

*A Book of Songs
for Lute and Voice*

Composed by Joaquim Boguñà Chesà



The Lute Society Music Editions

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Introduction

In this book you will find a series of songs to be accompanied by a plucked string instrument such as a lute or a vihuela.

Herein you will find songs with different historical styles - from medieval to early baroque. Most of the lyrics are in Catalan, my mother tongue, but you will also see some others in Latin or English. Just two of them are in Castilian (aka Spanish) and only one of them is in Italian.

Considering the type of public that this book is supposed to be addressed to, I have decided to give an alternative English version to all the songs with Catalan lyrics. So from now on, it is up to the singer or player to decide which language they prefer to sing the songs in: either in English, or in Catalan, or even simultaneously in both languages.

The content of this book is a compilation of all the songs I have written in the last twenty years. Some of them are brand new, but most of them were written years ago, and now they come out to see the public light for the first time.

Some of the songs' lyrics have been changed in order to suit the needs of the potential readers of this book. Some others preexisted as lute solos, like the Fantasias 8 and 9, and they have been reused now as accompaniment for a newly created tune.

Most of the lyrics are original from the composer, except of course, those that are in Latin and the ones that have been borrowed from Shakespeare's works. By the way, I wasn't aware of next year's (2016) 400th anniversary of Mr Shakespeare's Death when I committed myself to the composition of the Shakespeare Songs contained in this book . I have just loved Shakespeare since I came across his plays for the first time some thirty years ago.

Yet, two of my songs have to be considered as a tribute to John Dowland, one of the best lute composers, and possibly lutenists, of all time: 'If Music and Sweet Poetry Agree' and 'Lasso Vita Mia' . (Hope you like them, too, dear master).

I wish all the readers a happy reading and a joyful performing.

Joaquim Boguñà Chesa.

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PAVANA PER A ELISENDA (cont.)

EM I'M MO-DY- RO EM MO- RO DA- MOR
DY- ING I'M DY- ING OF LOVE

DA- MOR EM MO- RO EM MO- RO DA- MOR
OF LOVE LOVE I'M DY- ING DY- ING I'M DY- ING OF

MOR LOVE E- LI- SEN- DA NO TEN
LOVE E- LI- SEN- DA DA DON'T DON'T

PAVANA PER A ELISENDA (concl.)

(1a)

Handwritten musical score for the first system. The music is in G minor (one flat) and 3/4 time. The lyrics are: VA-GIS LLUNY DE MI A-MY MOR A-MY MOR GO A-WAY FROM ME MY LOVE MY LOVE. The score includes a treble clef, a key signature of one flat, and a common time signature. The notes are written on a five-line staff. Below the staff, there are several lines of handwritten notes, likely representing fingerings or chord voicings, including letters like 'a', 'c', 'e', 'b', 'p', 'f', and 'D'. There are also dynamic markings like 'f' and 'p'. The system ends with a double bar line and a repeat sign.

Handwritten musical score for the second system. The music is in G minor (one flat) and 3/4 time. The system starts with a treble clef and a key signature of one flat. The word 'Final' is written above the first measure. The notes are written on a five-line staff. Below the staff, there are several lines of handwritten notes, including letters like 'a', 'e', 'f', 'p', 'b', 'a', 'c', 'p', 'c', 'a', 'p', 'c', 'b', 'a', 'p', 'p', 'pca', 'cp', 'a', 'a', 'b', 'a', 'a', 'a'. There are also dynamic markings like 'f' and 'p'. The system ends with a double bar line and a repeat sign.

Handwritten musical score for the third system. The music is in G minor (one flat) and 3/4 time. The system starts with a treble clef and a key signature of one flat. The notes are written on a five-line staff. Below the staff, there are several lines of handwritten notes, including letters like 'p', 'c', 'c', 'a', 'a'. There are also dynamic markings like 'p'. The system ends with a double bar line and a repeat sign.

2. ESPERANÇA - PAVANA (HOPE - PAVAN)

Dedicada a la gent que està desesperada i pateix.
(For all who are desperate and suffer)

Molt lent (very slow)

Musical score for the first system. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff with notes and rests. Below the staff, there are three lines of lyrics: a vocal line with syllables, a piano accompaniment line with notes, and a bass line with notes. The lyrics include: (CAT) ES-PE-RAN-DO-NAM LA GRÁ- (ENG) HOPE IS THY NA-GIVE ME O PLEASE. The notes are mostly quarter and half notes, with some rests.

Musical score for the second system. It continues the melody from the first system. The lyrics include: THE FA CIA ME GRACE ES DEL IT OF EL TEU TEU IS THY THY NOM NOM NAME NAME EL EL THY THY TEU TEU NAME NAME EL EL THY THY. The notes are mostly quarter and half notes, with some rests.

