
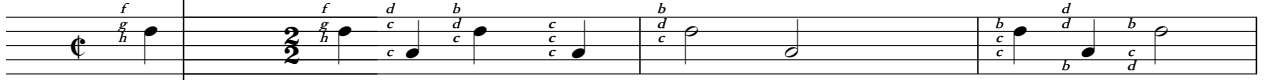


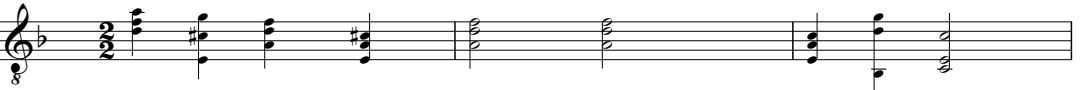
It is decreed. Nor shall thy fate, O Rome (Setting 1)


BEN JONSON


SAMUEL PEPYS (1633-1703)
and JOHN HINGESTON (c. 1606-83)


[BASSUS] 

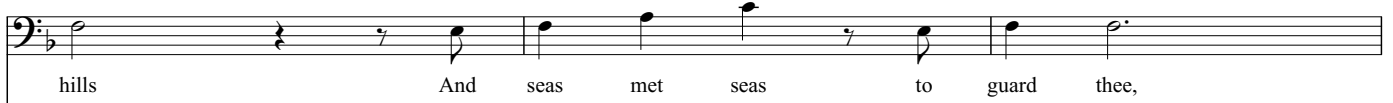
GUITAR (A, d, g, b, e') 

GUITAR (Editorial transcription) 

[BASSO CONTINUO] 

4 

4 3 

7 



I would through; Ay, plough up rocks, steep as the Alps, in

dust And lave the Tyr - rhene wa - ters in - to clouds, But I would reach thy

head, thy head, proud ci - ty. The ills that I have done

can - not be safe But by at - tempt - ing great - er; and I

feel A spir - it with - in me chides my slug - gish hands And

#6 ♯ ♭ # #

says they have been in - no - cent too long. Was I a man bred

#6 # # 6

great as Rome her - self? One form'd for all her hon - ours,

all her glo - ries, Eq - ual to all her ti - tles? That could

stand Close up with At - las, and sus - tain her name As

7 #6

strong as he does heav'n? And was I, Of all her

#

brood, mark'd out for the re - pulse Of her no - voice, when I stood can - did - ate To

b #

be com - man - der in the Pon - tic War? I will here - af - ter call her step - dame, ev - er.

#7 #

If she can lose her na - ture, I can lose My

Chords: $\frac{c}{c}$, $\frac{d}{b}$, $\frac{d}{c}$, $\frac{b}{c}$, $\frac{c}{c}$

Bass line: #6, #

pi - e - ty, and in her ston - y en - trails Dig me a seat

Chords: $\frac{b}{c}$, $\frac{c}{c}$, $\frac{b}{c}$, $\frac{b}{d}$, $\frac{b}{c}$, $\frac{c}{c}$, $\frac{b}{c}$

Bass line: #

where I will live a - gain The la - bour of her womb, and be a bur - den Weight - i - er than

Chords: $\frac{b}{c}$, $\frac{c}{b}$, $\frac{d}{b}$, $\frac{b}{c}$, $\frac{c}{c}$, $\frac{d}{c}$, $\frac{b}{c}$, $\frac{d}{b}$, $\frac{b}{c}$

Bass line: #6, 7, #6

all the prod - i - gies and mon - sters That_ 'ere she teem'd with since she first knew Mars.

Chords: $\frac{b}{c}$, $\frac{c}{c}$, $\frac{b}{c}$, $\frac{d}{b}$, $\frac{d}{c}$, $\frac{b}{c}$, $\frac{c}{c}$, $\frac{b}{c}$

Bass line: #

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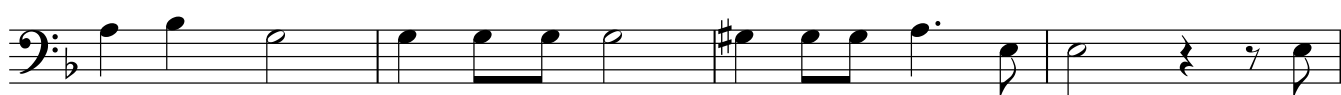
It is de creed. Nor shall thy fate, O Rome, Re-sist my

