

19. What delight can they enjoy? John Danyel

Canto 1
 What de- light can they en- joy, whose hearts are not their own, but are

Canto 2
 What de- light can they en- joy, whose hearts are not their own, but are gone,

Alto
 What de- light can they en- joy, whose hearts are not their own, but are

Basso
 What de- light can they en- joy, whose hearts are not, are not their own, but are gone,

The first system of the score consists of four vocal staves (Canto 1, Canto 2, Alto, Basso) and a lute tablature line. The music is in a minor key with a common time signature. The lyrics are: "What de- light can they en- joy, whose hearts are not their own, but are" for Canto 1; "What de- light can they en- joy, whose hearts are not their own, but are gone," for Canto 2; "What de- light can they en- joy, whose hearts are not their own, but are" for Alto; and "What de- light can they en- joy, whose hearts are not, are not their own, but are gone," for Basso. The lute tablature line uses letters 'a', 'r', 'e', 'f', 'd', 'g', 'b' on a six-line staff to represent fret positions.

gone, but are gone a- broad a- stray and to o- thers' bo- soms flown. Sil- ly

but are gone a- broad, a- stray and to o- thers' bo- soms flown. Sil- ly

gone, but are gone a- broad a- stray and to o- thers' bo- soms flown. Sil- ly

but are gone a- broad, gone a- broad a- stray and to o- thers' bo- soms flown. Sil- ly

The second system of the score continues the vocal parts and lute tablature. The lyrics are: "gone, but are gone a- broad a- stray and to o- thers' bo- soms flown. Sil- ly" for Canto 1; "but are gone a- broad, a- stray and to o- thers' bo- soms flown. Sil- ly" for Canto 2; "gone, but are gone a- broad a- stray and to o- thers' bo- soms flown. Sil- ly" for Alto; and "but are gone a- broad, gone a- broad a- stray and to o- thers' bo- soms flown. Sil- ly" for Basso. The lute tablature line continues with letters 'a', 'r', 'e', 'f', 'd', 'g', 'b' on a six-line staff.

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com-forts, sil-ly joy, which fall and rise, and rise as o-thers move, who sel-dom

com-forts, sil-ly joy, which fall and rise, and rise as o-thers move, who sel-dom

com-forts, sil-ly joy, which fall and rise, and rise still as o-thers move, who sel-dom

com-forts, sil-ly joy, which must fall and rise as p-thers move. who

Letter-based notation for piano accompaniment:
 a r d a d b | a d e f d | d d a d | f d a d | b d b r

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use, who sel-dom use to turn, to turn our way.

use, who sel-dom use, sel-dom use to turn, to turn our way. And there-fore Clo-¹⁾

use, who sel-dom use to turn, do sel-dom turn our way. And there-fore

sel-dom use, who sel-dom use to turn our way. And there-fore Clo- ris

Letter-based notation for piano accompaniment:
 d a b d a r d | a r d a r | a d d r | d a b r d | a r

1) Note appears to be dotted in orig.

And there- fore Clo- ris will not love, for well I see
 ris will not love, for well I see how false men
 Clo- ris will not love, for well I see how
 will not love, for well I see how false men

(Piano accompaniment includes bass clef, treble clef, and figured bass notation with letters 'a', 'r', 'e', 'f')

how false men be, and they must pine that lov- ers prove, sil- ly prove.
 be, and they must pine that lov- ers prove, sil- ly prove.
 false men be, then pine that lov- ers be, sil- ly be.
 be, and they must pine that lov- ers be, sil- ly be.

(Piano accompaniment includes bass clef, treble clef, and figured bass notation with letters 'a', 'r', 'e', 'f') and repeat signs with first and second endings.

1) Note sharpened in orig.
 2) Repeat implied by the dotted note in all the parts, implying a pickup on the repeat.