Musical score for the third system. It continues the melody from the second system. The lyrics include: TEU TEU NAME NAME EL EL THY THY TEU TEU NOM NOM NAME NAME EL EL THY THY TEU TEU NOM NOM NAME NAME. The notes are mostly quarter and half notes, with some rests. The system ends with a double bar line and repeat dots.

4. LA PLUJA - PAVANA (THE RAIN - PAVAN)

Lent i plaçid (slow and gentle)

(CAT.) MOLT (ENG.) AS	POC TEARS	A RUN	POC DOWN	JA A	PLU- LOVE-	JA LY	CAU FACE	COM SO	U DROP	NA BY
a	a		c	a	a	a	c	c	a	a
a	a		a	a	b	b	a	a	b	a
b	b	b	a	a	b	b	a	a	b	a
c	c	c	c	c	c	c	c	c	c	c

LA- DROP	GRI- IT	NA EN UN DOES	ROS-TRE FALL THE	SUAU RAIN	CON- AND	TEM- AT	PLU EL THE	CEL SKY	LA IN	PLU- PEACE	JA QUE I
a	a	a	a	a	a	a	c	c	a	a	
a	a	a	a	a	a	a	a	a	a	a	
a	c	c	a	a	c	c	c	c	c	a	
c	c	c	a	c	c	c	c	c	c	a	

Fi (END)
☺

CAU GAZE	LES AT	PLAN- PLANTS	TES IES AND	AR- TREES	BRES TRAN- AND FALL-	QUIL ING	PAU RAIN			i HERE
a	a	b	a	a	a	a	a			
a	a	b	a	a	a	a	a			
c	c	a	c	c	c	c	c			
c	c	a	c	c	c	c	c			

LA PLUJA (concl.)

JO TOT ALL A- SOL LONE EX-TA- IN MY SIAT ROOM DIN-TREEL O- MEU VER- CAU WHELMED EX- I PE- FEEL RI- A MEN- PEACE TO PRO

U-NAIN- MEN-SA PAU FOUND AND PLAIN I JO TOT ALL A- SOL LONE EX-TA- IN MY SIAT ROOM DIN-TREEL MEU CAU EX- VER-WHELMED I

D.C.

PE- FEEL RI- A MEN- PEACE TOU- PRO- NAIN- FOUND MEN- SA AND PAU PLAIN

5. GLORIA (HIMNE DELS SERAFINS)

INTRO
GLORIA

fp *c* *a* *c* *a* *c* *a* *a* *a* *c* *a* *a* *a* *c* *a* *a* *a* *c* *a* *a*

GLOR-IA GLO-RI-A IN EX-CEL-SIS DE-O

Fi
(O)

GLOR-IA GLO-RI-A INEX-CEL-SIS DE-O

GLORIA (concl.)

ET IN TER- RA ET IN TER- RA PAX HO- MI- NI-

BUS BO- NAE VO- LUN- TA- TIS BO- NAE VO- LUN- TA- TIS

D.C. (REPEAT INTRO)

6. KYRIE

Handwritten musical score for the first system of "6. KYRIE". The score is written on a grand staff (treble and bass clefs) in B-flat major and 2/4 time. The vocal line begins with a rest followed by the lyrics "KY- RI-". The piano accompaniment consists of several measures with handwritten notes and slurs, including dynamic markings like *pp* and *p*.

Handwritten musical score for the second system of "6. KYRIE". The vocal line continues with the lyrics "E E- LE- I- SON KY- RI-". The piano accompaniment continues with handwritten notes and slurs, maintaining the melodic and harmonic structure.

Handwritten musical score for the third system of "6. KYRIE". The vocal line concludes with the lyrics "E E- LE- I- SON KY- RI- E". The piano accompaniment concludes with handwritten notes and slurs, ending the piece.

7. AVE MARIA

Lento

	1. A- 2. DO- Mi- 3. SANC-TA MA-	VE NUS RI- A	MA- RI- TE- MA- TER	A CUM DE- i	GRA-TI-A BE- NE- O- RA PRO	PLE- DIC-TA TU IN NO-BIS PEC-
	a c p ca	c a c	a a	p p p p	a	a b
	a a	a a	a p c	p a b a	a	a b
	c c	b a p	b c	a p p p b a	a c p	a c p
		- c		c a	a a	c a

	MU-li- E- RI- CA- TO- RI-	NA BUS BUS				ET
	a c p b p a	p b a b a	a			a a
	a p p	a p p b a a	a a	a a		a a
	c a p c	a	c a	c c		b b
		a	a	c p	c c	c

a a a

	2. BE- NE- DIC- TUS 3. NUNC ET IN HO- RA	FRUC-TUS VENTRIS TU- MOR-TIS NOS- TRAE	i JE- A-	SUS MEN	JE- A-
	a b b a	a b a b	a	a b p p c	p c a c
	a p p	a p p	a	b p p	a a p
	a a	a a	c b	p p	c a p
	a a	a a	c b	a	c

PATER NOSTER (cont.)

