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Part I

First Booke

I. Unquiet thoughts your civil slaughter stint

Cantus

[illegible]

1. Un- qui- et thoughts your ci- vil slaugh- ter
2. But what can slay my thoughts they may not
3. Howshall I then gaze on my mis- tresse

5

stint, and wrap your wrongs with- in a pen- sive heart: and
start, or put my tongue in du- rance for to die? When
eyes? My thoughts must have som vent: else hart will break. My

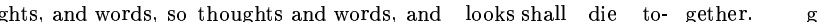
10



you my tongue that makes my mouth a mint, and stamps my thoughts to
as these eyes, the keys of mouth and hart, O- pen the locke where
tongue would rust as in my mouth it lies, If eyes and thoughts were

15

coine them words by art, Be still: for if you e- ver do the like, Ile
all my love doth lie; Ile seale them up with- in their lids for ever: So
free, and that not speake. Speake then, and tell the pas- sions of de- sire; Which

21 

cut	the string, Ile	cut	the string, that	makes the ham-	mer	strike.	strike.
thoughts,	and words, so	thoughts	and words, and	looks shall	die to-	gether.	gether.
turns	mine eies to	floods,	mine eies to	floods, my thoghts	to	fire.	fire.

Altus



1. Un- qui- et thoughts, your ci- vill
2. But what can slay my thoughts they
3. How shall I then gaze on my



slaugh- ter stint, and wrap your wrongs with- in a pen- sive
 may not start, or put my wrongs with- in for to
 mis- tresse eyes? My thoughts must have some vent else hart will



hart, and you my tongue that makes my mouth a mint, my tongue that makes
 die? When as these eyes, the keyes of mouth and hart, these eyes, the keyes
 break. My tongue would rust as in my mouth it lies, would rust as in



my mouth a mint, and stamps my thoughts to coine them words by
 of mouth and hart, O- pen the locke where all my love doth
 my mouth it lies, If eyes and thoughts were free, and that not



art, be still, be still for if you e- ver do the like, Ile
 lie; Ile seale them up with- in with- in their lids for- ever: So
 speake. Speake then, and tell the, and tell pas- sions of de- sire; Which

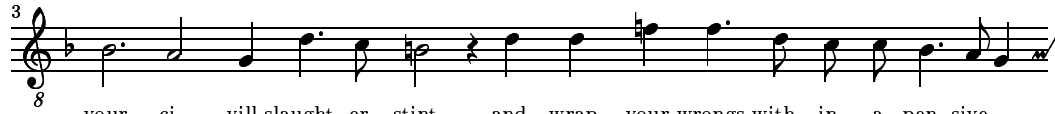


cut the string, ile cut the string that makes the ham- mer strike be strike.
 thoughts, so thoughts and looks and words shall die, to- gether. So thoughts and words,
 turns mine eies, which turns mine eies, to floods my thoughts to fire. Which turns

Tenor



1. Un- qui- et thoughts,
2. But what can slay
3. How shall I then



your ci- vill slaught- er stint, and wrap your wrongs with- in a pen- sive
my thoughts they may not start, or put my tongue in du- rance for to
gaze on my mis- tresse eyes? My thoughts must have som vent: else hart will



hart: and you my tongue, and you my tongue, that makes my mouth a
die? When as these eyes, when as these eyes, the keyes of mouth and
break. My tongue would rust, my tongue would rust, as in my mouth it



mint, and stamps my thoughts, my thoughts to coine, to coine them words by
hart, O- pen the locke, the locke where all, where all my love doth
lies, If eyes and thoughts, and thoughts were free, were free and that not



art, be still: for if you e- ver do the like, Ile cut the
lie; Ile seale them up with- in their lids for e- ver: So thoughts, and
speake. Speake then, and tell the pas- sions of de- sire; Which turns mine



string, Ile cut the string that makes the ham- mer strike. be strike.
words, so thoughts and words, and looks shall die to- gether. Ile gether.
eies, which turns mine eies, to floods, my thoghts to fire. Speak fire.

II. Whoever thinks or hopes of love for love

Cantus

1. Who- e- ver thinks or hopes of love for
2. Who thinks that sor- rows felt, de- si- res

4
love: or who be- lov'd in Cu- pids lawes doth glo- ry: Who joyes in vowes, or
hidden, Or hum- ble faith in con- stant ho- nour arm- ed, Can keepe love from the

11
vowes not to re- move: Who by this light god hath not been made so- ry:
fruit that is for- bidden, thinks that change is by intrea ty charm- ed,

18
(1)
Let him see mee e- clip- sed from my sun, with dark clouds of an earth, with
Look- ing on me let him know, loves de- lights are trea- sures hid in caves, are

24
1. 2.
dark clouds of an earth Quite o- ver- runne. Let him see runne.
tre- a- sures hid in caves But kept by sprights. Look- ing on me

¹The B natural is a quarter note in the original

Altus



1. Who e- ver thinks or hopes of
2. Who thinks that sor- rows felt, de-



Love for Love, Or who be- lov'd in Cu- pids lawes doth glo- ry,
sires hid- den, Or hum- ble faith in con- stant ho- nour arm'd,



Who joyes in vowes or vowes not to re- move, Who by
Can keepe love from the fruit that is for- bidden, Who thinks



this light- god hath not bin made so- rie: Let him see me Let him see me
that change is by in- treat- y charmd, Look- ing on me, Look- ing on me



e- clip- sed from my sun, my sun with dark clouds of an earth. With dark
let him know, loves de- lights de- lights Are trea- sures hid in caves, are trea-



clouds of an earth quite o- ver- runne, quite o- ver- runne. Let him see me runne.
sures hid in caves But kept by sprights, but kept by sprights. Look- ing on me sprights.

Tenor

1. Who e- ver thinks or hopes of Love for
2. Who thinks that sor- rows felt, de- sires hid-

Love, Or who be- lov'd in Cu- pids lawes doth glo- ry, Who joyes in
den, Or hum- ble faith in con- stant ho- nour arm'd, Can keepe love

voves or voves not to re- move, Who by thi light- god hath not bin made
from the fruit that is for- bidden, Who thinks that change is by in- treat- y

so- rie, Let him see me e- clip- sed from my sun, e- clip- sed from my
charmd, Look- ing on me let him know, loves de- lights, let him know, loves de-

(1)
sun, With dark clouds of an earth. With dark clouds of an earth quite o- ver-
lights Are trea- sures hid in caves, are trea- sures hid in caves But kept by

1. 2.
runne, of an earth quite o- ver- run. Let him see me e- clip- sed runne.
sprights. Are trea- sures hid in caves but kept by sprights Look- ing on me sprights.

¹Original has a D quarter note.

²This is a quarter rest in the original

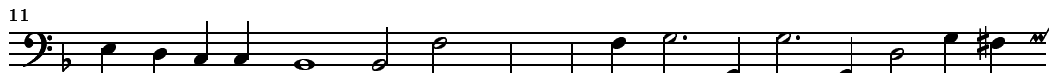
Bassus



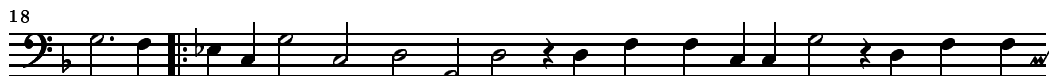
1. Who- e- ver thinks or hopes of love for
 2. Who thinks that sor- rows felt, de- sires hid-



love, or who be- lov'd in Cu- pids lawes doth glo- ry: Who joyes in vowes, or
 den, Or hum- ble faith in con- stant ho- nour arm'd, Can keepe love from the



vowes not to re- move: Who by this light god hath not been made so- ry: Let
 fruit that is for- bidden, Who thinks that change is by in- treat- y charmd, Look-



him see me e- clip- sed from my sun, with dark clouds of an earth, with dark clouds
 ing on me let him know, loves de- lights Are trea- sures hid in caves, are trea- sures



of an earth Quite o- ver- runne. clouds of an earth quite o- ver- run, Let him see runne.
 hid in caves But kept by sprights. hid in caves but kept by sprights, Look- ing on sprights.

III. My thoughts are winged with hopes

See also the instrumental version, *Sir John Souch, his galliard*, Page L-46.

Cantus



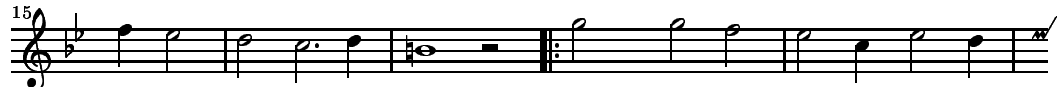
1. My thoughts are wingd with hopes,
2. And you my thoughts that some
3. If she, for this, with clouds



my hopes with love. Mount love un- to the Moone in cleer- est
mis- trust do cary, If for mis- trust my mis- tresse do you
doe maske her eyes, And make the hea- vens darke with her dis-



night, and say as she doth in the hea- vens move, In earth so wanes
blame, Say though you al- ter, yet you do not varie, As she doth change,
daine, With wind- y sighes, dis- perse them in the skies, Or with thy teares



and wax- eth my de- light: and whis- per this but soft- ly
and yet re- maine the same: Dis- trust doth en- ter hearts, but
dis- solve them in- to raine; Thoughts, hopes, and love re- turn to



in her eares, Hope oft doth hang the head, and trust shead teares.
not in- fect, And love is sweet- est sea- soned with sus- pect.
me no more, Till Cyn- thia shine as she hath done be- fore.

¹It's hard to tell whether there was a barline here that got erased, or just one that didn't come through the reproduction process very well. There isn't an obvious reason not to have one.

Altus



1. My thoughts are wingd with hopes, my hopes
2. And you my thoughts that some mis- trust
3. If she, for this, with clouds doe maske



with love. Mount love un- to the Moone, the Moone in cleer- est night, and
do cary, If for If for mis- trust my mis- tresse do you blame, Say
her eyes, And make the hea- vens darke with her dis- daine, Or



say as she doth in the hea- vens move, In earth so wanes and
though you al- ter, yet you do not va- rie, As she doth change, and
with thy teares dis- solve them in- to raine; With wind- y sighes, dis-



wax- eth my de- light: and whis- per this, but soft- ly in her
yet re- maine the same: Dis- trust doth en- ter hearts, but not in-
perse them in the skies, Thoughts, hopes, and love re- turn to me no

