

P.4.1

Come, my Celia, let us prove

BEN JONSON

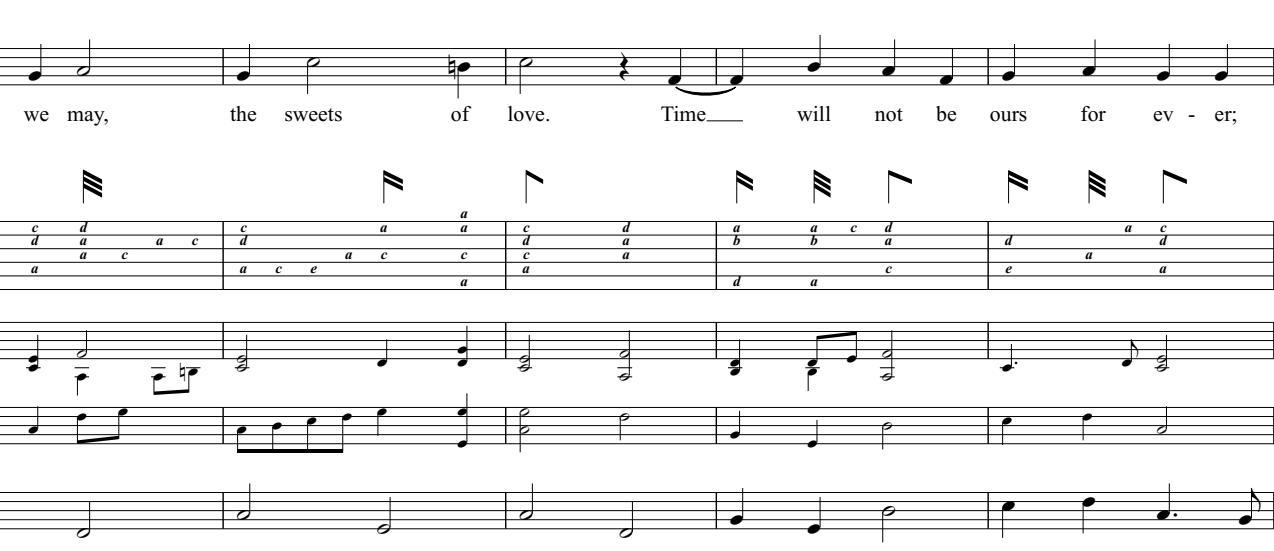
ALFONSO FERRABOSCO II (c.1575-1628)

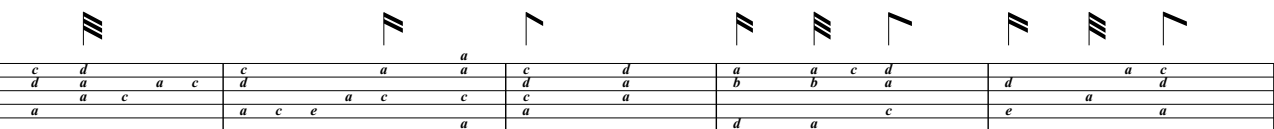
[CANTUS]  Come, my Ce - li - a, let us prove,


[LUTE] 


[LUTE] (Transcription) 


[BASS] 

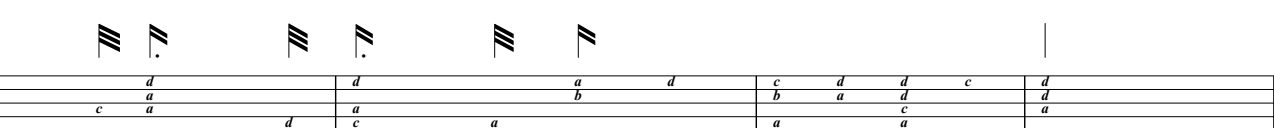
5  While we may, the sweets of love. Time will not be ours for ev - er;







10  He, at length, our good will se - ver.







14

Spend not then his gifts in vain. Suns that set

Chord symbols for piano accompaniment:
 Measure 14: c, d/a
 Measure 15: c/d, d, c, a/b, d, a/b, c
 Measure 16: d, d, c, a, c
 Measure 17: c, d, d, a, c
 Measure 18: a, a, a, c, a, c

19

may rise a - gain, But if we once lose this light,

Chord symbols for piano accompaniment:
 Measure 19: c, a, a, c, e, a, c
 Measure 20: c, d, a, c, a
 Measure 21: a, a, c, d, b, b, c, a
 Measure 22: d, a, a, c, e, a, a, d

23

'Tis with us per - pe - - - tu - al night.

