The first system of music consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment includes figured bass notation on the left hand and chord symbols on the right hand. The lyrics are: "And there- fore Clo- ris will not love, for well I see" on the first staff; "ris will not love, for well I see how false men" on the second staff; "Clo- ris will not love, for well I see how" on the third staff; and "will not love, for well I see how false men" on the fourth staff.

how false men be, and they must pine that lov- ers prove, sil- ly prove.
 be, and they must pine that lov- ers prove, sil- ly prove.
 false men be, then pine that lov- ers be, sil- ly be.
 be, and they must pine that lov- ers be, sil- ly be.

The second system of music consists of four vocal staves and two piano accompaniment staves. It features first and second endings for the final phrase. The lyrics are: "how false men be, and they must pine that lov- ers prove, sil- ly prove." on the first staff; "be, and they must pine that lov- ers prove, sil- ly prove." on the second staff; "false men be, then pine that lov- ers be, sil- ly be." on the third staff; and "be, and they must pine that lov- ers be, sil- ly be." on the fourth staff. The piano accompaniment includes figured bass notation and chord symbols.

1) Note sharpened in orig.

2) Repeat implied by the dotted note in all the parts, implying a pickup on the repeat.