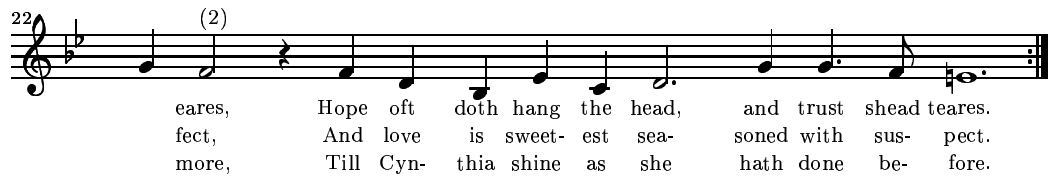
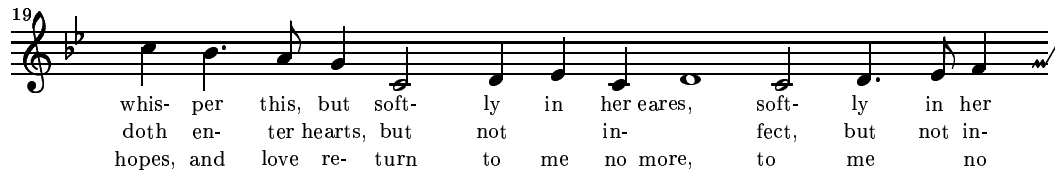
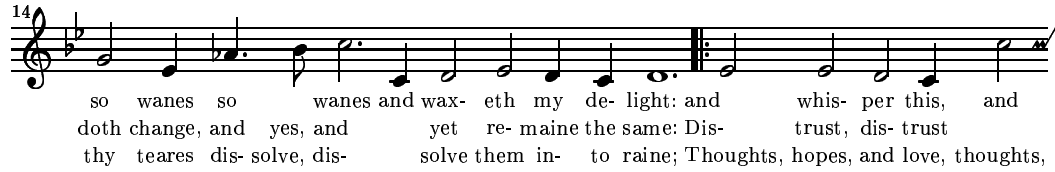
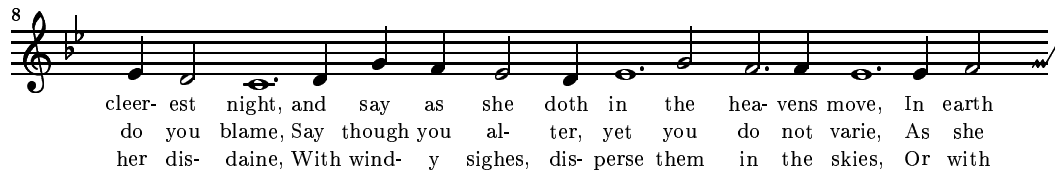
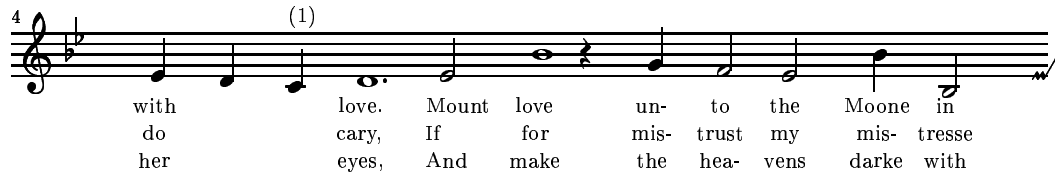


ea- res, Hope oft doth hang the head, the head, and trust shead teares.
fect, And love is sweet- est sea- soned, sea- soned with sus- pect.
more Till Cyn- thia shine as she, as she hath done be- fore.

Tenor



1. My thoughts are wingd with hopes, my hopes
2. And you my thoughts that some mis- trust
3. If she, for this, with clouds doe maske



¹Original has C half note

²Original is a quarter note.

Bassus



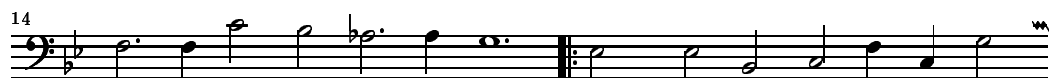
1. My thoughts are wingd with hopes,
2. And you my thoughts that some
3. If she, for this, with clouds



my hopes with love. Mount love un- to the Moone in cleer- est
 mis- trust do cary, If for mis- trust my mis- tresse do you
 doe maske her eyes, And make the hea- vens darke with her dis-



night, and say as she doth in the hea- vens moove, In earth so
 blame, Say though you al- ter, yet you do not varie, As she doth
 daine, With wind- y sighes, dis- perse them in the skies, Or with thy



wanes and wax- eth my de- light: And whis- per this but soft- ly
 change, and yet re- maine the same: Dis- trust doth en- ter hearts, but
 teares dis- solve them in- to raine; Thoughts, hopes, and love re- turn to



in her eares, her eares, Hope oft doth hang the head, and Trust and Trust shead teares.
 not in- fect, in- fect, And love is sweet- est sea- soned, sea- soned with sus- pect.
 me no more, no more, Till Cyn- thia shine as she hath done, hath done be- fore.

III. If my complaints

See also the instrumental version, *Captaine Digorie Piper his Galiard*, Page L-50.

Cantus



1. If my com-plaints could pas-si-ons
My pas-sions were e-nough to
2. Can love be rich, and yet I
Is love my Judge, and yet I am



1. move, or make love see where-in I suf-fer wrong: O love, I
prove, that my de-spairs had go-vernd mee too long. Thy wounds doe
2. want? Thou plen-ty hast, yet me dost scant: That I do
condemnd? Thou made a God, and yet thy power con-temnd. That I de-



1. live and die in thee, my heart for thy un-kind-nesse breakes: thou saist thou
fresh-ly bleed in mee, thy grieve in my deepe sighes still speakes: Yet thou dost
2. live, it is thy power: If love doth make mens lives too sowre, Die shall my
sire it is thy worth: Let me not love, not live hence- forth. May heere des-



1. canst my harmes re-paire, and when I hope, thou makst me hope in vaine.
hope when I de-spaire, yet for re-dresse, thou letst me still com-plaine.
2. hopes, but not my faith, That you that of my fall may hear-ers be
paire, which true-ly faith, I was more true to love than love to me.

¹Original has quarter note

Altus



1. If my com-plaints could pas-sions
My pas-sions were e-nough to
2. Can love be rich, and yet I
Is love my Judge, and yet I am



1. move, or make love see where- in I suf-fer wrong: O love, I
prove, that my de-spairs had go-vernd mee too long. Thy wounds doe
2. want? Thou plen-ty hast, yet me dost scant: That I do
condemnd? Thou made a God, and yet thy power con-temnd. That I de-



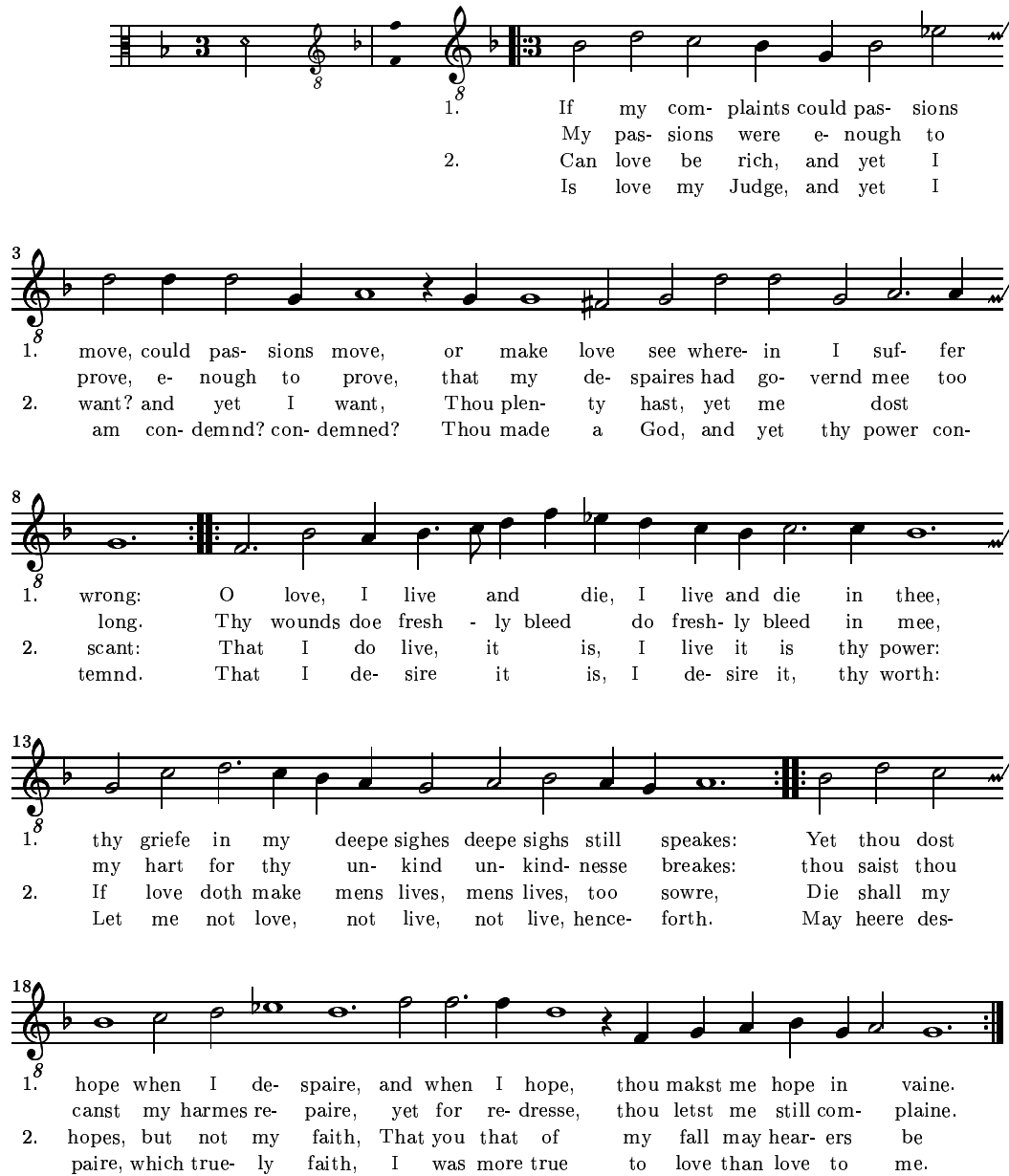
1. live I live and die in thee, thy grieve in my deepe sighes deepe
fresh-ly fresh-ly bleed in mee, my heart for thy un-kind un-
2. live, it is thy power: If love doth make mens
sire it is thy worth: Let me not love, not



1. sighs still speakes: Yet thou dost hope dost hope when I de-
kind-nesse breakes: thou saist thou canst thou canst my harmes re-
2. lives too sowre, Die shall my hopes, but not my
live hence- forth. May heere des- paire, which true-ly



1. spaire, and when I hope, thou makst thou makst me hope in vaine.
paire, yet for re- dresse, thou letst thou letst me still com- plaine.
2. faith, That you that of my fall may hear-ers be
faith, I was more true to love than love to me.

Tenor


1.⁸ If my com-plaints could pas-sions
My pas-sions were e-nough to

2. Can love be rich, and yet I
Is love my Judge, and yet I

3.⁸ 1. move, could pas-sions move, or make love see where- in I suf-fer
prove, e-nough to prove, that my de-spairs had go-vernd mee too
2. want? and yet I want, Thou plen-ty hast, yet me dost
am con-demnd? con-demned? Thou made a God, and yet thy power con-

8.⁸ 1. wrong: O love, I live and die, I live and die in thee,
long. Thy wounds doe fresh-ly bleed do fresh-ly bleed in mee,
2. scant: That I do live, it is, I live it is thy power:
temnd. That I de-sire it is, I de-sire it, thy worth:

13.⁸ 1. thy grieve in my deepe sighes deepe sighs still speakes: Yet thou dost
my hart for thy un-kind un-kind-nesse breakes: thou saist thou
2. If love doth make mens lives, mens lives, too sowre, Die shall my
Let me not love, not live, not live, hence- forth. May heere des-

18.⁸ 1. hope when I de-spaire, and when I hope, thou makst me hope in vaine.
canst my harmes re-paire, yet for re-dresse, thou letst me still com-plaine.
2. hopes, but not my faith, That you that of my fall may hear-ers be
paire, which true-ly faith, I was more true to love than love to me.

Bassus



1. If my com- plaints could pas- sions
My pas- sions were e- nough to
2. Can love be rich, and yet I
Is love my Judge, and yet I am



1. move, or make love see where- in I suf- fer wrong:
prove, that my de- spaires had go- vernd mee too long.
2. want? Thou plen- ty hast, yet me dost scant:
con- demnd? Thou made a God, and yet thy power con- temnd.



1. O love, I live and die in thee, thy grieve thy grieve in my deepe sighes still
Thy wounds doe fresh- ly bleed in mee, my heart my heart for thy un- kind- nesse
2. That I do live, it is thy power: If love, if love, doth make mens lives too
That I de- sire it is thy worth: Let me, let me, not love, not live hence-



1. speakes: and when I hope, thou makst, thou makst, me hope in vaine.
breakes: yet for re- dresse, thou letst, thou letst, me still com- plaine.
2. sowre, That you that of my fall, my fall may hear- ers be
forth. I was more true to love, to love, than love to me.

