

P.6.1/2

It is decreed. Nor shall thy fate, O Rome (Setting 2)

BEN JONSON

CESARE MORELLI (fl. 1674-86)

[BASSUS]

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

GUITAR (Editorial transcription)

Musical notation for Bassus, Guitar, and Editorial transcription. The Bassus part is in a 3/2 time signature. The Guitar part is in a 3/2 time signature. The Editorial transcription is in a 3/2 time signature.

7

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

Musical notation for Bassus, Guitar, and Editorial transcription. The Bassus part is in a 3/2 time signature. The Guitar part is in a 3/2 time signature. The Editorial transcription is in a 3/2 time signature.

11

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

Musical notation for Bassus, Guitar, and Editorial transcription. The Bassus part is in a 3/2 time signature. The Guitar part is in a 3/2 time signature. The Editorial transcription is in a 3/2 time signature.

15

through; Ay, plough up rocks, steep as the Alps, in dust And lave the Tyr-rhene wa - ters in - to

Musical notation for Bassus, Guitar, and Editorial transcription. The Bassus part is in a 3/2 time signature. The Guitar part is in a 3/2 time signature. The Editorial transcription is in a 3/2 time signature.

19

clouds, But I would reach thy head, thy head, proud ci - ty.

Musical notation for Bassus, Guitar, and Editorial transcription. The Bassus part is in a 3/2 time signature. The Guitar part is in a 3/2 time signature. The Editorial transcription is in a 3/2 time signature.

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 says they have been

in - no - cent too long. Was I a

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

42

glo - ries, Eq - ual to all her ti - tles? That could stand Close up with At - las,

46

and sus - tain her name As strong as he does heav'n?

50

And was I, Of all her brood, mark'd out for the re - pulse Of her

53

no - voice, when I stood can - did - ate To be com - man - der in the Pon - tic War?

56

I will here - af - ter call her step - dame,

60

ev - er. If she can lose her na - ture, I can lose My pi - e ty,

63

and in her ston - y en - trails Dig me a seat where I will

67

live a - gain The la - bour of her womb, and

70

be a bur - den Weight - i - er than all the prod - i - gies and mon - sters That 'ere she

73

teem'd with since she first knew Mars.

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6

It is de creed. Nor shall thy fate, O

10

Rome, Re-sist my vow. Though hills were set on hills And seas met seas to

14

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

18

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

20

head, thy head, proud ci-ty.

23

2

The ills that I have done can-not be safe But by at-tempt-ing great-er;

29

and I feel A spir-it with-in me chides my slug-gish hands And says they have been

33

3

in-no-cent too long. Was I a man bred great as

39

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

42



glo-ries, Eq - ual to all her ti-tles? That could stand Close up with At-las,

46



and sus-tain her name As strong as he does heav'n? And was I, Of

51



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

54



can - did - ate To be com - man - der in the Pon - tic War?

56



I will here - af - ter call her step-dame,

60



ev- er. If she can lose her na-ture, I can lose My pi - e ty,

64



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

69



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

72



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

49

Musical notation for measures 49-53. The notation consists of two staves. Measure 49: Treble clef, notes D4, D4. Bass clef, notes D3, C3. Measure 50: Treble clef, notes B3, C4. Bass clef, notes C3, C3. Measure 51: Treble clef, notes B3, D4. Bass clef, notes C3, C3. Measure 52: Treble clef, notes B3, D4. Bass clef, notes C3, B2. Measure 53: Treble clef, notes B3, C4. Bass clef, notes C3, D3.

54

Musical notation for measures 54-59. The notation consists of two staves. Measure 54: Treble clef, notes B3, D4. Bass clef, notes B2, B2. Measure 55: Treble clef, notes D4, C4. Bass clef, notes C3, C3. Measure 56: Treble clef, notes B3, C4. Bass clef, notes C3, C3. Measure 57: Treble clef, notes B3, C4. Bass clef, notes C3, C3. Measure 58: Treble clef, notes B3, C4. Bass clef, notes C3, C3. Measure 59: Treble clef, notes D4, C4. Bass clef, notes C3, B2.