ET IN TER-RA SI-CUT IN CAE-LO	MIT-TI-MUS DE-BI-TORI-BUS	SI-CUT IN CAE-LO SI-CUT IN CAE-	DE-BI-TORI-BUS DE-BI-TO-RI-		
<i>a</i>	<i>a</i>	<i>f</i>	<i>cpf</i>	<i>a</i>	<i>a</i>
<i>c p oc</i>	<i>p ac</i>	<i>p ac</i>	<i>p ac</i>	<i>p ac</i>	<i>p ac</i>
<i>p ap</i>	<i>p ap</i>	<i>p a</i>	<i>p a</i>	<i>p a</i>	<i>p ap</i>
<i>c</i>	<i>a ac</i>	<i>a ac</i>	<i>a ac</i>	<i>a</i>	<i>a ac</i>
<i>a ca</i>					

LO ET IN TER-RA SI-CUT IN CAE-LO	BUS NOS- TRIS DE-BI-TORI-BUS	SI-CUT IN CAE-LO SI-CUT IN CAE-LO	DE-BI-TORI-BUS DE-		
<i>a</i>	<i>a</i>	<i>f</i>	<i>cpf</i>	<i>a</i>	<i>a</i>
<i>ocp ac</i>	<i>cp p oc</i>	<i>p ac</i>	<i>p ac</i>	<i>p ac</i>	<i>p ac</i>
<i>a p a</i>	<i>p ap</i>	<i>p a</i>	<i>p a</i>	<i>p a</i>	<i>p ap</i>
<i>c</i>	<i>a ac</i>	<i>a ac</i>	<i>a ac</i>	<i>a</i>	<i>a</i>
<i>c c</i>	<i>a ca</i>				

CUT IN CAE-LO ET IN TER-RA	BI-TO-RI-BUS NOS- TRIS						
<i>a</i>	<i>a</i>	<i>a</i>	<i>f</i>	<i>hf</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>p ca</i>	<i>p ac</i>	<i>p ac</i>	<i>p ac</i>	<i>p ac</i>	<i>p ac</i>	<i>p ac</i>	<i>p ac</i>
<i>p ap</i>	<i>p ap</i>	<i>p ap</i>	<i>p ap</i>	<i>p ap</i>	<i>p ap</i>	<i>p ap</i>	<i>p ap</i>
<i>ac</i>	<i>c</i>	<i>a ca</i>	<i>a e f e</i>	<i>c a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>p</i>							

PATER NOSTER (concl.)

ET	ET NE	NOS	IN-DU-	CAS IN-	DU-
c p f	c	a c r	c	a c p c c	p c a
a a c	a a c	a c	a a c	a a	a c
	a				p

CAS IN	TEN-TA-TIO-	NEM	SED LI-BE-RA	SED LI-BE-
a c	a	c p f	c	a c r
a a p	p p a p	a a c	a a c	a c
c c	a c a	a	a a c	a a c

RA SED LI-BE-RA	NOS A MA-	IO A-NEN A-MEN
a c p c c	a c	f h f r a c a c p f
a a	a a	a e f e c a a a
	c c	a c a

10. CANT A SANTA MARIA (CANTIGA A L'ESTIL MEDIEVAL)

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written on a single staff with notes and rests. Below the staff, there are rhythmic patterns: *a c pca*, *a c pca*, *cpff fpc pca*, and *cac p*. The lyrics 'a c pca' are written below the notes.

S.

Handwritten musical notation for the second system, similar to the first. It includes a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written on a single staff with notes and rests. Below the staff, there are rhythmic patterns: *a c pca*, *a c pca*, *cpff fpc pca*, and *cap*. The lyrics 'a c pca' are written below the notes.

Musical score for the first system with three vocal parts (1, 2, 3) and a basso continuo line. The music is in 2/4 time with a key signature of one flat. The lyrics are:

1. VO-LEU-ME VOS VOS-TRA GRA-CIA	ES-COL-TAR EM DO-NAU VAU FER VOS	OH SAN-TA MA- JO VOS PRE-GA- A LA NOS-TRA	RI- RI- VI- GRI- NYI- NI-	A. A. DA. A. A. EM.
2. UN MI-RA-CLE VOS A-PA-RE-	SUB-REU-NOS VA FAL-TAR NOS-TRA A-MANT	AMB GRAN A-LE- NOS-TRA COM-PA- QUAN NO EN TE-	a a a	
3. VA-REU SER QUAN VA-REU SER LA			a a a	

The basso continuo line below the lyrics shows chords: *a*, *a*, *c*, *a*, *a*, *c*.