¹This rest is editorial.

V. Can she excuse my wrongs

The words to this song may have been written by the Earl of Essex, about his stormy relationship with Queen Elizabeth. [Pou82, page 226ff] This would explain why Dowland calls the instrumental version of the tune (Page L-42), published after both Elizabeth and Essex were dead, *The Earl of Essex Galliard*.



PLATE XXXVIII. QUEEN ELIZABETH, 1588: Water-colour drawing by Isaac Oliver
Royal Library, Windsor. By gracious permission of H.M. the King

Figure 0.1: Queen Elizabeth, 1588. Watercolor drawing by Isaac Oliver.

Cantus



1. Can she ex- cuse my wrongs with ver- tues
Are those cleer fires which va- nish in- to
2. Was I so base, that I might not as-
As they are high, so high is my de-



1. cloak? shal I call her good when she proves un- kind? No no: where
smoak? must I praise the leaves where no fruit I find? Cold love is
2. pire Un- to those high joyes which she holds from me? If she will
sire: If she this de- nie, what can gran- ted be? Deare make me



1. sha- dows do for bo- dies stand, thou maist be a- busde if thy sight be
like to words writ- ten on sand, or to bub- bles which on the wa- ter
2. yeeld to that which rea- son is, It is rea- sons will that love should be
hap- py still by grant- ing this, Or cut off de- layes if that I die



1. dim. Wilt thou be thus a- bu- sed still, see- ing that she wil right thee ne- ver
swim.
2. just. Bet- ter a thou- sand times to die, Then for to live thus still tor- ment- ed:
must.



1. if thou canst not ore- com her wil, thy love wil be thus fruit- les e- ver.
2. Deare but re- mem- ber it was I Who for thy sake did die con- tent- ed.

Altus



Tenor



1. Can she ex- cuse my wrongs with ver- tues cloak?
Are those cleer fires which va- nish in- to smoak?
2. Was I so base, that I might not as- pire
As they are high, so high is my de- sire:



1. shal I call her good when she proves un- kind? No no no: where sha- dows do for
must I praise the leaves where no fruit I find? Cold love love is like to words to
2. Un- to those high joyes which she holds from me? If she will yeeld to that which
If she this de- nie, what can gran- ted be? Deare make me hap- py still by



1. bo - dies for bo- dies stand, thou maist bee a- busde if thy sight thy sight be
words writ- ten on sand, or to bub- bles which on the wa- ter wa- ter
2. rea- son, which rea- son, is, It is rea- sons will that love, that love, should be
grant- ing, by grant- ing, this, Or cut off de- layes if that, if that, I die



1. dim. Wilt thou be thus a- bu- sed still, see- ing that she wil right thee
swim.
2. just. Bet- ter a thou- sand times to die, Then for to live thus still tor-
must.



1. ne- ver if thou canst not ore- com her wil, thy love wil be thus fruit- les e- ver.
2. ment- ed: Deare but re- mem- ber it was I Who for thy sake did die con- tent- ed.



Figure 0.2: Robert Devereux, 3rd Earl of Essex.

Bassus



1. Can she ex- cuse ex- cuse my wrongs with ver- tues
Are those cleer fires cleer fires which va- nish in- to
2. Was I so base, that I might not, might not, as-
As they are high, so high is my de- sire, de-

4



1. cloak? shal I call her good when she proves un- kind? No no: where
smoak? must I praise the leaves where no fruit I find? Cold love is
2. pire Un- to those high joyes which she holds from me? If she will
sire: If she this de- nie, what can gran- ted be? Deare make me

10



1. sha- dows do for bo- dies stand, thou maist be a- busde if thy sight be
like to words writ- ten on sand, or to bub- bles which on the wa- ter
2. yeeld to that which rea- son is, It is rea- sons will that love should be
hap- py still by grant- ing this, Or cut off de- layes if that I die

16



1. dim. Wilt thou be thus a- bu- sed still, see- ing that she wil right thee ne- ver?
swim.
2. just. Bet- ter a thou- sand times to die, Then for to live thus still tor- ment- ed:
must.

21



1. if thou canst not ore- com her wil, thy love wil be thus fruit- les e- ver.
2. Deare but re- mem- ber it was I Who for thy sake did die con- tent- ed.

VI. Now, o now, I needs must part

Cantus



1. Now O now, I needs must part,
While I live I needs must love,
2. Deare when I from thee am gone,
And al- though your sight I leave,
3. Deare if I do not re- turne,
Part we must though now I die,



1. part- ing though I ab- sent mourn. Ab- sence can no joy im- part:
love lives not when hope is gone. Now at last de- spaire doth prove,
2. Gone are all my joyes at once. I loved thee and thee a- lone,
Sight where in my joyes doe lie, Till that death doth sence be- reave,
3. Love and I shall die to- gether. For my ab- sence ne- ver mourne,
Die I do to part with you. Him des- paire doth cause to lie,



1. joy once fled can- not re- turne.
love di- vi- ded lov- eth none.
2. In whose love I joy- ed once. 1-3. Sad de- spaire doth drive me hence, this des- paire
Ne- ver shall af- fec- tion die.
3. Whom you might have joy- ed ever:
Who both lived and di- eth true.



- 1-3. un- kind- nes sends. If that part- ing bee of- fence, it is shee which then of- fends.

Altus



1. Now O now, I needs must part, part- ing
While I live I needs must love, love lives

2. Deare, when I from thee am gone, Gone are
And al- though your sight I leave, Sight where

3. Deare, if I do not re- turne, Love and
Part we must though now I die, Die I



1. though I ab- sent mourn. Ab- sence can no joy im- part: joy once fled
not when hope is gone. Now at last des- paire doth prove, love di- vi-

2. all my joyes at once. I loved thee and thee a- lone, In whose love
in my joyes doe lie, Till that death doth sence be- reave, Ne- ver shall

3. I shall die to- gether. For my ab- sence ne- ver mourne, Whom you might
do to part with you. Him de- spaire doth cause to lie, Who both lived



can- not re- turne.
ded lov- eth none.
I joy- ed once. 1-3. Sad de- spair doth drive me hence; this des- paire
af- fec- tion die.
have joy- ed ever:
and di- eth true.

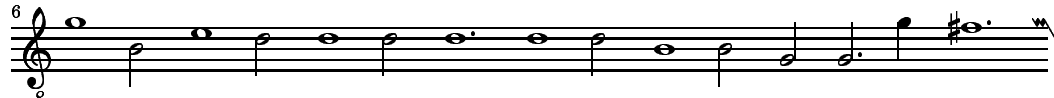


1-3. un- kind- nes sends. If that part- ing bee of- fence, it is shee which then of- fends.

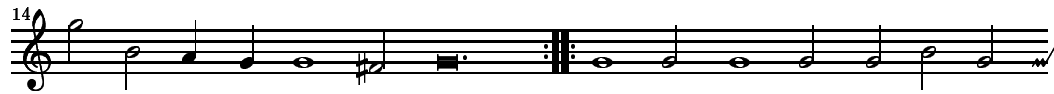
Tenor



1. Now O now, I needs must part,
While I live I needs must love,
2. Deare, when I from thee am gone,
And al- though your sight I leave,
3. Deare, if I do not re-
Part we must though now I die,



1. part- ing though I ab- sent mourn. Ab- sence can no joy im- part:
love lives not when hope is gone. Now at last de- spaire doth prove,
2. Gone are all my joyes at once. I loved thee and thee a- lone,
Sight where in my joyes doe lie, Till that death doth sence be- reave,
3. Love and I shall die to- gether. For my ab- sence ne- ver mourne,
Die I do to part with you. Him des- paire doth cause to lie,



1. joy once fled can- not re- turne.
love di- vi- ded lov- eth none.
2. In whose love I joy- ed once. 1-3. Sad de- spair doth drive me hence,
Ne- ver shall af- fec- tion die.
3. Whom you might have joy- ed ever.
Who both lived and di- eth true.



- 1-3. me hence; this des- paire un- kind- nes sends. If that



- 1-3. part- ing bee of- fence, it is shee which then of- fends.

Bassus



1. Now O now, I needs must part, part- ing
While I live I needs must love, love lives
2. Deare, when I from thee am gone, Gone are
And al- though your sight I leave, Sight where
3. Deare, if I do not re- turne, Love and
Part we must though now I die, Die I

6



1. though I ab- sent mourn. Ab- sence can no joy im- part: joy once fled
not when hope is gone. Now at last de- spaire doth prove, love di- vi-
2. all my joyes at once. I loved thee and thee a- lone, In whose love
in my joyes doe lie, Till that death doth sence be- reave, Ne- ver shall
3. I shall die to- gether. For my ab- sence ne- ver mourne, Whom you might
do to part with you. Him de- spaire doth cause to lie, Who both lived

14



1. can- not re- turne.
ded lov- eth none.
2. I joy- ed once. 1-3. Sad de- spair doth drive me hence, me hence; this des- paire
af- fec- tion die.
3. have joy- ed ever:
and di- eth true.

22



- 1-3. un- kind- nes sends. If that part- ing bee of- fence, it is shee which then of- fends.

VII. Deare, if you change,**Cantus**

1. Deare, if you change, ile ne- ver chuse a-
 2. Earth with her flowers shall soon- er heaven a-



gaine. Sweet, if you shrink, ile ne- ver thinke of love. Faire, if you
 dorne, Heaven her bright starres through earths dim globe shall move, Fire heate shall



faile, ile judge all beau- tie vaine. Wise, if too weake, moe wits Ile
 lose, and frosts of flames be borne, Ayre made to shine as black as



ne- ver prove. Deare, sweet, faire, wise, change, shrink, nor be not
 hell shall prove: Earth, heaven, fire, ayre, the world trans- form'd shall



weake: and, on my faith, my faith shall ne- ver breake. Deare, breake.
 view, Ere I prove false to faith, or strange to you. Earth, you.

⁰I have moved the spot that the B section repeats to to make the text underlay easier.

Altus

1. Deare, if you change, ile ne- ver
2. Earth with her flowers shall soon- er

6
chuse a- gaine. Sweet, if you shrink, you shrink, ile ne- ver thinke of
heaven a- dorne, Heaven her bright starres, bright starres, through earths dim globe shall

13
love. Faire, if you faile, you faile, ile judge all beau- ty vaine. Wise,
move, Fire heate shall lose, shall lose, and frosts of flames be borne, Ayre

21
if too weake, too weake, moe wits, moc wits, ile ne- ver prove. Deare, sweet,
made to shine, to shine, as blacke, as blacke, as hell shall prove: Earth, heaven,

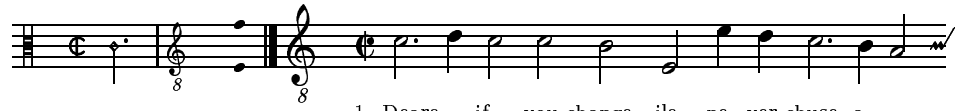
28 (1) (2)
deare, sweet, faire, wise, change, shrink nor be not weake: and on my
earth, heaven fire, ayre, the world trans- form'd shall view, ere I prove

34 1. 2.
faith, and on my faith, my faith shall ne- ver breake. Deare, sweet, breake.
false to faith, to faith, or strange, or strange, to you. Earth, heaven, you.

