

ANONYMUS nach 1599

O Death, rock me asleep

für Sopran und

vier Violen da Gamba SATB

1898 erscheint in London bei Boosey & Co. die Sammlung *Select English Songs and Dialogues of the 16th and 17th centuries*. Darin stellt Arnold Dolmetsch auch eine Fassung für Sopran und Cembalo von *O Death, rock me asleep* vor (vgl. IMSLP). Als Vorlage diente ihm ein in Tabulatur notiertes Lautenlied, das sich auf folio 3 verso einer Lauten-Anthologie befindet, die unter der Signatur Add MS 15117 in der British Library London aufbewahrt wird. Die Bibliothek gibt den Zeitpunkt der Niederschrift mit *after 1599* an. In der hier vorliegenden Ausgabe wurde der vierstimmige Cembalo-Satz von Dolmetsch für vier Violen da Gamba SATB transkribiert.

Der Text des Liedes beschreibt die düsteren Gedanken von Anne Boleyn während ihrer Gefangenschaft im Tower of London. Anne war die zweite Ehefrau von Henry VIII. Nach ihrer Verurteilung wegen angeblichem Ehebruch und Hochverrat wurde sie am 19. Mai 1536 mit dem Schwert enthauptet.

O Death rock me asleep

Anonymus

in Anlehnung an den Lautensatz auf folio 3 v. in Add MS 15117 der British Library, London (nach 1599)

The first system of the musical score consists of five staves. The top staff is a vocal line in G-clef, 3/4 time, with a key signature of one flat (B-flat). It begins with a whole rest for six measures, followed by a quarter note G4, a quarter note A4, and a quarter note B-flat4. The second staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a whole rest for six measures, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The third staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a whole rest for six measures, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The fourth staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a whole rest for six measures, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The fifth staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a whole rest for six measures, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4.

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The second system of the musical score consists of five staves. The top staff is a vocal line in G-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The second staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The third staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The fourth staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The fifth staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4.

Death, o Death rock me a - sleep, bring me to qui - et rest,

15

The third system of the musical score consists of five staves. The top staff is a vocal line in G-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The second staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The third staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The fourth staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The fifth staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4.

let pass my wea - ry guilt - les ghost, out of my woe -

22

The fourth system of the musical score consists of five staves. The top staff is a vocal line in G-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The second staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The third staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The fourth staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4. The fifth staff is a lute line in C-clef, 3/4 time, with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note A4.

full — breast. Toll on the pas - sing bell, ring out the

dole - fullknell, let the sound mydeath tell, — let the

sound mydeath tell, — for I must die, there is no re - me -

dye, for now I dye, for now I

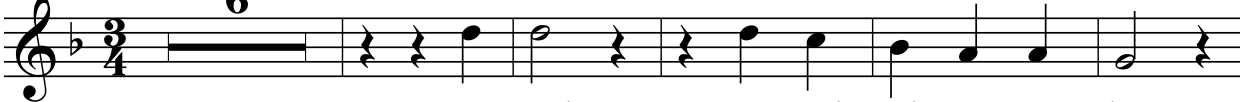
dye, I dye, I dye, I dye, I dye, I dye. —

O Death rock me asleep

Anonymus

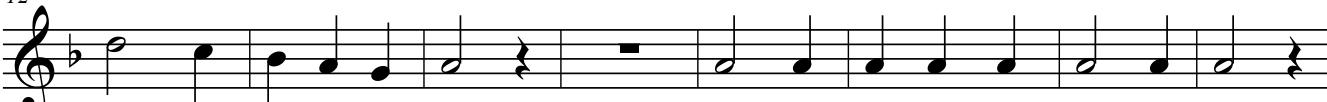
in Anlehnung an den Lautensatz auf folio 3 v. in Add MS 15117
der British Library, London (nach 1599)

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O Death, o Death rock me a - sleep,
A - lone, a - lone in pri - son stronge,
Fare-well, fare - well my plea - sures past,

12



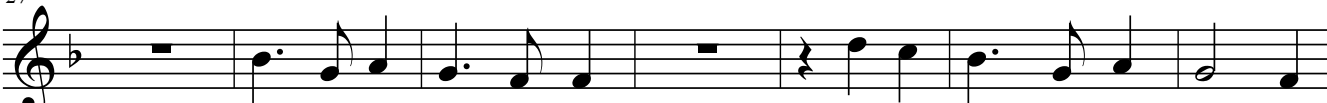
bring me to qui - et rest, let pass my wea - ry guilt - les ghost,
I wayle my des - ti - nye, woe worth this cru - el hap that I
Wel - cum my pre-sent payne, I feel my tor - ments so in - crease,

20



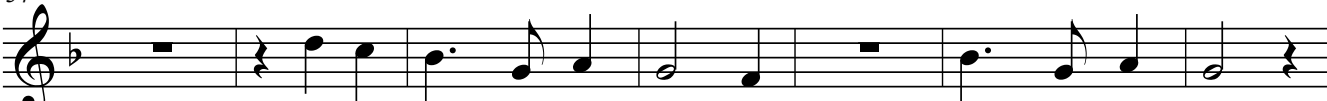
out of my woe - full — breast. Toll on the pas - sing bell,
should taste the mi - se - rye. Toll on the pas - sing bell,
that lyfe can - not re - mayne. Cease now the pas - sing bell,

27



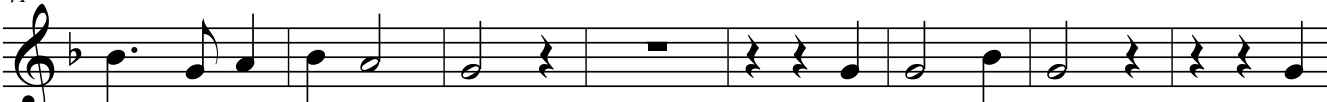
ring out the dole - ful knell, let the sound my death tell, —
ring out the dole - ful knell, let the sound my death tell, —
rung is my dole - ful knell, for the sound my death doth tell,

34



let the sound my death tell, — for I must die,
let the sound my death tell, for I must die,
for the sound my death doth tell, Death doth draw nye,

41



there is no re - me - dye, for now I dye, for
there is no re - me - dye, for now I dye, for
sound my end dole - ful - ly, for now I dye, for

49



now I dye, I dye, I dye, I dye, I dye, I dye, I dye, I dye. —
now I dye, I dye, I dye, I dye, I dye, I dye, I dye, I dye. —
now I dye, I dye, I dye, I dye, I dye, I dye, I dye, I dye. —