Musical score for the second system with three vocal parts (1, 2, 3) and a basso continuo line. The music is in 2/4 time with a key signature of one flat. The lyrics are:

1. CON-CE-DIU-ME AMB SA-LUT A-	SI VOS PLAU MOR I PAU VAU DO-KAR	U-NA VI-DA I JOI-SAR-MO QUEENS PRO-TE-GE	DIG- NA RI- A VI- A	Ni- DRI- vi-	A. A. A. →
2. MAN-TELL VOS-TRENS I LA LLUM DEL	VOS-TRE COR DE FEI-NA QUAN FE-IA	QUE EL NOS-TRE NO QUAN NO HI HA- TEMPS QUE NO PLO-	a a a	a a a	
3. VAU CER-CAR-NOS VAU FER PLOU-RE			a a a	a a a	

The basso continuo line below the lyrics shows chords: *a*, *a*, *c*, *a*, *a*, *c*, *a*, *pca*, *pca*, *a*, *pca*.

At the end of the system, there is a large handwritten *S.* and a *D.C.* marking with a double bar line.

Cançó dedicada al públic assistent al concert del 04.03.2015
al centre cívic Sagrada Família,
a Barcelona.

INTRO
NOTRE
DAME

Handwritten musical notation for the introduction of 'Notre Dame'. It consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style. Below the staff, there are two lines of notes: the top line contains 'a' and the bottom line contains 'p'. Above the staff, there are several groups of notes with stems and flags, indicating specific rhythmic values. The notes are: $\overset{\uparrow}{\downarrow} \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} c$, $f h f p f c$, $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} c$, $\overset{\uparrow}{\downarrow} \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} c$, $f h f p f c$, and $a \overset{\uparrow}{\downarrow} a$. A circled '10' is written above the final note.

11. EL TROBADOR DE NOTRE-DAME (CANÇÓ PÍCARA) - SALTARELLO A L'ESTIL MEDIEVAL

Handwritten musical notation for the first system of 'El Trobador de Notre-Dame'. It consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style. Below the staff, there are two lines of notes: the top line contains 'a' and the bottom line contains 'p'. Above the staff, there are several groups of notes with stems and flags, indicating specific rhythmic values. The notes are: $\overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a$, $\overset{\uparrow}{\downarrow} \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} c$, $f h f p f c$, $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} c$, $\overset{\uparrow}{\downarrow} \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a$, and $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} c$.

(CAT.) JO (ENG) I	SÓC EL TRO-BA- AM THE TROU-BA- DOR	BA- BA- DOR	DE NO-TRE OF NO-TRE	DAME DAME	VISC IT IS	AL MÉS DE TA- PARIS WHERE I LIVE	PERÒ BUT
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Handwritten musical notation for the second system of 'El Trobador de Notre-Dame'. It consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style. Below the staff, there are two lines of notes: the top line contains 'a' and the bottom line contains 'p'. Above the staff, there are several groups of notes with stems and flags, indicating specific rhythmic values. The notes are: $f h f p f c$, $a \overset{\uparrow}{\downarrow} a$, $\overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} p$, $a \overset{\uparrow}{\downarrow} p \overset{\uparrow}{\downarrow} c$, $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a$, $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} p$, $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} c$, and $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c$.

SÓC DE SANT CU- I'M FROM SANT CU-	GAT GAT	NO I	PAR-LO PAS FRAN- DON'T SPEAK A-NY	CÉS FRENCH	PERÒ BUT	MI TOT-HOMMEN- IT IS ALL THE	TÉ- SAME	N AMB WITH	ELS JOCS DE MY MA-GIC
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Handwritten musical notation for the third system of 'El Trobador de Notre-Dame'. It consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style. Below the staff, there are two lines of notes: the top line contains 'a' and the bottom line contains 'p'. Above the staff, there are several groups of notes with stems and flags, indicating specific rhythmic values. The notes are: $a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} p$, $\overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a$, $a \overset{\uparrow}{\downarrow} p \overset{\uparrow}{\downarrow} c$, $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a$, $c \overset{\uparrow}{\downarrow} p \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} c$, $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} p \overset{\uparrow}{\downarrow} c$, $a \overset{\uparrow}{\downarrow} p \overset{\uparrow}{\downarrow} c$, $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} a$, $a \overset{\uparrow}{\downarrow} p \overset{\uparrow}{\downarrow} c$, $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c$, $a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c \overset{\uparrow}{\downarrow} p$, and $a \overset{\uparrow}{\downarrow} a \overset{\uparrow}{\downarrow} c$.

MAKS TRICKS	QUEA- THAT	GRA-JEN AL OUR KING	REI LIVES	EM I	GUA-NYO LES WIN O-YER	JA-NES DELS LA-DIES OF	GRANS CA-YA- GREAT	LLERS. KNIGHTS.
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EL TROBADOR DE NOTRE-DAME (concl.)

oca ac p ac aa a oca ac p c p p p c p aa a acc ca
 a a a a a a a a a

NO-TRE DAME OH NO-TRE DAME NO-TRE DAME
 NO-TRE DAME O NO-TRE DAME
 a a a a a a a a a a

NO DEI- O PLEASE XEU QUE LET ME PAS-SI HAVE SOME FAH FUN
 a a cacaa c p f p c a c p f o f h f f p p c a a c c n a c p f o f h f h f p c
 a a a a a a a a a a

a aca cac p
 a a
 D.C. (REPEAT INTRO)

MAI NO HE TROBAT L'AMOR (concl.)