⁰Yes, the altus and bassus really do have *C* instead of *C*|

¹Original is a half note

²Original is a quarter note

Tenor

1. Deare, if you change, ile ne- ver chuse a-
 2. Earth with her flowers shall soon- er heaven a-



gaine Sweet, if you shrink, you shrink, ile ne- ver thinke of love. Faire,
 dorne, Heaven her bright starres, bright starres, through earths dim globe shall move, Fire



if you faile, ile judge all beau- ty vaine. Wise, if too weake, moe wits ile
 heate shall lose, and frosts of flames be borne, Ayre made to shine as black as



ne- ver prove, moe wits ile ne- ver prove. Deare, sweet, faire,
 hell shall prove, as black as hell shall prove, Earth, hea- ven, fire,



wise, Deare, sweet, faire, wise, change, shrink nor bee not weake:
 ayre, Earth, hea- ven fire ayre, the world trans- form'd shall view,



and, on my faith, my faith shall ne- ver breake. Deare, sweet, faire, breake.
 Ere I prove false to faith, or strange to you. Earth, hea- ven, fire, you.

³Original is a quarter note

Bassus



1. Deare, if you change, ile ne- ver chuse a-
 2. Earth with her flowers shall soon- er heaven a-



gaine. Sweet, if you shrinke, you shrinke, ile ne- ver thinke of love. Faire,
 dorne. Heaven her bright starres, bright starres, through earths dim globe shall move, Fire



if you faile, ile judge all beau- tie vaine. Wise, if too weake, moe wits ile ne- ver
 heate shall lose, and frosts of flames be borne, Ayre made to shine as blacke as hell shall



prove. Deare, sweet, faire, wise, deare, sweet, faire, wise, change, shrinke nor be not
 prove: Earth, heaven, fire, ayre, earth, heaven fire, ayre, the world trans- form'd shall



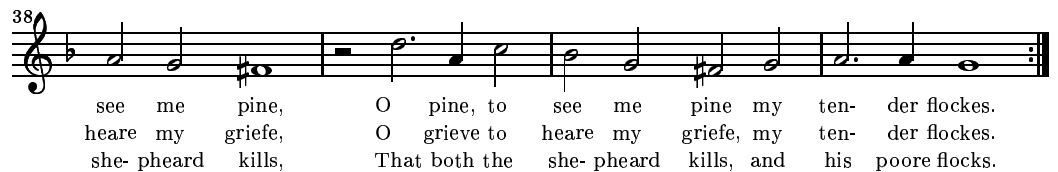
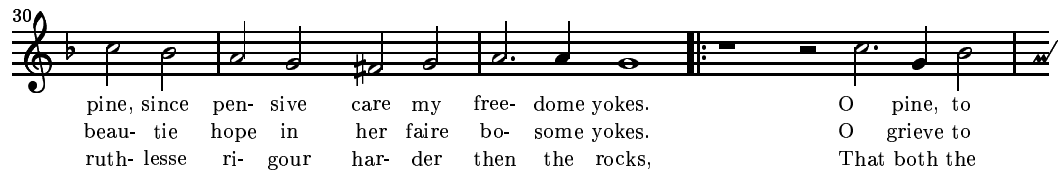
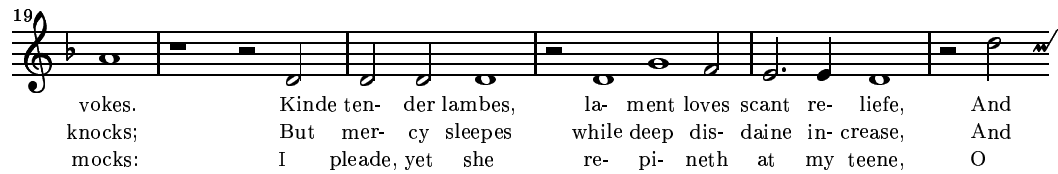
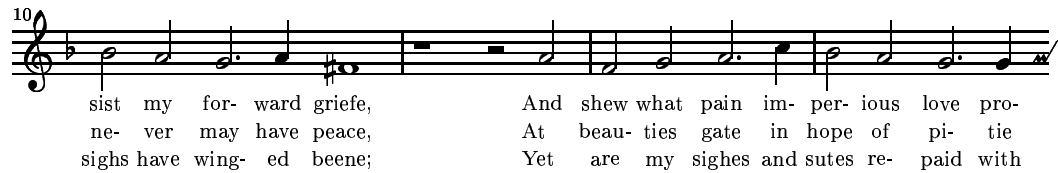
weak: and, on my faith, my faith shall ne- ver breake. Deare, sweet, faire, breake.
 view, Ere I prove false to faith, or strange to you. Earth, heaven, fire, you.

VIII. Burst forth my tears

Cantus.



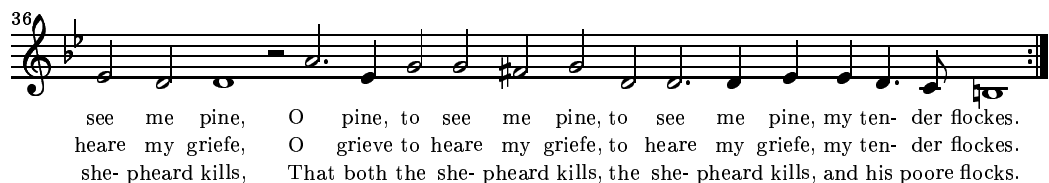
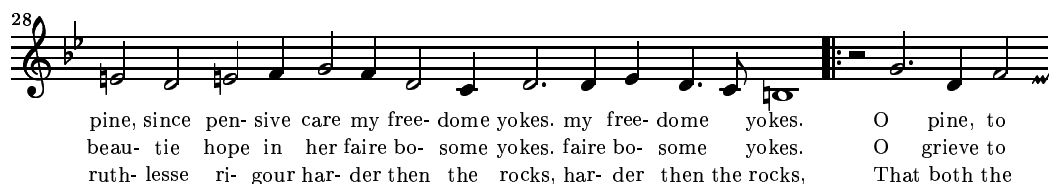
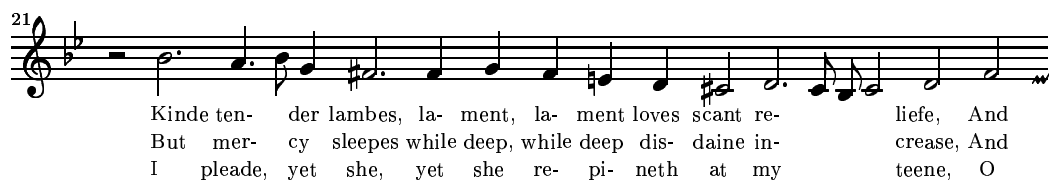
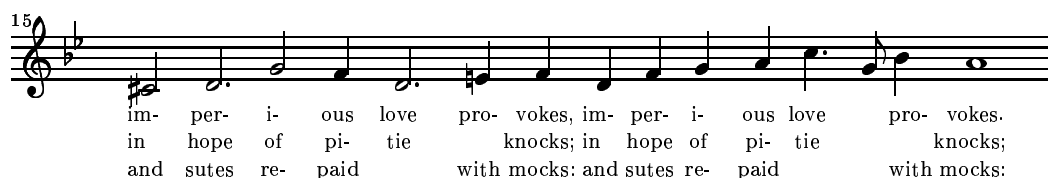
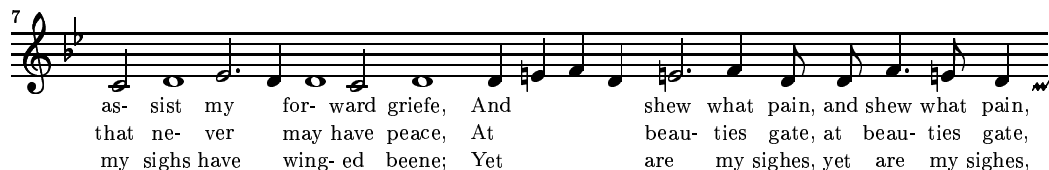
1. Burst, burst, forth my tears, as-
2. Sad, sad, pin- ing care, that
3. Like, like, to the winds my



Altus.



1. Burst, burst, forth my tears,
2. Sad, sad, pin- ing care,
3. Like, like to the winds



Tenor.

1. Burst, burst forth my tears,
2. Sad, sad pin- ing care,
3. Like, like to the winds

as- sist, as- sist my for- ward grie- And shew what pain, pain im- per- ious
that ne- ver, ne- ver may have peace, At beau- ties gate, gate in hope of
my sighs, my sighs have wing- ed beene; Yet are my sighes, sighes and sutes re-

love pro- vokes, im- per- ious love pro- vokes. Kinde ten- der
pi- tie knocks; in hope of pi- tie knocks; But mer- cy
paid with mocks: and sutes re- paid with mocks: I pleade, yet

lambes, la- ment la- ment loves scant re- lief, re- lief, And pine, since pen- sive care,
sleepes while deep dis- daine, dis- daine in- crease, in- crease, And beau- tie hope in her
she, yet she re- pi- neth at my teene, my teene, O ruth- lesse ri- gour har-

since pen- sive care my free- dome yokes. O pine, to see me
faire, in her faire bo- some yokes. O grieve to heare my
der, ri- gour har- der then the rocks, That both the she- pheard

pine, to see me pine, O pine, to see me pine, my ten- der flockes.
grie- fe, to heare my grie- fe, O grieve to heare my grie- fe, my ten- der flockes.
kills, the she- pheard kills, That both the she- pheard kills, and his poore flockes.

Bassus.



21



1. And shew what pain im- per- ious love, im- per- ious love pro-
 2. At beau- ties gate in hope of pi- tie, hope of pi- tie
 3. Yet are my sighes and sutes re- paid, and sutes re- paid with

31



vokes. Kinde ten- der lambes, la- ment loves scant re- lief, And pine, since
 knocks; But mer- cy sleeps while deep dis- daine in- crease, And beau- tie
 mocks: I pleade, yet she re- pi- neth at my teene, O ruth- lesse

40



pen- sive care my free- dome, my free- dome yokes. O pine,
 hope in her faire bo- some, faire bo- some yokes. O grieve
 ri- gour har- der then har- der then the rocks, That both

48



to see me, pine, to see me pine my ten- der, my ten- der flockes.
 to heare my grieve, to heare my grieve, my ten- der, my ten- der flockes.
 the she- pheard, both the she- pheard kills, she- pheard kills, and his poore flockes.

IX. Go, crystall teares,**Cantus**

1. Go cry- stall tears, like
2. Haste, rest- lesse sighes, and

6 to the mor- ning showrs, And sweet- ly weep in- to thy La- dies
let your burn- ing breath Dis- solve the ice of her in- du- rate

15 breast. And as the dewes re- vive the droop- ing flowers, so let your drops of
heart, Whose fro- zen ri- gour like for- get- full death, Feeles ne- ver an- y

24 pi- tie be ad- drest, to quick- en up the thoghts of my de-
touch of my de- sert: Yet sighes and teares to her I sa- cri-

31 sert, which sleeps too sound, whilst I from her de- part. To part.
fice, Both from a spot- less heart and pa- tient eyes. Yet eyes.

1. 2.

⁰Modern conventions for notating the repeats are very different from what Dowland used. In this piece, I had to move the begin repeat to a much later point than Dowlands “go back to here” squiggle, with a correspondingly longer first alternative ending. LEC

¹Original has a barline between the note and the dot.

Altus



1. Go cry- stall tears, like
2. Haste, rest- lesse sighes, and



to the mor- ning shows, And sweet- ly weep in- to thy La- dies breast.
let your burn - ing breath Dis- solve the ice of her in- du- rate heart,



And as the dewes re- vive the droop- ing flowers, so let your drops of pi- tie
Whose fro- zen ri- gour like for - get- full death, Feeles ne- ver an- y touch of



be ad- drest, to quick- en up the thoughts of my de- sert, which sleeps too
my de- sert: Yet sighes and teares to her I sa- cri- fice, Both from a



sound, whilst I from her, from her de- part: from her de- part. part.
spot- less heart and pa- tient eyes, and pa- tient eyes. eyes.