Chord symbols for piano accompaniment:
 Measure 23: d, d, b, a, a, d, a, a, d, c, d, d, d, c, d, a, a
 Measure 24: c, a, a, d, c, a, a, a, a, a, a, a, a, a, a, a, a
 Measure 25: d, a, b, d, c, b, a, d, c, d, a, a, a, a, a, a, a
 Measure 26: d, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a

Why should we de - - fer our joys? Fame and ru - mour are but

Figured bass line for measures 27-30:
 Measure 27: *d* *d* *a*
 Measure 28: *d* *d* *a*
 Measure 29: *d* *b* *e*
 Measure 30: *a* *c* *a*

toys. Can - not we de - lude the eyes Of a

Figured bass line for measures 31-34:
 Measure 31: *d* *b* *d*
 Measure 32: *a* *b* *a*
 Measure 33: *d* *a* *c*
 Measure 34: *a* *a* *a*

few poor house - hold spies? Or his eas - ier ears be - guile,

Figured bass line for measures 35-38:
 Measure 35: *a* *b* *b* *a*
 Measure 36: *a* *a* *a*
 Measure 37: *d* *d* *e*
 Measure 38: *d* *b* *a*

39

Thus re - mov - ed by our wile? 'Tis no sin love's

$\begin{matrix} a & a & a & c \\ b & b & d & d \\ c & a & a & a \\ a & c & a & d \end{matrix}$

43

fruits to steal, But the sweet_____ thefts to re - -

$\begin{matrix} a & d & b & a & a & a & a & a \\ c & c & c & b & c & d & a & c \\ a & d & c & c & a & a & a & c \end{matrix}$

47

veal. To be tak - en, to be seen, These have crimes_____

$\begin{matrix} a & d & a & a \\ c & a & b & a \\ a & a & a & c \\ a & d & a & a \end{matrix}$

ac - count - ed been. To be tak - en, to be seen,

Figured bass notation for the basso continuo line:

<i>e</i>	<i>f</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>d</i>
<i>e</i>		<i>c</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>
<i>c</i>		<i>c</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>e</i>	

[Dal §]

These have crimes _____ ac - count - ed been.

Figured bass notation for the basso continuo line:

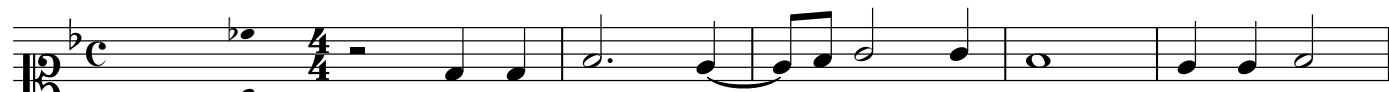
<i>d</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>c</i>	<i>d</i>
<i>e</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>d</i>	<i>a</i>
	<i>e</i>		<i>a</i>	<i>a</i>	<i>a</i>		

[CANTUS]

BEN JONSON

Come, my Celia, let us prove

ALFONSO FERRABOSCO II (c.1575-1628)



Come, my Ce - li - a, let us prove, While we may,

6



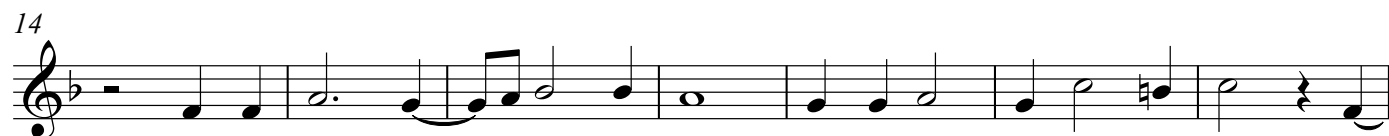
the sweets of love. Time___ will not be ours for ev - er;

10



He, at length,___ our good_____ will se - ver.

14



Spend not then his___ gifts in vain. Suns that set may rise a - gain, But_

21




___ if we once lose this light, 'Tis with us___ per-pe - tu - al night.

27



Why should we de - fer our joys? Fame and ru-mour_ are but toys. Can-

32



- not we_____ de - lude the eyes Of a few poor house - hold

36

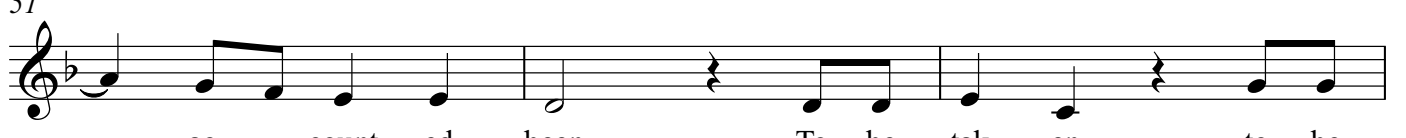



spies? Or_____ his eas - ier ears_____ be - guile,

[CANTUS]

39  **§**
 Thus re - mov-ed by our wile? 'Tis no sin love'sfruits to steal, But the sweet

45 
 — thefts to re - veal. To be tak-en, to be seen, These have crimes—

51 
 — ac - count - ed been. To be tak - en, to be

54  **[Dal §]**
 seen, These have crimes_____ ac - count - ed been.