MAI NO HE TROBAT L'AMOR NO-MÉS PE-NA i DO-LOR
I HAVE NEVER FOUND LOVE ONLY GRIEF AND PAIN AND NOE

NO-MÉS PE-NA i DO-LOR OH
ON-LY GRIEF AND PAIN AND NOE O

(12)

Ⓢ D.C. (REPEAT INTRO)

MAI NO HE TROBAT L'AMOR NO-MÉS PE-NA i DO-LOR
I HAVE NEVER FOUND LOVE ONLY GRIEF AND PAIN AND NOE

13. SI MUERE LA VIEJA (CANCIÓN PÍCARA)

♩ Estribillo

Handwritten musical notation for the first system. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff, with lyrics "SI MUE-RE LA" appearing in the final two measures. Below the staff, there are three lines of rhythmic notation and letter-based chord symbols (a, c, p, o) corresponding to the notes above.

Handwritten musical notation for the second system. It continues the melody from the first system. The lyrics "VIE-JA LA VIE-JA TEN-DRE-MOS SU HE-REN-CIA SU HA-CIEN-DA" are written under the notes. The notation includes rhythmic values and letter-based chord symbols (a, c, p, o) below the staff.

Fi Estrofa

Handwritten musical notation for the third system, labeled "Fi Estrofa". It features a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "PON-DRE-MOS SU CA-SA EN VEN-TA Y SAL-DA- TEN-DRE-MOS FA-MA Y RI-QUE-ZA Y TI-TU- TAN SÓ-LO HAY UN PRO-BLE-MA YES QUE NO". The notation includes rhythmic values and letter-based chord symbols (a, c, p, o) below the staff.

14. PAISATGE TARDORENC - PAVANA (A LANDSCAPE IN AUTUMN-PAVAN)

Molt Lent

Ⓕ = F

(CAT.) PAI-SAT-GE TAR-DO-RENC
(ENGS.) A LAND-SCAPE IN AU-TUMN

il·lu-MI-NAEL MEU COR
PLEASE O LIGHT-EN MY HEART

o-
o-

BREIJS MEUS ULLS
PEN MY EYES

A TO LA BE-LLIE-SA
TO THE BEAU-TY

DE OF LA Vi-
OF OF LA li-

DA LES-PAN-TALES ME-VES PORS D'IN-FANT
FE AND DRIVE MY CHIL-DISH FEARS A-WAY

OH
O

D'IN-A-

PAISATGE TARDORENC (concl.)

FANT WAY DO-GIVE NAM LA SE-PEACE RE-NOR PLEASE DE OF FU-LEA HES YES QUE THAT

CA-VEN DOL- SA-MENT QUE CA-VEN DOL-SA-MENT DE LA CO- GENT- LY FALL THAT GENT- LY FALL FROM THE TOP

PAJELS OF AR-BRES DE LA CO- PAJELS OF AR-BRES DE LA CO- JELS OF AR-BRES JELS OF AR-BRES OF TREES FROM THE TOP OF TREES OF TREES

15. GENTIL DONCELLA

Handwritten musical score for the first system of 'Gentil Doncella'. The score is written on a single staff in G major (one sharp) and 2/4 time. The lyrics are: NO HE DE- JÉS NO HE DE- JÉS GEN- TIL DON- CE-LLA EN MI RA- ZÓN Y SI HE DE- JÁIS SI ME DE- JÁIS GEN- TIL DON- CE-LLA EN MI RA- ZÓN Y. Below the staff, there are three lines of rhythmic notation: a series of vertical stems with flags, a series of letters (a, ae, a, e, ae, p, a, c, a, e, a, a, ae, a, e), and a series of letters (c, c, c, c, a, a, c, c, c, c, c).

Handwritten musical score for the second system of 'Gentil Doncella'. The score continues on a single staff in G major and 2/4 time. The lyrics are: CO-RA- ZÓN SOIS LA MÁS BE-LLA NO ME DE- JÉS MI AL-NA GE- CO-RA- ZÓN SÓ- LO HA- DRÁS PE-NA OH LIN-DA FLOR NI NI AL-BA GE- PRI-. Below the staff, there are three lines of rhythmic notation: a series of vertical stems with flags, a series of letters (a, ac, ae, a, p, c, p, c, a, p, c, a, c, c, a, a, c, c, a, p, c, a, a, p, b), and a series of letters (c, c, a, a, c, c, a, a, p, a, p, a, a, p).