²Original is a quarter note.

Tenor

1. Go cry- stall tears, like to the
2. Haste, rest- lesse sighes, and let your

mor- ning shows, And sweet- ly weep in- to thy La- dies breast.
burn- ing breath Dis- solve the ice of her in- du- rate heart,

And as the dewes re- vive the droop- ing flowers, so let your drops of pi- tie be ad-
Whose fro- zen ri- gour like for- get- full death, Feeles ne- ver an- y touch of my de-

drest, to quick- en up the thoughts, the thoughts of my de- sert, which sleeps too sound, whilst
sert: Yet sighes and teares to her to her I sa- cri- fice, Both from a spot- less

1. I from her from her, de- part, from her de- part from her de- part. to quick- en part.
heart and pa- tient eyes, and eyes, and pa- tient eyes, and pa- tient eyes. Yet sighes and eyes.

2. (2)

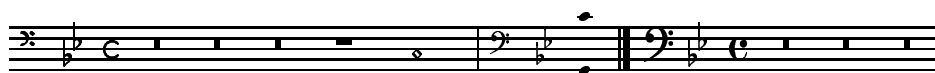
²Original is a quarter note.

³Original B natural

⁴Original B flat

⁵these rests added by editor

Bassus



14

1. And sweet- ly weep, in- to thy La- dies breast. And as the
2. Dis- solve the ice of her in- du- rate heart, Whose fro-

25

dewes re- vive the droop- ing flowers, so let your drops of pi- tie be ad-
zen ri- gour like for- get- full death, Feeles ne- ver an- y touch of my de-

33

drest, ad- drest, to quick- en up the thoghts of my de- sert, which sleeps too
sert, de- sert: Yet sighes and teares to her I sa- cri- fice, Both from a

40

1. sound, whilst I from her de- part, from her de- part. To part.
spot- less heart and pa- tient eyes, and pa- tient eyes. Yet eyes.
2. (2)

²Original is a quarter note.

Altus.



1. Thinkst thou then by thy fayn- ing sleepe
Or with thy craf- ty clos- ing Thy
2. O that my sleepe dis- sem- bled, were
Thy cru- ell eyes de- cei- ving, Of
3. Should then my love as- pir- ing, For-
So farre ex- ceed the due- ty That



1. with a proud dis- day- ning, ning, To drive me from thy sight, when
cru- el eyes re- pos- ing, ing, And while sleepe fayn- ed is, may
2. to a trance re- sem- bled, bled, Then should my love re- quire Thy
live- ly sense be- reav- ing: ing: In beau- ties sweet dis- grace: And
3. bid- den joyes de- sir- ing, ing, No, Love seeke not thy blisse, Be-
ver- tue owes to beau- tie? tie? Yet kisse a thou- sand fold. For

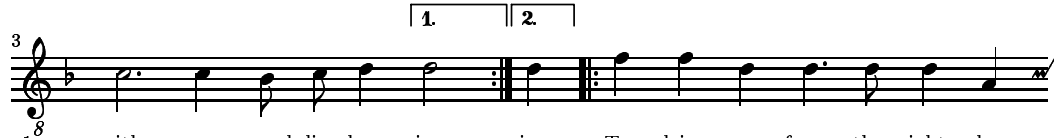


1. sleepe yeelds more de- light, such harm- less beau- tie gra- cing. cing.
not I steale a kisse, Thy qui- et armes em- bra- cing. cing.
2. loves un- kind de- spite, While fu- ry tri- umpht bold- ly ly
livd in sweet em- brace Of her that lov'd so cold- ly. ly.
3. yond a sim- ple kisse: For such de- ceits are harme- lesse, lesse,
kis- ses may be bold When love- ly sleep is arme- lesse. lesse.

Tenor.



1. Thinkst thou then by thy fayn- ing sleepe
Or with thy craf- ty clos- ing Thy
2. O that my sleepe dis- sem- bled, were
Thy cru- ell eyes de- cei- ving, Of
3. Should then my love as- pir- ing, For-
So farre ex- ceed the due- ty That



1. with a proud dis- day- ning, ning, To drive me from thy sight, when
cru- el eyes re- pos- ing, ing, And while sleepe fayn- ed is, may
2. to a trance re- sem- bled, bled, Then should my love re- quire Thy
live- ly sense be- reav- ing: ing: In beau- ties sweet dis- grace: And
3. bid- den joyes de- sir- ing, ing, No, Love seeke not thy blisse, Be-
ver- tue owes to beau- tie? tie? Yet kisse a thou- sand fold. For



1. sleepe yeelds more de- light, such harm- less beau- tie gra- cing. cing.
not I steale a kisse, Thy qui- et armes em- bra- cing. cing.
2. loves un- kind de- spite, While fu- ry tri- umpht bold- ly ly
livd in sweet em- brace Of her that lov'd so cold- ly. ly.
3. yond a sim- ple kisse: For such de- ceits are harme- lesse, lesse,
kis- ses may be bold When love- ly sleep is arme- lesse. lesse.

Bassus.



1. Thinkst thou then by thy fayn- ing sleepe
Or with thy craf- ty clos- ing Thy
2. O that my sleepe dis- sem- bled, were
Thy cru- ell eyes de- cei- ving, Of
3. Should then my love as- pir- ing, For-
So farre ex- ceed the due- ty That



1. with a proud dis- day- ning, ning, To drive me from thy sight, when
cru- el eyes re- pos- ing, ing, And while sleepe fayn- ed is, may
2. to a trance re- sem- bled, bled, Then should my love re- quire Thy
live- ly sense be- reav- ing: ing: In beau- ties sweet dis- grace: And
3. bid- den joyes de- sir- ing, ing, No, Love seeke not thy blisse, Be-
ver- tue owes to beau- tie? tie? Yet kisse a thou- sand fold. For



1. sleepe yeelds more de- light, such harm- less beau- tie gra- cing. cing.
not I steale a kisse, Thy qui- et armes em- bra- cing. cing.
2. loves un- kind de- spite, While fu- ry tri- umph bold- ly ly.
livd in sweet em- brace Of her that lov'd so cold- ly. ly.
3. yond a sim- ple kisse: For such de- ceits are harme- lesse, lesse,
kis- ses may be bold When love- ly sleep is arme- lesse. lesse.

¹Original looks like a dotted eighth quarter, but it has to be a dotted quarter eighth

XI. Come away, come sweet love

Cantus.



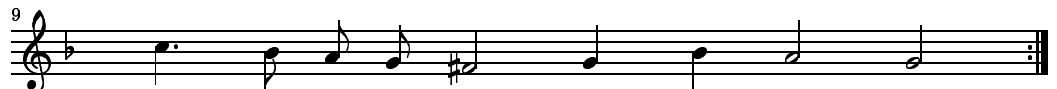
1. Come a- way, come sweet love,
All the earth, all the ayre,
2. Come a- way, come sweet love,
While the Sunne from his sphere,
3. Come a- way, come sweet love,
Beau- ties grace that should rise,



1. The gol- den morn- ing breakes. Teach thine armes then to em- brace,
of love and plea- sure speakes. Eyes were made for beau- ties grace,
2. The gol- den morn- ing wastes, Mak- ing all the sha- dows flie,
His fier- y ar- rows casts: Thi- ther sweet love let us hie,
3. Doe not in vaine a- dorne Lil- lies on the ri- vers side,
Like to the na- ked morne: Or- na- ment is nurse of pride,



1. And sweet ro- sie lips to kisse, and
View- ing ru- ing loves long pains, Pro-
2. Play- ing, stay- ing in the grove, To
Fly- ing, dy- ing in de- sire, Wingd
3. And faire Cy- prian flowres new blowne, De-
Plea- sure mea- sure loves de- light: Haste



1. mix our soules in mu- tuall blisse.
cur'd by beau- ties rude dis- daine.
2. en- ter- taine the stealth of love.
with sweet hopes and heav'n- ly fire.
3. sire no beau- ties but their owne.
then sweet love our wish- ed flight.

Altus.



1. Come a- way, come sweet love, The gol- den
All the earth, all the ayre, of love and
2. Come a- way, come sweet love, The gol- den
While the Sunne from his sphere, His fier- y
3. Come a- way, come sweet love, Doe not in
Beau- ties grace that should rise, Like to the



1. morn- ing breakes. Teach thine armes then to em- brace,
plea- sure speakes. Eyes were made for beau- ties grace,
2. morn- ing wastes, Mak- ing all the sha- dows flie,
ar- rows casts: Thi- ther sweet love let us hie,
3. vaine a- dorne Lil- lies on the ri- vers side,
na- ked morne: Or- na- ment is nurse of pride,



1. And sweet ro- sie lips to kisse, and
View- ing ru- ing loves long pains, Pro-
2. Play- ing, stay- ing in the grove, To
Fly- ing, dy- ing in de- sire, Wingd
3. And faire Cy- prian flowres new blowne, De-
Plea- sure mea- sure loves de- light: Haste



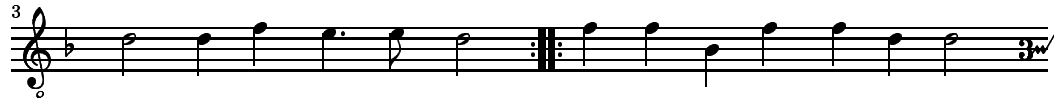
1. mix our soules in mu- tuall blisse.
cur'd by beau- ties rude dis- daine.
2. en- ter- taine the stealth of love.
with sweet hopes and heav'n- ly fire.
3. sire no beau- ties but their owne.
then sweet love our wish- ed flight.

²Original is a quarter note.

Tenor.



1. Come a- way, come sweet love,
All the earth, all the ayre,
2. Come a- way, come sweet love,
While the Sunne from his sphere,
3. Come a- way, come sweet love,
Beau- ties grace that should rise,



1. The gol- den morn- ing breakes. Teach thine armes then to em- brace,
of love and plea- sure speakes. Eyes were made for beau- ties grace,
2. The gol- den morn- ing wastes, Mak- ing all the sha- dows flie,
His fier- y ar- rows casts: Thi- ther sweet love let us hie,
3. Doe not in vaine a- dorne Lil- lies on the ri- vers side,
Like to the na- ked morne: Or- na- ment is nurse of pride,



1. And sweet ro- sie lips to kisse, and
View- ing ru- ing loves long pains, Pro-
2. Play- ing, stay- ing in the grove, To
Fly- ing, dy- ing in de- sire, Wingd
3. And faire Cy- prian flowres new blowne, De-
Plea- sure mea- sure loves de- light: Haste



1. mix our soules in mu- tuall blisse.
cur'd by beau- ties rude dis- daine.
2. en- ter- taine the stealth of love.
with sweet hopes and heav'n- ly fire.
3. sire no beau- ties but their owne.
then sweet love our wish- ed flight.

³Original has a quarter note.

Bassus.



1. Come a- way, come sweet love, The gol- den
All the earth, all the ayre, of love and
2. Come a- way, come sweet love, The gol- den
While the Sunne from his sphere, His fier- y
3. Come a- way, come sweet love, Doe not in
Beau- ties grace that should rise, Like to the



1. morn- ing breakes. Teach thine armes then to em- brace, And sweet ro- sie
plea- sure speakes. Eyes were made for beau- ties grace, View- ing ru- ing
2. morn- ing wastes, Mak- ing all the sha- dows flie, Play- ing, stay- ing
ar- rows casts: Thi- ther sweet love let us hie, Fly- ing, dy- ing
3. vaine a- dorne Lil- lies on the ri- vers side, And faire Cy- prian
na- ked morne: Or- na- ment is nurse of pride, Plea- sure mea- sure



1. lips to kisse, and mix our soules in mu- tuall blisse.
loves long pains, Pro- cur'd by beau- ties rude dis- daine.
2. in the grove, To en- ter- taine the stealth of love.
in de- sire, Wingd with sweet hopes and heav'n- ly fire.
3. flowres new blowne, De- sire no beau- ties but their owne.
loves de- light: Haste then sweet love our wish- ed flight.