5



vow. Though hills were set on hills And seas met seas to guard thee,

10



I would through; Ay, plough up rocks, steep as the Alps, in dust And

14



lave the Tyr-rhene wa-ters in - to clouds, But_ I would reach thy head, thy head, proud

17



ci - ty. The ills that I have done

19



can - not be safe But by at - tempt - ing great - er; and I

22



feel A spir-it with - in me chides my slug-gish hands And says they have been in-no-cent too

26




long. Was I a man bred great as Rome her - self? One form'd for

30




all her hon-ours, all her glo-ries, Equal to all her ti-tles? That could

34




stand Close up with At-las, and sus-tain her name As strong as he does heav'n? And was

39



I, Of all her brood, mark'd out for the re-pulse Of her no-voice,

42



when I stood can-did-ate To be com-man-der in the Pon-tic

44



War? I will here-af-ter call her step-dame, ev-er.

46



If she can lose her-na-ture, I can lose My-pi-e-ty, and

50



in her ston-y en-trails Dig me a seat where I will live a-gain The la-bour of her womb, and

54



be a bur-den Weight-i-er than all the prod-i-gies and

56



mon-sters That-'ere she teem'd with since she first knew Mars.

Full Score

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Musical staff 1: Treble clef, 2/2 time signature. Notes: G4 (f), A4 (g/h), B4 (f), C5 (d), B4 (b), A4 (c), G4 (d), F4 (b), E4 (c), D4 (b), C4 (c), B3 (d), A3 (b), G3 (c), F3 (d), E3 (c), D3 (b), C3 (c).

5

Musical staff 2: Treble clef. Notes: B3 (b), A3 (d), G3 (c), F3 (b), E3 (b), D3 (c), C3 (d), B2 (a), A2 (d), G2 (d), F2 (d), E2 (d), D2 (b), C2 (c), B1 (d), A1 (b), G1 (c), F1 (d), E1 (c), D1 (b), C1 (c).

10

Musical staff 3: Treble clef. Notes: B3 (b), A3 (d), G3 (c), F3 (b), E3 (b), D3 (c), C3 (d), B2 (a), A2 (d), G2 (d), F2 (d), E2 (d), D2 (b), C2 (c), B1 (d), A1 (b), G1 (c), F1 (d), E1 (c), D1 (b), C1 (c).

16

Musical staff 4: Treble clef. Notes: B3 (b), A3 (d), G3 (c), F3 (b), E3 (b), D3 (c), C3 (d), B2 (a), A2 (d), G2 (d), F2 (d), E2 (d), D2 (b), C2 (c), B1 (d), A1 (b), G1 (c), F1 (d), E1 (c), D1 (b), C1 (c).

22

Musical staff 5: Treble clef. Notes: C3 (c), B2 (d), A2 (d), G2 (c), F2 (b), E2 (d), D2 (d), C2 (c), B1 (d), A1 (b), G1 (c), F1 (d), E1 (c), D1 (b), C1 (c).

28

Musical staff 6: Treble clef. Notes: B3 (b), A3 (d), G3 (c), F3 (b), E3 (b), D3 (c), C3 (d), B2 (a), A2 (d), G2 (d), F2 (d), E2 (d), D2 (b), C2 (c), B1 (d), A1 (b), G1 (c), F1 (d), E1 (c), D1 (b), C1 (c).

34

Musical staff 7: Treble clef. Notes: D4 (d), C4 (c), B3 (d), A3 (c), G3 (c), F3 (c), E3 (b), D3 (d), C3 (d), B2 (c), A2 (d), G2 (d), F2 (c), E2 (d), D2 (b), C2 (d), B1 (b), A1 (d), G1 (c), F1 (d), E1 (c), D1 (b), C1 (c).

40

Musical staff 8: Treble clef. Notes: B3 (b), A3 (d), G3 (c), F3 (b), E3 (b), D3 (c), C3 (d), B2 (a), A2 (d), G2 (d), F2 (d), E2 (d), D2 (b), C2 (c), B1 (d), A1 (b), G1 (c), F1 (d), E1 (c), D1 (b), C1 (c).