Handwritten musical score for the third system of 'Gentil Doncella'. The score continues on a single staff in G major and 2/4 time. The lyrics are: ME-LA ME-RA NO NO HE ME DE- JÉS ME DE- JÉS. Below the staff, there are three lines of rhythmic notation: a series of vertical stems with flags, a series of letters (e, a, a, a, p, b, a, p, b, a, e, a, a, e, a, a, a, a), and a series of letters (c, a, c, a, e, a, a, a, c, c, c, a, a).

16. ALEGRIA (LET JOY)

(to all the children, and adult-children)

Agile
(Quick Tempo)

Musical notation for the first system, featuring a treble clef and a key signature of one flat. The melody is written on a single staff with lyrics underneath. The lyrics are: 'CAN-TA SING', 'BAL-LA DAN-CE', 'SAL-TA JUMP', 'OH! GO', 'AND', 'NO DON'T', 'ET YOU', 'DE-SES-WOR-RY'. The notation includes various note values and rests, with dynamic markings like 'f' and 'p'.

Musical notation for the second system, continuing the melody from the first system. It includes a 4/4 time signature and a key signature of one flat. The lyrics are: 'CAN-TA SING', 'BAL-LA DAN-CE', 'SAL-TA JUMP', 'OH! GO', 'AND', 'NO DON'T', 'ET YOU', 'DE-SES-WOR-RY'. The notation includes various note values and rests, with dynamic markings like 'f' and 'p'.

Musical notation for the third system, continuing the melody. It includes a 4/4 time signature and a key signature of one flat. The lyrics are: 'PE-RIS 'BOUT IT', 'PE-RIS A-NY-MORE', 'A-LET', 'LE-SRI-A', 'SI-GUI JA NOR-MA-IN'. Above the staff, there are markings for first endings: '1a', '2a+3a', and 'Fi'. The notation includes various note values and rests, with dynamic markings like 'f' and 'p'.

Musical notation for the fourth system, continuing the melody. It includes a 4/4 time signature and a key signature of one flat. The lyrics are: 'MA DE TA VI-DA I MAI NO PER-DIS LA FE DIS LA FE', 'RULE FOR YOUR LIFE AND NE-VER E-VER LOSE YOUR FAITH LOSE YOUR FAITH'. Above the staff, there is a marking for a first ending: '1a'. The notation includes various note values and rests, with dynamic markings like 'f' and 'p'.

17. IT WAS A LOVER AND HIS LASS

Text by W. SHAKESPEARE
(AS YOU LIKE IT)

IT BE- THIS AND	WAS A TWEEN THE CA-ROL- THERE-FORE	SO- A- THEY TAKE	VER CRES. BE- THE	AND HIS OF THE GAN THAT PRE-SENT	LASS RYE HOUR TIME	THAT THESE HOW FOR	OVER THE PREET-TY THAT A LOVE IS	GREEN CORN- CO-UN-TRY LIFE WAS CRO-WN-ED
c	pp a a	cc c	pp cac	a a	f	c aa	pp cac	
	a a	a p	c c	c c	a	a	c c a	

FIELD DID FOLKS WOULD OUT A WITH THE	PASS LIE FLOWER PRIME	WITH	A	HEY AND	A	HO AND	A
pp pc	a a c	pcp p	a a cac	p c	pfpcpc	a a f	c a
c a	c c	a a	a	a	a c	a	a

HE- Y	NO-NIE-	NO		IN THE	SPRING TIME	SPRING	
c	a c p c a	pc p	a	c a a	p c p c a c c	p	a c a c p
	a a	a a		a a	a c	a	a

IT WAS A LOVER AND HIS LASS (concl.)

TIME THE	ON- LY	PRET- TY	RING	TIME WHEN	BIRDS DO
c c	a p p c	a a c c	p p c p c	a a c	p p p a a
a a	c	p a	c c	c c	a a

SING HEY	DING A	DING SWEET	LO- VERS	LO-	VE THE
c c c	p p c a c	a a f a a	c p a	c p c	c p c a p c
a p	c c	c a	a p	a c	a a

SPRING	
a	

18. IS IT FOR FEAR

Text by W. SHAKESPEARE
(SONNETS, IX)

Handwritten musical notation for the first system. The melody is written on a treble clef staff in G major (one sharp) and 2/4 time. The lyrics are: "is IT FOR FEAR TO WET A WI- DOW'S EYE THAT BY CHIL-DREN'S EYES, HER HUS- BAND'S SHAPE IN MIND. LOOK,". Below the staff are four lines of figured bass notation.

Handwritten musical notation for the second system. The melody continues on the treble clef staff. The lyrics are: "THOU CON-SUMST THY-SELF IN THE SIN- GLE LIFE? WHAT AN UN-THRIFT IN THE WORLD DOTH SPEND". Below the staff are four lines of figured bass notation.

Handwritten musical notation for the third system. The melody continues on the treble clef staff. The lyrics are: "AH! IF THOU IS- SUE-LESS SHALT HAP TO DIE, TO DIE, SHIFTS BUT HIS PLACE, FOR STILL THE WORLD EN- TOY, EN- JOYS". Below the staff are four lines of figured bass notation.