¹Original is missing the dot.

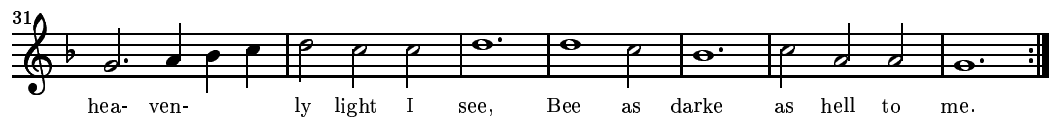
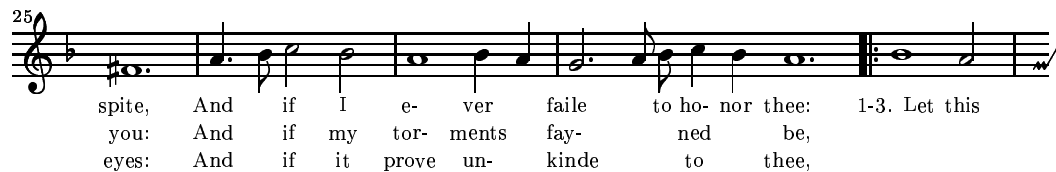
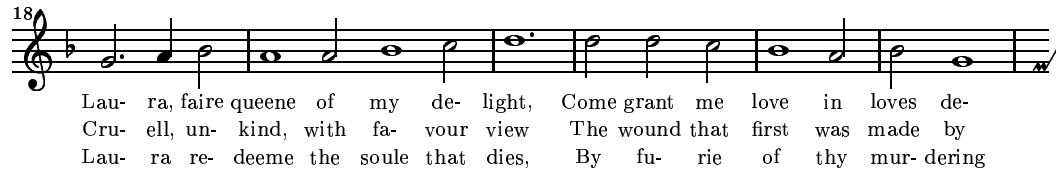
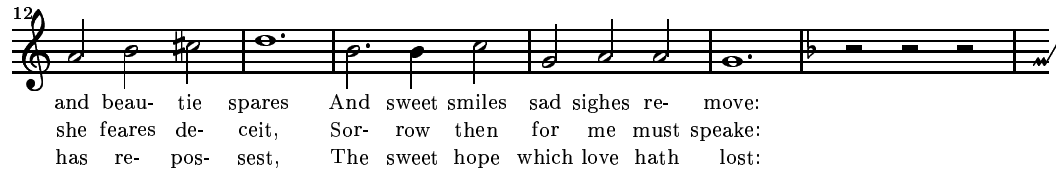
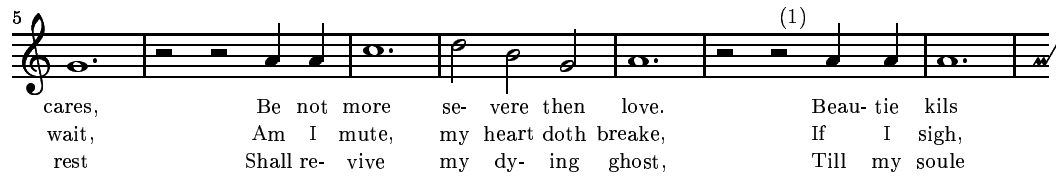
⁴Original has a dot.

XII. Rest a while, you cruell cares

Cantus.



1. Rest a while you cru- ell
2. If I speake, my words want
3. Ne- ver houre of pleas- ing

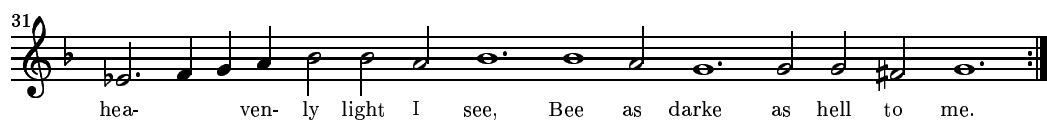
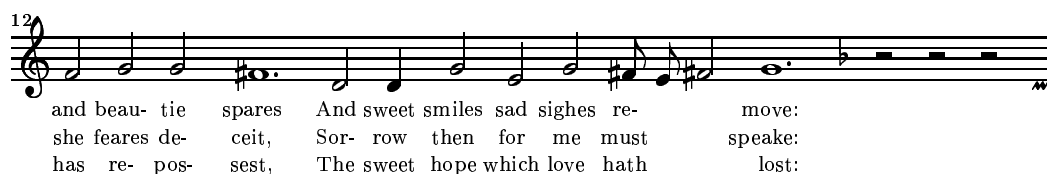
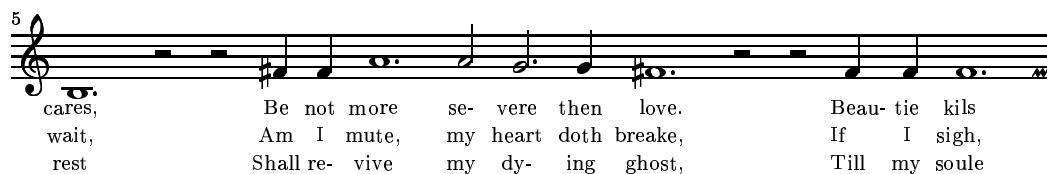


¹Rest is editorial

Altus.



1. Rest a while you cru- ell
2. If I speake, my words want
3. Ne-ver houre of pleas- ing



⁰Key signature change is actually at start of line, not at start of phrase in original

Tenor.



1. Rest a while you cru- ell
2. If I speake, my words want
3. Ne- ver houre of pleas- ing



cares, Be not more se- vere then love. Beau- tie kills and beau- tie
 wait, Am I mute, my heart doth breake, If I sigh, she feares de-
 rest Shall re- vive my dy- ing ghost, Till my soule has re- pos-



spares And sweet smiles sad sighes re- move: Lau- ra, faire queene of
 ceit, Sor- row then for me must speake: Cru- ell, un- kind, with
 sest, The sweet hope which love hath lost: Lau- ra re- deeme the



my de- light, Come grant me love in loves de- spite, And if I e- ver
 fa- vour view The wound that first was made by you: And if my tor-
 soule that dies, By fu- rie of thy mur- dering eyes: And if it prove



faile to ho- nor thee: 1-3. Let this hea- v'nly light I see, Bee as darke as hell to me.
 ments fay- ned be,
 un- kinde to thee,

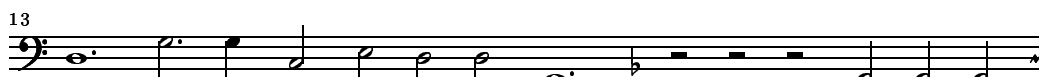
Bassus.



1. Rest a while you cru- ell cares,
2. If I speake, my words want wait,
3. Ne-ver houre of pleas- ing rest



Be not more se- vere then love. Beau- tie kills and beau- tie
 Am I mute, my heart doth breake, If I sigh, she feares de-
 Shall re- vive my dy- ing ghost, Till my soule has re- pos-



spares And sweet smiles sad sighes re- move: Lau- ra, faire
 ceit, Sor- row then for me must speake: Cru- ell, un-
 sest, The sweet hope which love hath lost: Lau- ra re-



queene of my de- light, Come grant me love in loves de- spite,
 kind, with fa- vour view The wound that first was made by you:
 deeme the soule that dies, By fu- rie of thy mur- dering eyes:



And if I e- ver faile to ho- nor thee: 1-3. Let this hea-
 And if my tor- ments fay- ned be,
 And if it prove un- kinde to thee,



v'nly light I see, Bee as darke as hell to me.

XIII. Sleep, waiward thoughts

Cantus.



1. Sleep wai- ward thoughts, and rest you with my
Touch not proud hands, lest you her an- ger
2. But O the fu- ry of my rest- lesse
The glo- ries and the beau- ties that ap-
3. My love doth rage, and yet my love doth
Peace in my love, and yet my love op-



1. love: Let not my love bee with my love dis- easd. Thus, while she
move: But pine you with my long- ings long dis- pleasd.
2. feare The hid- den an- guish of my flesh de- sires Thus while she
peare, Be- tweene her browes, neere Cu- pids clo- sed fires,
3. rest: Feare in my love, and yet my love se- cure: Sleepe, dain- ty
prest: Im- pa- tient, yet of per- fect tem- pera- ture.



- 1.sleeps, I sor- row for her sake: So sleeps my love, and yet my love doth wake.
- 2.sleeps, moves sigh- ing for her sake: So sleeps my love, and yet my love doth wake.
3. love, while I sigh for thy sake: So sleeps my love, and yet my love doth wake.

Altus.



1. Sleep wai- ward thoughts, and rest you with my love:
Touch not proud hands, lest you her an- ger move:
2. But O the fu- ry of my rest- lesse feare
The glo- ries and the beau- ties that ap- peare,
3. My love doth rage, and yet my love doth rest:
Peace in my love, and yet my love op- prest:



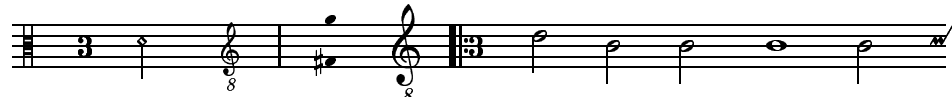
1. Let not my love bee with my love dis- easd. Thus, while she sleeps, I sor-
But pine you with my long- ings long dis- pleasd.
2. The hid- den an- guish of my flesh de- sires Thus while she sleeps, moves sigh-
Be- tweene her browes, neere Cu- pids clo- sed fires,
3. Feare in my love, and yet my love se- cure: Sleepe, dain- ty love, while I
Im- pa- tient, yet of per- fect tem- pera- ture.



1. row for her sake: So sleeps my love, So sleeps my love, and yet, and yet my love doth wake.
2. ing for her sake: So sleeps my love, So sleeps my love, and yet, and yet my love doth wake.
3. sigh for thy sake: So sleeps my love, So sleeps my love, and yet, and yet my love doth wake.

²Dot is missing in original

Tenor.



1. Sleep wai- ward thoughts, and
Touch not proud hands, lest
2. But O the fu- ry
The glo- ries and the
3. My love doth rage, and
Peace in my love, and



1. rest you with my love: Let not my love bee with my
you her an- ger move: But pine you with my long- ings
2. of my rest- lesse feare The hid- den an- guish of my
beau- ties that ap- peare, Be- tweene her browes, neere Cu- pids
3. yet my love doth rest: Feare in my love, and yet my
yet my love op- prest: Im- pa- tient, yet of per- fect



1. love dis- easd. Thus, while she sleeps, I sor- row for her sake:
long dis- pleasd.
2. flesh de- sires Thus while she sleeps, moves sigh- ing for her sake:
clo- sed fires,
3. love se- cure: Sleepe, dain- ty love, while I sigh for thy sake: So
tem- pe- ra- ture.



1. So sleeps my love, So sleeps my love, and yet and yet my love doth wake.
2. So sleeps my love, So sleeps my love, and yet and yet my love doth wake.
3. sleeps my love, So sleeps my love, and yet, and yet my love doth wake.

Bassus.