[LUTE]

BEN JONSON

Come, my Celia, let us prove

ALFONSO FERRABOSCO II (c.1575-1628)

1

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

d *a* *d* *e* *c* *d* *d* *a*

5

c *c* *d* *a* *c* *c* *d* *a* *a* *c* *d* *a* *c* *d*

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

a *a* *a* *c* *a* *c* *c* *a* *a* *d* *a* *c*

9

d *a* *a* *a* *c* *d* *d* *a*

e *a* *a* *e* *c* *a* *a* *d*

11

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

a *a* *a* *d* *a* *a* *c* *a* *a*

c *a* *d*

14

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

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

18

c *c* *d* *a* *c* *c* *d* *a* *a* *c* *d* *a* *c* *d*

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

a *a* *a* *c* *a* *c* *c* *a* *a* *d* *a* *c*

22

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

e *a* *a* *d* *c* *a* *a* *d*

24

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

a *a* *a* *a* *a* *a*

c *a* *d*

LUTE TRANSCRIPTION

Come, my Celia, let us prove

BEN JONSON

ALFONSO FERRABOSCO II (c.1575-1628)

UTE]
ription)

Musical staff 1: Treble clef, 4/4 time signature, first measure of the piece.

7

Musical staff 2: Treble clef, 4/4 time signature, measures 7-13.

14

Musical staff 3: Treble clef, 4/4 time signature, measures 14-20.

21

Musical staff 4: Treble clef, 4/4 time signature, measures 21-26.

27

Musical staff 5: Treble clef, 4/4 time signature, measures 27-32.

33

Musical staff 6: Treble clef, 4/4 time signature, measures 33-38.

39

Musical staff 7: Treble clef, 4/4 time signature, measures 39-43, ending with a repeat sign.

44

Musical staff 8: Treble clef, 4/4 time signature, measures 44-49.

51

51

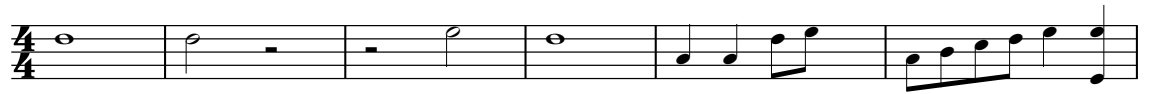
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Bass Lute in D

Come, my Celia, let us prove

ALFONSO FERRABOSCO II (c.1575-1628)

BEN JONSON



7



14



21



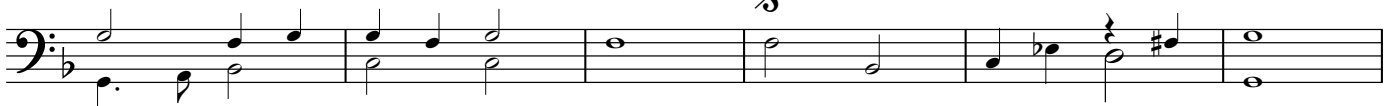
27



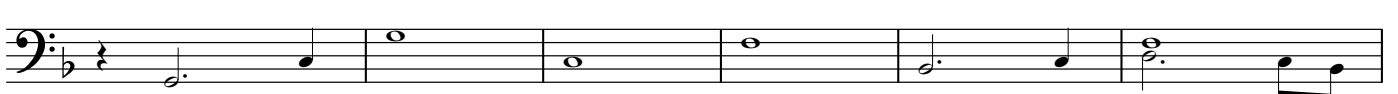
33



39

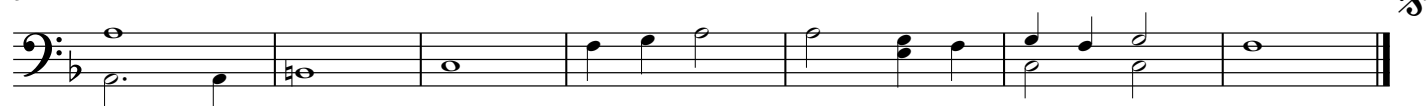


45



Bass Lute in D

51

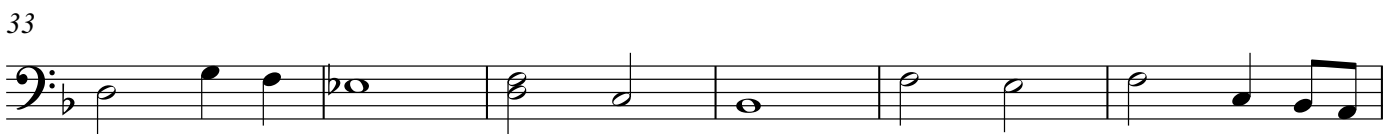
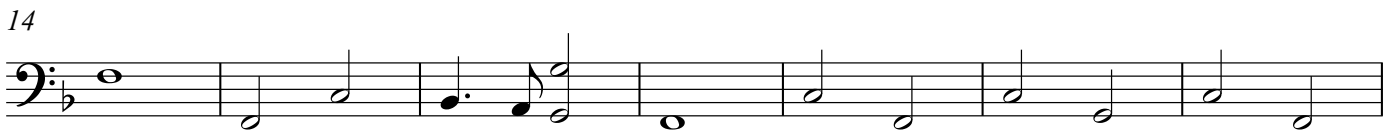


[BASS]

BEN JONSON

Come, my Celia, let us prove

ALFONSO FERRABOSCO II (c.1575-1628)



51



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