

M.2.1

Come away, come away

BEN JONSON

ALFONSO FERRABOSCO II (c. 1575-1628)

Suggestion for realization of ornament: 
jea - lous of your

[TENOR] 
Come a-way, come a-way, We grow jea-lous of your

LUTE 


LUTE (Transcription) 


[BASS] 

5 
stay. If you do not stop your ear, We shall







Mus. 439: 
 they To

9

have more cause to fear Si - rens of the land, than they To



Figured bass notation for measures 9-12:

a	a	c	e	a	a	c	d	d	b	a	a	d
		d	a	b	b	b	d	b	b		b	
d	d	c	c	a	c	c	a	c	a	d	c	

13

doubt the si - rens of the

[Dal :&]

1. 2.

doubt the si - rens of the sea. [sea.]



Figured bass notation for measures 13-16:

a	c	d	b	a	a	b	a	a	a	a	c	c
	c	c		a	a	c	a	c	c	c	c	c
d	a	a	c	c	c	c	b	a	c	a	a	a

[TENOR]

BEN JONSON

Come away, come away

Suggestion for realization of ornament:
ALFONSO FERRABOSCO II (c. 1575-1628)

Come a - way, come a - way, We grow

4

jea - lous of your_ jea - lous of your stay. If_ you do not stop your_ ear, We shall

Mus. 43

they To

have more cause to fear Si - rens of the land, than they To_

13

doubt the si - rens of the _ doubt the si - rens of the sea. [sea.]

LUTE

Come away, come away

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ALFONSO FERRABOSCO II (c. 1575-1628)

4

9

12

1.

2.

Lute

Come away, come away

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ALFONSO FERRABOSCO II (c. 1575-1628)

LUTE
(description)

Musical staff 1: Treble clef, 4/4 time signature. The staff begins with a whole rest, followed by a series of chords and eighth notes.

5

Musical staff 2: Treble clef, starting with a treble clef and a key signature change to one flat. The staff contains a series of chords and eighth notes, ending with a repeat sign.

9

Musical staff 3: Treble clef, continuing the melody with a series of chords and eighth notes.

13

Musical staff 4: Treble clef, ending with a first and second ending bracket. The first ending leads to a repeat sign, and the second ending leads to a final cadence.

[BASS]

BEN JONSON

Come away, come away

ALFONSO FERRABOSCO II (c. 1575-1628)

4/4

4

4

9

9

13

13

1.

2.