1. Sleep wai- ward thoughts, and rest you with my love:
Touch not proud hands, lest you her an- ger move:
2. But O the fu- ry of my rest- lesse feare
The glo- ries and the beau- ties that ap- peare,
3. My love doth rage, and yet my love doth rest:
Peace in my love, and yet my love op- prest:

6



1. Let not my love bee with my love dis- easd. Thus, while she sleeps, I sor-
But pine you with my long- ings long dis- pleasd.
2. The hid- den an- guish of my flesh de- sires Thus while she sleeps, moves sigh-
Be- tweene her browes, neere Cu- pids clo- sed fires,
3. Feare in my love, and yet my love se- cure: Sleepe, dain- ty love, while I
Im- pa- tient, yet of per- fect tem- pera- ture.

13



1. row for her sake: So sleeps my love, So sleeps my love, and yet my love doth wake.
2. ing for her sake: So sleeps my love, So sleeps my love, and yet my love doth wake.
3. sigh for thy sake: So sleeps my love, So sleeps my love, and yet my love doth wake.

XIV. All ye, whom love or fortune hath betraid;

Cantus

(1)

1. Al ye, whom love or for- tune hath be-
2. Care that con- sumes the heart with in- ward

7
traid; All ye, that dream of blisse but live in griefe; All ye, whose
paine, Paine that pre- sents sad care in out- ward view, Both ty- rant-

16
hopes are e- ver- more de- laid; All ye, whose sighes, whose sighes, or
like en- force me to com- plaine; But still in vaine, in vaine: for

24
sick- nesse wants re- lief; 1. Lend eares and teares to mee most hap- lesse man,
none my plaints will rue. 2. Teares sighes and cease- lesse cries a- lone I spend:

34
1. 2.
That sings my sor- rowes, That sings my sor- rowes, like the dy- ing Swanne. Swanne.
My woe wants com- fort, My woe wants com- fort, and my sor- row end. end.

⁰This is actually numbered IX in the original

¹This had the dot on the other side of the bar line, so I've left out the barline

Altus.



1. Al ye, whom love or for- tune hath be-
 2. Care that con- sumes the heart with in- ward



traid, be- traid; All ye, that dream of blisse but live in griefe;
 paine, with paine, Paine that pre- sents sad care in out- ward view,



are e- ver- more de- laid; All ye, whose sighes, All ye, whose sighes or
 en- force me to com- plaine; But still in vaine, But still in vaine: for



sick- nesse wants re- lief; 1. Lend eares and teares, Lend eares and
 none my plaints will rue. 2. Teares sighes and cease- Teares sighes and



teares to mee most hap- lesse man, That sings my sor- rowes, sor- rowes
 cease- lesse cries a- lone I spend: My woe wants com- fort, com- fort

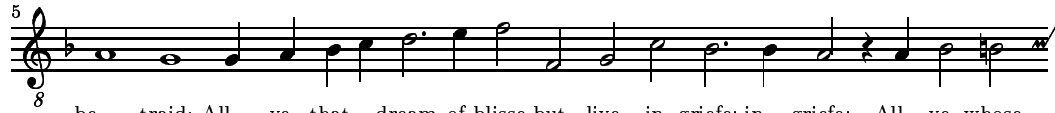


my sor- rowes, like the dy- ing Swanne. Lend eares and Swanne.
 wants com- fort, and my sor- row end. Teares sighes and end.

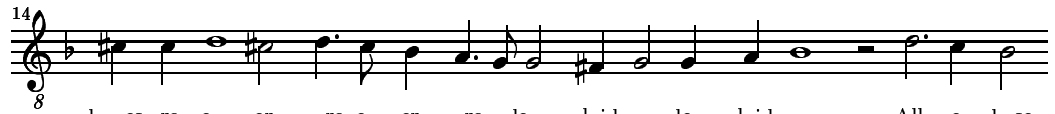
Tenor.



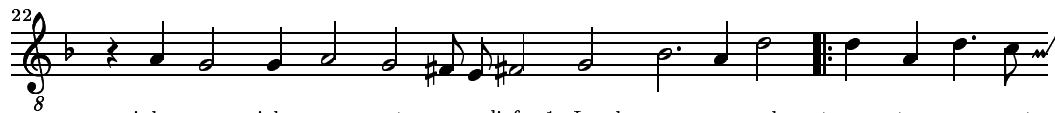
1. Al ye, whom love or for- tune hath
 2. Care that con- sumes the heart with in-



be- traid; All ye, that dream of blisse but live in grieve; in grieve; All ye, whose
 ward paine, Paine that pre- sents sad care in out- ward view, ward view, Both ty- rant-



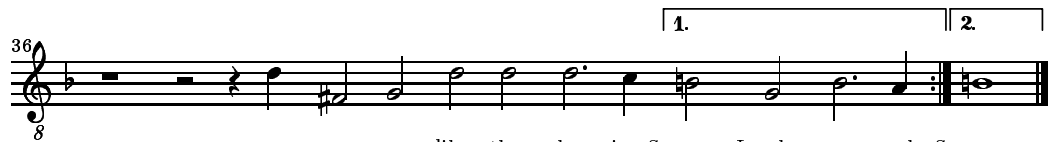
hopes are e- ver- more e- ver- more de- laid; de- laid; All ye, whose
 like en- force me en- force me to com- plaine; com- plaine; But still in



sighes or sick- nesse wants re- lief; 1. Lend eares and teares to mee most
 vaine: for none my plaints will rue. 2. Teares sighes and cease- lesse cries



hap- lesse man, most hap- lesse man, That sings my sor- rowes, sor- rowes,
 a- lone I spend: a- lone I spend: My woe wants com- fort, com- fort,

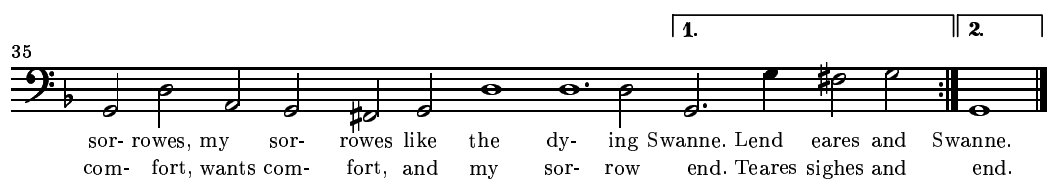
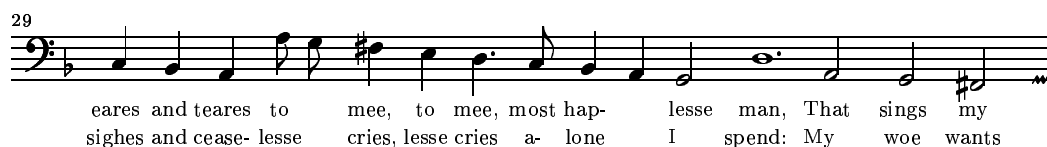
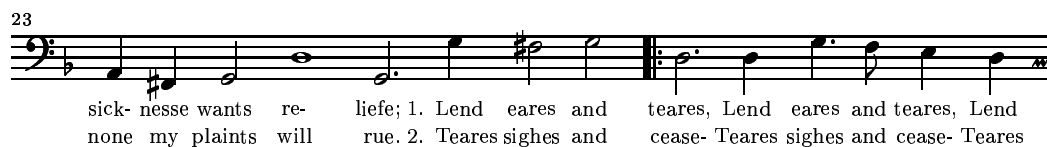
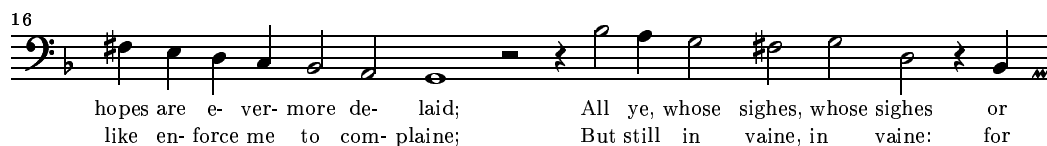
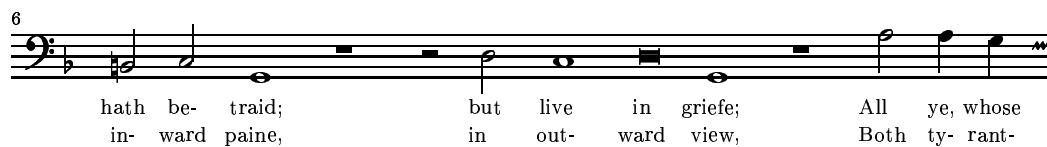


my sor- rowes, like the dy- ing Swanne. Lend eares and Swanne.
 wants com- fort, and my sor- row end. Teares sighes and end.

Bassus.



1. Al ye, whom love or for- tune
2. Carethat con- sumes the heart with



XV. Wilt thou unkind thus reave me of my heart,

Cantus



1. Wilt thou un- kind thus reave me
2. Hope by dis- daine growes cheere- lesse,
3. If no de- layes can move thee,
4. Yet be thou mind- full e- ver,
5. True love can- not be chang- ed,



of my heart, of my heart, And so leave me? And so leave
cheere- lesse, Feare doth love Love doth feare, beau- ty peere-
move thee, Life shall die Death shall live Still to love
e- ver, Heat from fire Fire from heat None can se-
chang- ed, Though de- light From de- sert Be es- tran-



me? me? 1.-5. Fare- well: Fare- well: but yet or ere I part (O
lesse. lesse.
thee. thee.
ver. ver.
ged. ged.



cru- ell) kisse me, sweet, kiss me sweet, my Jew- ell. Fare- Jew- ell.

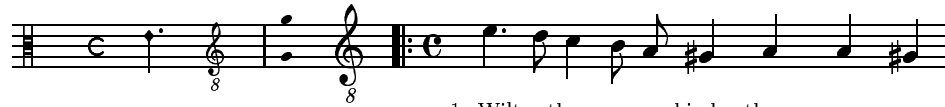
Altus.

1. Wilt thou un- kind, un- kind thus reave
2. Hope by dis- daine, dis- daine growes cheere-
3. If no de- layes, de- layes can move
4. Yet be thou mind- full, mind- full e-
5. True love can- not, can- not be chang-

3
me of my heart, of my heart, And so leave me? me? 1.-5. Fare- well: Fare-
lesse, cheere- lesse, Feare doth love Love doth feare, feare,
thee, move thee, Life shall die Death shall live live
ver, e- ver, Heat from fire Fire from heat heat
ed, chang- ed, Though de- light From de- sert sert

10
well: but yet or ere I part (O cru- ell) kisse me, sweet, kisse me, sweet, my Jew- ell. Fare- well, ell.

Tenor.



1. Wilt thou un- kind thus reave me
2. Hope by dis- daine growes cheere- lesse,
3. If no de- layes can move thee,
4. Yet be thou mind- full e- ver,
5. True love can- not be change- ed,



of my heart, of my heart, of my heart, And so leave me? And
 cheere- lesse, Feare doth love, Feare doth love Love doth feare, beau-
 move thee, Life shall die, Life shall die Death shall live Still
 e- ver, Heat from fire, Heat from fire Fire from heat, None
 chang- ed, Though de- light, Though de- light From de- sert Be



so leave me? me? 1.-5. Fare- well: Fare- well: but
 ty peere- lesse. lesse.
 to love thee. thee.
 can se- ver. ver.
 es- tran- ged. ged.

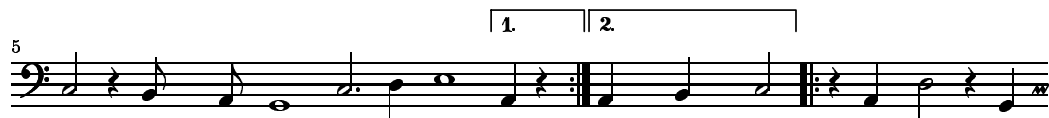


yet or ere I part (O cru- ell) kisse me, kisse me sweet, my Jew- ell. Fare- well: ell.