IS IT FOR FEAR (concl.)

Handwritten musical score for the first system. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody is written on a single staff, and the accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "TO DIE, IT: THE THAT BUT NO WORLD THOU NO BEAU-LOVE WILL FORM TY'S TO-WARDS WAIL OF WAS-O- THESE THEE TE THERS". The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. The accompaniment consists of chords and single notes in both hands.

Handwritten musical score for the second system. It continues the piece with the same key signature and time signature. The lyrics are: "LIKE HAST HATH IN A LEFT IN THAT THE MAKE-BE-WORLD BO- LESS AN SOM WIFE: HIND, END, SITS,". The notation includes a fermata over a note in the melody and various rhythmic values. The accompaniment continues with harmonic support.

Handwritten musical score for the third system, concluding the piece. The lyrics are: "THE WORLD WILL BE THY WI- DON AND STILL WEEP, STILL WEEP WHEN AND EVE-RY PRIV- ATE WI- DON AND STILL WEEP, WHEN AND KEPT UN- USID, THE THE WIL- DON AND STILL WEEP, IT. THAT ON HIM- SELF, SUCH THE U- SER SO DES- MUR-DER- OUS SHAME TROYS SHAME COM- HITS." The score features a final cadence with a fermata over the final note of the melody. The accompaniment ends with a final chord.

19. HONOUR, RICHES

Text by W. SHAKESPEARE
(THE TEMPEST)

Handwritten musical score for the first system of 'HONOUR, RICHES'. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The lyrics are: HO-NOUR RI-CHES HAR-RI-AGE BLES-SING LONG CON-TI-NU-ANCE AND IN-CREA-SING HOUR-LY JOYS BE.

Handwritten musical score for the second system of 'HONOUR, RICHES'. The score continues from the first system. The lyrics are: STILL U-PON YOU JU-NO SINGS HER BLES-SING ON YOU EARTH'S IN-CREASE AND SPRING COME TO YOU FOL-SON PLEN-TY BARN AND GARNERS VE-RY AT THE FAR-THEST IN THE.

Handwritten musical score for the third system of 'HONOUR, RICHES'. The score concludes with the lyrics: NE-VER END OF HAR-VEST EMP-TY VINES WITH CLUST-RING BUN-CHES GROWING PLANTS WITH GOD-DY BUR-DEN BOW-ING CE-RES' BLESSING SO IS ON YOU. The system includes a first ending bracket marked with a circled '1a' and a 'rit.' (ritardando) marking. The score ends with a double bar line and a circled 'D.C.' (Da Capo) instruction.

20. ON A DAY

Text by WILLIAM SHAKESPEARE
(SONNETS TO SUNDRY NOTES OF MUSIC, II)

(16)

ON A DAY, A JACK THE DAY; LOVE, WHOSE MOUTH WAS EVER MAY,
SPYED A BLOSSOM TASSING FAIR, PLAYING IN THE WAN-TON AIR:
AIR, QUOTH HE, THY CHEEKS MAY BLOW; AIR, WOULD I MIGHT TRIUMPH SO!
BUT, A-JAS, MY HAND HATH SWORN NEERTO TULLY THESE FROM MY THORN:

(1a)

THROUGH THE THAT THE YOW, A-THOU YEL-VET JO-YER, JACK, FOR FOR WHOM
LEAVES SICK TO YOUTH UN- WOULD JOVE WOULD
THE TO MEET, SWEAR WIND, DEATH, MEET, SWEAR
ALL UN- WISH'D HIM- SELF THE JU- NO BUT AN E-THI-
SEEN, 'GAN APT TO O- PE PAS-SAGE HEA-VEN'S PLUCK A
FIND; SWEET, WERE; BREATH; WERE;

Fi

AND DE- NY HIM- SELF FOR JOVE,
TUR-NING MOR-TAL FOR THY LOVE.

D.C.

ON A DAY, A JACK THE DAY; LOVE, WHOSE MOUTH WAS EVER MAY,
SPYED A BLOSSOM TASSING FAIR, PLAYING IN THE WAN-TON AIR:
AIR, QUOTH HE, THY CHEEKS MAY BLOW; AIR, WOULD I MIGHT TRIUMPH SO!
BUT, A-JAS, MY HAND HATH SWORN NEERTO TULLY THESE FROM MY THORN:

21. SIGH NO MORE, LADIES

Text by WILLIAM SHAKESPEARE
(MUCH ADO ABOUT NOTHING)

1. SIGH 2. THEN 3. SING	NO MORE, SIGH NOT	LA- DIES, SO, BUT DIT- TIES	SIGH NO LET THEM SING NO	MORE; MEN GO, AND MO OF	WERE DE- BE YOU DUMPS SO	CEI- VERS BUTHE AND DULL AND	E- BON- HEA-	VER; NY; VY;
	d.		o	c	a		a	d.
	a	c	a	o	a	e	a	c d c a
	b	o	b	o	b	a	a	o
	c	a	a	a	c	c	c	a

