

Sonnets and Epigrams

for Voice and Lute

Keyboard supplement



Feestvierenend Gezelschap (Merry Company) by Isack Elyas, 1629 (Rijksmuseum)

David Protheroe

Her golden tresses

Flowing $\text{♩} = 66$

What guile is this, that those her gol - den tres - ses she doth at-tire un-der a net of gold

8

And with sly skill so, so cun-ning-ly_ them-dres - ses That which is gold or hair may scarce

14

be told? Is it that men's frail eyes_ which gaze too_ bold, She may en

20

tang - le, she may en-tang - le in that gol - den snare: And be-ing caught, may craft - i - ly en - fold their

29

weak - er hearts which are not well a - ware? Take heed, take heed there-fore mine eyes, how ye_ do_

39

stare hence-forth too rash-ly on that guile-ful net, In which if ev-er ye_ ev-er ye en-trap-ped are,

48

ev-er ye en-trap-ped are, ev-er ye en-trap-ped are, — Out of her bands ye by no means shall get.

57

Fond-ness it were for an - y be - ing_ free_ to cov-et

63

fet - ters though they gol - den be! Though they gol - den be!

Her name upon the strand

$\text{♩} = 60$

Ssh... One day I wrote her name up-on the strand, But came the waves and wash-ed it a-

6

way: Ssh... A-gain I wrote it with a sec-ond hand, But came the tide and made my pains his

12

prey. Vain man(said she)that dost in vain as - say, A mor-tal thing so to im-mort-al-ise, For

18

I my-self shall like to this de - cay, And eke my name be wip - ed out like

23

wise, Not so, (quod I) let bas - er things de

28 *mf*

vise to die in dust. But you shall live by fame; My verse your

mf *pp* *mf*

33 *f*

vir - tues rare shall e - ter nise* And in the heav - ens write your glor - ious name.

p *f*

39 *p* *mf*

Where when - as death shall all the world sub - due, Our love shall live, and lat - er life re - new.

p *mf*

* Eternise: make eternal

The rolling wheel

$\text{♩} = 72$

The rolling wheel that run-neth of-tenround,

This system contains the first two staves of music. The vocal line begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The key signature is one sharp (F#) and the time signature is 2/4.

9
The hard-est steel, in tract of time doth tear; And drizz-ling drops, that_

This system contains the third and fourth staves of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3.

17
of-ten do re dound, The firm-est flint doth in con-ti-nu-ance wear:

This system contains the fifth and sixth staves of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3.

26
Yet can-not I, with many a droop-ing tear And long en-trea-ty sof-ten her hardheart,

This system contains the seventh and eighth staves of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4. The piano accompaniment continues with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3.

35
That she will once vouch-safe my plaint to hear, Or look with pit-ty on my pain-ful smart.

This system contains the ninth and tenth staves of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4. The piano accompaniment continues with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3.

43

But when I plead, she bids me take my part, And when I weep, she says "Tears are but water";

51

And when I sigh, she says, "I know the art" And when I wail, and when I wail, She turns, she

60

turns, she turns her - self to laugh - ter.

69

So do I weep, and wail, and plead in vain, While she as steel and flint, —

76

doth still re-main, doth still re - main.

False compare

Fairly fast ♩ = 112 *mf*

My mis-tress' eyes are..., are no-thing like the sun; Cor - al is
far more red than her lips red, if snow be white, why then her breasts,
her breasts are dun; If
hairs be wires black wires grow on her head. I have seen ros - es da - mask'd red and
white, But no such ros - es see I in her cheeks;
And in some per - fumes is there more de - light Than in the

mp

40 *slower still*

breath that from my mis-tress reeks. I love to hear her—

47 *rit* *broadly*

— speak, yet well— I know That mu - sic hath a far more pleas - - sound:—

54 *pp* *tempo primo* *mf*

I grant I nev - er saw a god-dess go; My mis-tress when she walks,—

60

— treads on the ground: And yet by heav'n, I think my love as rare— as

67 *rall...*

an - - y she, as an - - y she be -

71 *rall...*

— lied with false com - pare.

Orpheus with his lute

$\text{♩} = 72$

Or - pheus with his lute

6

with his lute made trees, And the

11

moun-tain tops that freeze, Bow them - selves when he did sing

16

To his mu - sic

21

plants and flowers Ev - er sprung as sun and showers There had made a las - ting

27

spring.

31

Eye-ry thing that heard him play, Ev'n the bil-lows of the sea, Hung their heads and then lay

36

by. In sweet mu

41

sic is such art,

45

Kil - ling care and grief of heart Fall a

51

sleep, or hear - ing, die.

54

Variation

♩ = 100

Musical notation for measures 1-6. The score is in 3/4 time with a key signature of one sharp (F#). The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

7

Musical notation for measures 7-12. The vocal line contains the lyrics: "Va - ry, re - va - ry, tune and tune a - gain, An - on to". The piano accompaniment continues with a similar rhythmic pattern.

13

Musical notation for measures 13-20. The vocal line contains the lyrics: "this string, and an - on to that: — Bass, tre - ble, te - nor,". The piano accompaniment features a more complex rhythmic pattern with some triplets.

21

Musical notation for measures 21-25. The vocal line contains the lyrics: "swift,.... slow, —". The piano accompaniment includes a section with a 3/4 time signature change and a key signature change to one flat (F).

26

Musical notation for measures 26-30. The vocal line contains the lyrics: "sharp, and flat,". The piano accompaniment continues with a complex rhythmic pattern and a key signature change to two flats (Bb).

32

Thy one same sub-ject in a sun - dry strain, To rep - re-

39

sent, — by thy so di - verse dit - ties, the dy - ing world's so di - verse al - ter - a - tions:

46

Yet will the world have still more var - i - a - tions, And, past thy

53

verse, thy var - i - ous, var - i - ous, sub - ject yet —

58

is.