60

Musical notation for measures 60-66. The notation consists of two staves. Measure 60: Treble clef, notes B3, D4. Bass clef, notes D3, D3. Measure 61: Treble clef, notes B3, C4. Bass clef, notes C3, C3. Measure 62: Treble clef, notes B3, C4. Bass clef, notes C3, C3. Measure 63: Treble clef, notes B3, C4. Bass clef, notes C3, C3. Measure 64: Treble clef, notes B3, C4. Bass clef, notes C3, C3. Measure 65: Treble clef, notes B3, C4. Bass clef, notes C3, C3. Measure 66: Treble clef, notes B3, C4. Bass clef, notes C3, C3.

67

Musical notation for measures 67-71. The notation consists of two staves. Measure 67: Treble clef, notes C4, D4. Bass clef, notes C3, C3. Measure 68: Treble clef, notes D4, C4. Bass clef, notes C3, C3. Measure 69: Treble clef, notes C4, D4. Bass clef, notes C3, C3. Measure 70: Treble clef, notes C4, D4. Bass clef, notes C3, C3. Measure 71: Treble clef, notes B3, C4. Bass clef, notes C3, D3.

72

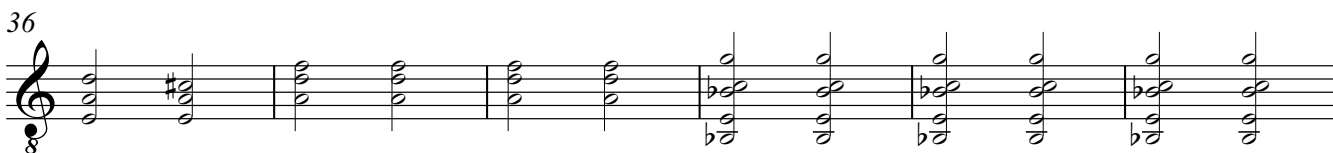
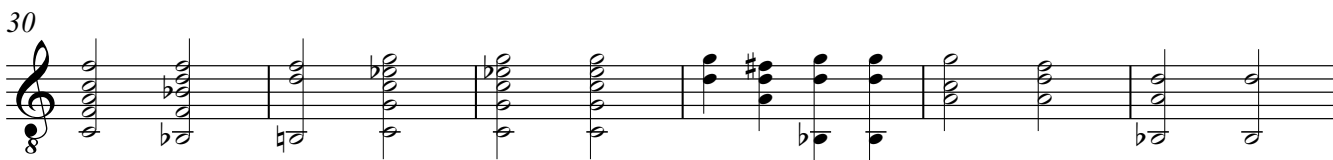
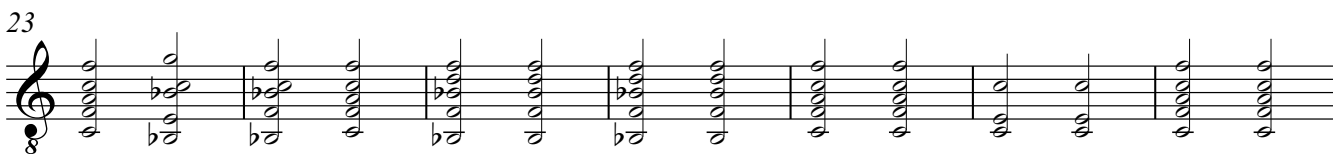
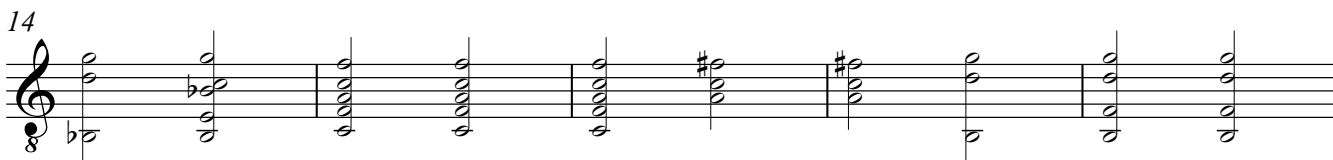
Musical notation for measures 72-77. The notation consists of two staves. Measure 72: Treble clef, notes B3, C4. Bass clef, notes D3, D3. Measure 73: Treble clef, notes D4, C4. Bass clef, notes B2, C3. Measure 74: Treble clef, notes B3, C4. Bass clef, notes C3, C3. Measure 75: Treble clef, notes B3, C4. Bass clef, notes C3, C3. Measure 76: Treble clef, notes D4, C4. Bass clef, notes B2, C3. Measure 77: Treble clef, notes D4, C4. Bass clef, notes C3, C3.

Full Score

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42

49

54

60

67

72