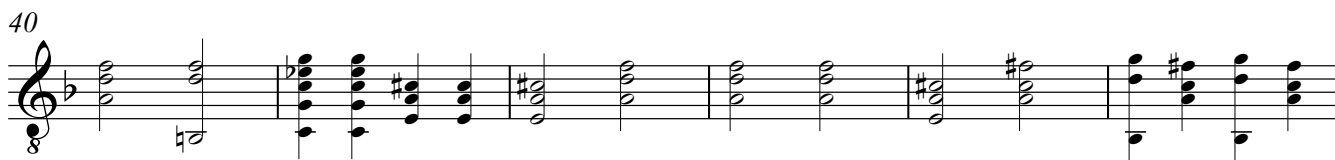
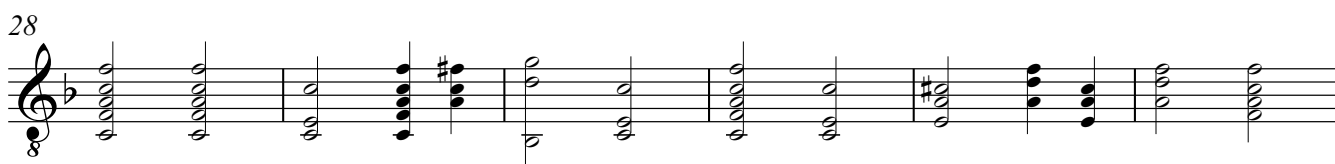
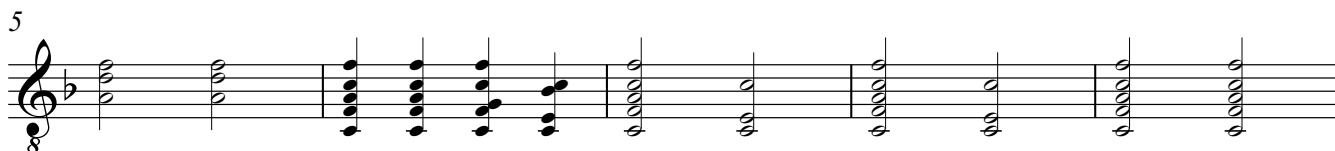
Full Score

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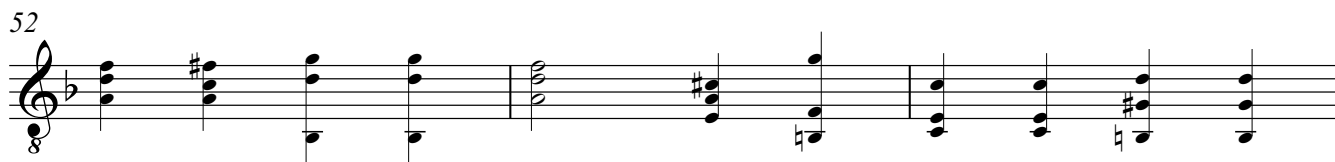
GUITAR
(editorial
transcription)



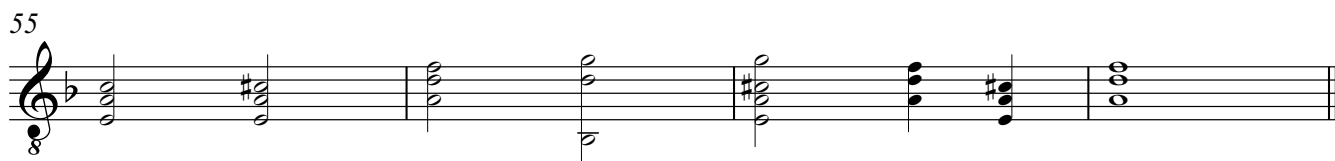
46



52



55



Full Score

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BEN JONSON

SAMUEL PEPYS (1633-1703)
and JOHN HINGESTON (c. 1606-83)

1

5

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46

Musical notation for measures 46-51. The staff is in bass clef with a key signature of one flat (B-flat). Measure 46 starts with a whole note chord of G2 and B-flat2. Measure 47 has a whole note chord of G2 and B-flat2. Measure 48 has a whole note chord of G2 and B-flat2. Measure 49 has a whole note chord of G2 and B-flat2. Measure 50 has a whole note chord of G2 and B-flat2. Measure 51 has a whole note chord of G2 and B-flat2.

52

Musical notation for measures 52-57. The staff is in bass clef with a key signature of one flat (B-flat). Measure 52 starts with a whole note chord of G2 and B-flat2. Measure 53 has a whole note chord of G2 and B-flat2. Measure 54 has a whole note chord of G2 and B-flat2. Measure 55 has a whole note chord of G2 and B-flat2. Measure 56 has a whole note chord of G2 and B-flat2. Measure 57 has a whole note chord of G2 and B-flat2.