ONE CON- THE	FOOT IN VER- TING FRAUD OF	SEA AND ALL YOUR MEN WAS	ONE ON SOUNDS OF E- VER	SHORE, TO WDE, IN- SO SINCE	ONE THING TO HEY SUM- MER	CONS- TANT NON- NY FIRST WAS	NE- VER, NON- NY, LEA- VY,	TO IN- SINCE
d.	d.	c	o	a	a	e	a	a
c	a	o	a	b	b	a	a	a
o	b	o	b	o	o	a	a	
c	c	a	a	a	c	c	c	a

ONE THING TO HEY SUM- MER	CONS- TANT NON- NY FIRST WAS	NE- NON- LEA-	VER. NY. VY.	SIGH	NO	SIGH NO	MORE,	LA- DIES,
d.		a	(.)	d.		a	o	c
a	e	a		a	e	a	a	e
b	a	b		b	a	b	b	a
o	c	c	a	c	c	c	o	c

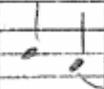
IF MUSIC AND SWEET POETRY AGREE (cont.)

AS AS	THEY MUST PAS-SING	NEEDS ALL	THE CON-	SIS- CEIT	TER NEEDS	AND NO	THE DE-	BRO-THER FENCE			
f	g fp	f ob	a p c	b a	a p a p	a b	a b	a	a	c	a
f	f	f	c	a	a	a	a	a	a	c	c

		THEN THOU	MUST THE LOV'ST TO	LOVE BE HEAR THE	GREAT SWEET	TWIXT THEE AND ME ME-LO-DIOUS SOUND				BE-CAUSE THOU THAT PHOE-BUS!	
c p c	a p c a	a	b a	b a	a e	a a	a	a	a	a b a	a
a	a	c	a	a	c	a b	a p	c	a	a	a

LOV'ST THE LUTE THE	ONE QUEEN	AND OF	I THE MU-SIC	O- MAKES	THEE		DON- AND	LAND TO I IN	THEE DEEP	is DE-	DEAR LIGHT
b a	a b a	a	a	a	a		a	a	a	a b a	a c
a	a	c	a	a	a		a	a	a	a	a

IF MUSIC AND SWEET POETRY AGREE (concl.)

										
WHOSE AM	HEA-VEN-CHIEF-	LY LY	TOUCH BROWN'D	U-WHEN	TOM AS	THE HIM-	LUTE SELF	DOTH TO	RA-YISH SIN-ING	HU-MAN HE BE-
										
										
										
										

						
SENSE } TAKES }	ONE GOD IS	GOD OF	BOTH AS	TO-ETS	FEIGN	ONE
						
						
						
						

							
KNIGHT LOVES	BOTH	AND	BOTH IN	THEE RE-	MAIN		
							
							
							
							

a

23. LASSO, VITA MIA
Lent (FANTASIA No 9)

(to Master Dowland)

Handwritten musical score for the first system. The music is in G minor (one flat) and 2/4 time. The melody is written on a treble clef staff. The lyrics are: LAS-CRU-DEL VI-TA MIA MOR MI FA MO-RI-SU-RE MI MIO COR CON-SU-ME MIO. The score includes dynamic markings such as *f*, *ff*, and *h*. Below the staff, there are handwritten notes and symbols, including letters like 'a', 'c', 'e', 'f', 'h' and symbols like 'p', 'f', 'h', 'c', 'a', 'c', 'o'.

Handwritten musical score for the second system. The melody continues on the treble clef staff. The lyrics are: FA COR MI MIO FA COR MO-RI-SU-RE ME MO-RI-SU-RE ME. The score includes dynamic markings such as *f*, *p*, and *h*. Below the staff, there are handwritten notes and symbols, including letters like 'a', 'c', 'e', 'f', 'h' and symbols like 'p', 'f', 'h', 'c', 'a', 'c', 'o'.

Handwritten musical score for the third system. The melody continues on the treble clef staff. The lyrics are: MI DA FA MIL-LE FA FE- MO-RI-RE MI MI RI-TE. The score includes dynamic markings such as *f*, *h*, and *h*. Below the staff, there are handwritten notes and symbols, including letters like 'a', 'c', 'e', 'f', 'h' and symbols like 'p', 'f', 'h', 'c', 'a', 'c', 'o'.

LASSO, VITA MIA (cond.)

FA FA MI MI FA FA MO-RI-RE SO-FRI-RE MI MI FA MO-RI-RE RE RE

Più lento

MO-RI-RE SO-FRI-RE CHE MI FA CHE MI

FA SO-FRI-RE CHE MI FA CHE MI FA MO-RI-RE MO-RI-RE RE RE