Epigram: Silus

$\text{♩} = 72$

Si - lus,

Slightly awkwardly

4

Si-lus has sold_ his crim - son sat - in suit, And needs would learn to play up-on the

7

lute; 'Tis well done Si - lus, for such suits_

10

soon waste, Where - as thy skill in lutes will ev - er last.

Epigram: of Orpheus

$\text{♩} = 108$ *1st time cheerful, 2nd time exasperated*

Or - pheus hath wed a young lus-ty wife,

7
And all day long u - pon his lute doth play; Doth not this fel low lead a mer - ry

12
life, Who plays con - tin-u - al-ly both night and day?

with abandon

Sevens, or 2,802?

$\text{♩} = 240$

A Dialogue

7 *with attitude*

1st voice:
2nd voice:

1. As I was go-ing to St. Ives, I met a man with se-ven wives,
 2. As you were go-ing to St. Ives, You met a man with se-ven wives,

11

Each wife had se-ven sacks, each sack had se-ven cats, each cat had se-ven kits. Kits, cats, sacks,
 I see your sim-ple trick, No, I am not so thick, you just for-got to say..., (*tacet*....

15

wives, How man - y were go - ing to St. Ives?
) ...That they were all going the oth - er way!

18

21

1st voice:

2nd voice:

3.As I was go-ing to St. Ives,

I met a man with se-ven

3.As you were go-ing to St. Ives,

26

wives,

Each wife had se ven sacks,

each sack had se ven cats,

each cat had se ven kits,

You met a man with se ven wives,each had se ven sacks,

each sack had se ven cats,

each cat had se ven kits,

30

Kits,

cats,

sacks,

wives,

How man - y were go - ing to St.

Kits,

cats,

sacks,

wives,

How man - y were go - ing to St.

33

Ives?

One!

Ives?

One!

Of Cupid

♩ = 48

A - mor_ Ven-us' son

4

Young_ gold_ curl - ed beau - ty, Where have you_ gone, where have you

7

gone? Love ly_ bad boy, love-ly_ bad boy,

11

roughly

Bad boy, bad boy, I'm miss-ing you!

HER GOLDEN TRESSES (Spenser)

What guile is this, that those her golden tresses
She doth attire under a net of gold;
And with sly skill so cunningly them dresses,
That which is gold, or hair, may scarce be told?

Is it that men's frail eyes, which gaze too bold,
She may entangle in that golden snare;
And, being caught, may craftily enfold
Their weaker hearts, which are not well aware?

Take heed, therefore, mine eyes, how ye do stare
Henceforth too rashly on that guileful net,
In which, if ever ye entrapped are,
Out of her bands ye by no means shall get.

Fondness it were for any, being free,
To covet fetters, though they golden be!

HER NAME UPON THE STRAND (Spenser)

One day I wrote her name upon the strand;
But came the waves, and washed it away:
Again, I wrote it with a second hand;
But came the tide, and made my pains his prey.

Vain man, said she, that dost in vain assay
A mortal thing so to immortalise;
For I myself shall like to this decay,
And eke my name be wiped out likewise.

Not so, quoth I, let baser things devise
To die in dust, but you shall live by fame:
My verse your virtues rare shall eternise,
And in the heavens write your glorious name.

Where, when as death shall all the world subdue,
Our love shall live, and later life renew.

THE ROLLING WHEEL (Spenser)

The rolling wheel that runneth often round,
The hardest steel, in tract of time doth tear:
And drizzling drops, that often do redound,
The firmest flint doth in continuance wear:

Yet cannot I, with many a dropping tear
And long entreaty, soften her hard heart;
That she will once vouchsafe my plaint to hear,
Or look with pity on my painful smart;

But, when I plead, she bids me play my part;
And, when I weep, she says, "Tears are but water,"
And, when I sigh, she says, "I know the art";
And, when I wail, she turns herself to laughter.

So do I weep, and wail, and plead in vain,
While she as steel and flint doth still remain.

FALSE COMPARE (Shakespeare)

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.

I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.

I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:

And yet, by heaven, I think my love as rare
As any she belied with false compare.

ORPHEUS WITH HIS LUTE (Shakespeare)

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing:

To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.

In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.

VARIATION (Joshua Sylvester)

Vary, re-vary, tune and tune again,
Anon to this string, and anon to that:
Bass, treble, tenor: swift, slow, sharp and flat,
Thy one same subject in a sundry strain,

To represent, by thy so diverse ditties,
The dying world's so diverse alterations:
Yet will the world have still more variations,
And, past thy verse, thy various subject yet is.

EPIGRAM: SILUS (Henry Porter)

Silus has sold his crimson satin suit
And needs would learn upon the lute
'Tis well done Silus,
For such suits are soon waste,
Whereas thy skill in lutes will ever last

EPIGRAM: OF ORPHEUS (Edward Guilpin)

Orpheus hath wed a young lusty wife,
And all day long upon his lute doth play;
Doth not this fellow lead a merry life,
Who plays continually both night and day.

SEVENS, OR 2,802? (Traditional)

As I was going to St. Ives
I met a man with seven wives,
Each wife had seven sacks,
Each sack had seven cats,
Each cat had seven kits,
Kits, cats, sacks, wives,
How many were going to St. Ives?

As you were going to St. Ives,
You met a man with seven wives,
I see your simple trick,
No, I am not so thick,
You just forgot to say,
That they were all going the other way!

OF CUPID (Joanna Tyldesley)

Amor, Venus' son,
Young gold-curled beauty,
Where have you gone?
Lovely bad boy, I'm missing you!