Bassus.



1. Wilt thou un- kind thus reave me of my
2. Hope by dis- daine growes cheere- lesse, cheere-
3. If no de- layes can move thee, move
4. Yet be thou mind- full e- ver, e-
5. True love can- not be chang- ed, chang-



heart, of my heart, And so leave me? me? 1.-5. Fare- well: Fare- well: but
 lesse, Feare doth love Love doth feare, feare,
 thee, Life shall die Death shall live live
 ver, Heat from fire Fire from heat heat
 ed, Though de- light From de- sert sert



yet or ere I part (O cru- ell) kisse me, sweet, kisse me, sweet, kisse me my Jew- ell. Fare- well: ell.

XVI. Would my conceit, that first enforst my woe,

Cantus



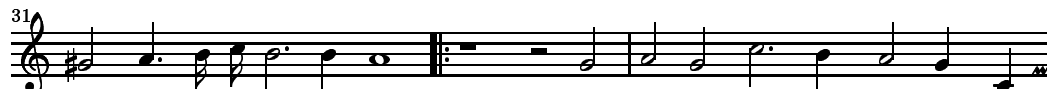
1. Would my con- ceit, that first en- forst my
2. Each houre a- midst the deepe of hell I
3. To all save mee is free to live or



woe, Or els mine eyes which still the same in- crease, Might
frie, Each houre I waft and wi- ther where I sit: But
die, To all save mee re- main- eth hap or hope: But



(1)
be ex- tinct, to end my sor- rows so, Which now are such as
that sweet houre where- in I wish to die, My hope a- las may
all per- force I must a- ban- don, I, Sith For- tune still di-



no- thing can re- lease: Whose life is death, whose sweet each change
not in- joy it yet, Whose hope is such, be- reav- ed of
rects my hap as hope, Where- fore to nei- ther hap nor hope



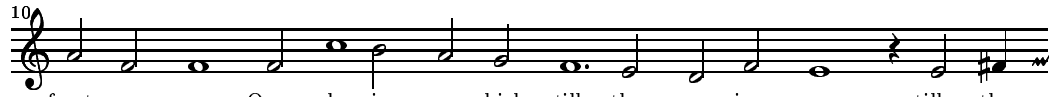
of sowre, And eke whose hel re- new- eth e- very houre.
the blisse, Which un- to all save mee al- lot- ted is.
I trust, But to my thralles I yeeld, for so I must.

¹Original has a bar between the note and the dot

Altus.



1. Would my con- ceit, that first en-
2. Each houre a- midst the deepe of
3. To all save mee is free to



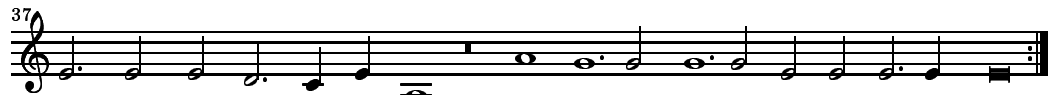
forst my woe, Or els mine eyes which still the same in- crease, still the
 hell I frie, Each houre I waft and wi- ther where I sit: wi- ther
 live or die, To all save mee re- main- eth hap or hope: main- eth



same in- crease, Might be ex- tinct, to end my sor- rows so, Which
 where I sit: But that sweet houre where- in I wish to die, My
 hap or hope: But all per- force I must a- ban- don, I,



now are such, are such as no- thing can re- lease: Whose life is
 hope a- las, a- las may not in- joy it yet, Whose hope is
 Sith For- tune still, tune still di- rects my hap as hope, Where- fore to



death, whose sweet each change of sowre, And eke whose hel re- new- eth e- very houre.
 such, be- reav- ed of the blisse, Which un- to all save mee al- lot- ted is.
 nei- ther hap nor hope I trust, But to my thralls I yeeld, for so I must.

Tenor.

1. Would my con- ceit,
2. Each houre a- midst
3. To all save mee

9
8 that first en- forst my woe, Or els mine eyes which still, which still, the
the deepe of hell I frie, Each houre I waft, I waft, and wi- ther
is free to live or die, To all save mee, save mee, re- main- eth

17
8 same in- crease, the same in- crease, Might be ex- tinct, ex- tinct, to
where I sit: ther where I sit: But that sweet houre, sweet houre, where-
hap or hope: eth hap or hope: But all per- force, per- force, I

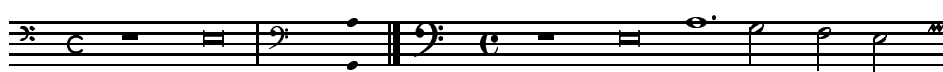
27
8 end my sor- rows so, Which now are such as no- thing can re- lease:
in I wish to die, My hope a- las may not in- joy it yet,
must a- ban- don, I, Sith For- tune still di- rects my hap as hope,

35
8 Whose life is death, Whose life is death, whose sweet each change, each
Whose hope is such, Whose hope is such, be- reav- ed of, ved
Where- fore to nei- Where- fore to nei- ther hap nor hope, nor

43
8 change, of sowre, And eke whose hel, whose hel, re- new- eth e- ver- y houre.
of, the blisse, Which un- to all, to all, save mee al- lot- ted is.
hope, I trust, But to my thralles, my thralles, I yeeld, for so I must.

¹Original has a breve.

Bassus.



1. Would my con- ceit, that
2. Each houre a- midst the
3. To all save mee is



first en- forst my woe, Or els mine eyes which still the same in- crease,
 deepe of hell I frie, Each houre I waft and wi- ther where I sit:
 free to live or die, To all save mee re- main- eth hap or hope:



Which now are such as no- thing, no- thing can re- lease: Whose
 My hope a- las may not, may not, in- joy it yet, Whose
 Sith For- tune still di- rects, di- rects my hap as hope, Where-



life is death, And eke whose hel, whose hel re- new- eth e- very houre.
 hope is such, Which un- to all save mee, save mee al- lot- ted is.
 fore to neither But to my thralles I yeeld, I yeeld, for so I must.

XVII. Come again:

Cantus

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a common time signature (C). It contains a melody starting on a whole note G4, followed by a half note A4, and then a quarter note B4. The bottom staff is a bass clef with a common time signature (C). It contains a bass line starting on a whole note G3, followed by a half note A3, and then a quarter note B3. The system ends with a double bar line.

- | | |
|------------------|-----------------|
| 1. Comea- gain: | sweet love doth |
| 2. Comea- gain, | that I may |
| 3. All the day | the sun that |
| 4. All the night | my sleepes are |
| 5. Out a- las, | my faith is |
| 6. Gen- tle love | draw forth thy |

[illegible]

- | | | | | | | | | | | | |
|-----------|-----|----------|-------------|------|--------|------|-----------|---------|-------|-------|----|
| 1. now | in- | vite, | Thy | gra- | ces | that | re- | fraine, | To | do | me |
| 2. ceaase | to | mourne, | Through thy | un- | kind | dis- | daine: | For | now | left | |
| 3. lends | me | shine, | By frownes | doth | cause | me | pine, | And | feeds | mee | |
| 4. full | of | dreames, | My eyes | are | full | of | streames. | My | heart | takes | |
| 5. e- | ver | true, | Yet will | she | ne- | ver | ruë, | Nor | yeeld | me | |
| 6. wound- | ing | dart, | Thou canst | not | peerce | her | heart, | For | I | that | |

- | | | | | | | | | | | |
|---------|------|--------|-----|---------|-----|----------|------|--------|------|--------|
| 1. due | de- | light, | to | see, | to | heare, | to | touch, | to | kisse, |
| 2. and | for- | lorne, | I | sit, | I | sigh, | I | weepe, | I | faint, |
| 3. with | de- | lay: | Her | smiles, | my | springs, | that | makes | my | joyes |
| 4. no | de- | light, | To | see | the | fruits | and | joyes | that | some |
| 5. a- | ny | grace: | Her | eyes | of | fire, | her | heart | of | flint |
| 6. doe | ap- | prove, | By | sighs | and | teares | more | hot | then | are |

[illegible]

- | | | | | | |
|-------------|------------------|---------|--------------------|------|---------|
| to die, | with thee a | gain | in sweet-est sym- | pa- | thy. |
| I die, | In dead-ly | paine | and end-lesse mis- | er- | ie. |
| to grow, | Her frownes the | win- | ters of | my | woe: |
| do find, | And marke the | stormes | are mee | as- | signde. |
| is made, | Whom teares, not | she | may once | in- | vade. |
| thy shafts, | Did tempt while | she | for tri- | umph | laughs. |

Altus



1. Come a- gain: sweet love doth now in-
2. Come a- gaine, that I may cease to
3. All the day the sun that lends me
4. All the night my sleepes are full of
5. Out a- las, my faith is e- ver
6. Gen- tle love draw forth thy wound- ing



1. vite, Thy gra- ces that re- fraine, To do me due de-
2. mourne, Through thy un- kind dis- daine: For now left and for-
3. shine, By frownes doth cause me pine, And feeds mee with de-
4. dreames, My eyes are full of streames. My heart takes no de-
5. true, Yet will she ne- ver rue, Nor yeeld me a- ny
6. dart, Thou canst not peerce her heart, For I that doe ap-



1. light, to see, to heare, to touch, to kisse, to
2. lorne, I sit, I sigh, I weepe, I faint, I
3. lay: Her smiles, my springs, that makes my joyes to
4. light, To see the fruits and joyes that some do
5. grace: Her eyes of fire, her heart of flint is
6. prove, By sighs and teares more hot then are thy

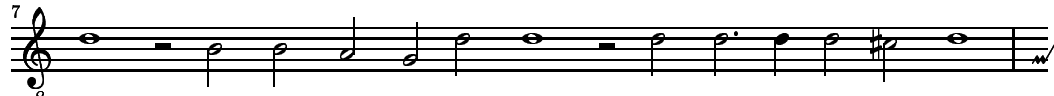


1. die, to die, with thee a- gaine in sweet- est sym- pa- thy.
2. die, I die, In dead- ly paine and end- lesse mis- er- ie.
3. grow, to grow, Her frownes the win- ters of my woe:
4. find, do find, And marke the stormes are mee as- signde.
5. made, is made, Whom teares, not truth may once in- vade.
6. shafts, thy shafts, Did tempt while she for tri- umph laughs.

Tenor



1. Come a- gain: sweet love doth now in-
2. Come a- gaine, that I may ceaase to
3. All the day the sun that lends me
4. All the night my sleepes are full of
5. Out a- las, my faith is e- ver
6. Gen- tle love draw forth thy wound- ing



- 1.vite, Thy gra- ces that re- fraine, To do me due de- light,
- 2.mourne, Through thy un- kind dis- daine: For now left and for- lorne,
- 3.shine, By frownes doth cause me pine, And feeds mee with de- lay:
- 4.dreames, My eyes are full of streames. My heart takes no de- light,
- 5.true, Yet will she ne- ver rue, Nor yeeld me a- ny grace:
- 6.dart, Thou canst not peerce her heart, For I that doe ap- prove,



1. To see, to heare, to touch, to kisse, to die, to die, With
2. I sit, I sigh, I weepe, I faint, I die, I die, In
3. Her smiles, my springs, that makes my joyes to grow, to grow, Her
4. To see the fruits and joyes that some do find, do find, And
5. Her eyes of fire, her heart of flint is made, is made, Whom
6. By sighs and teares more hot then are thy shafts, thy shafts, Did



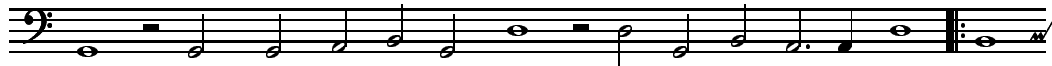
1. thee a- gaine with thee a- gaine in sweet- est sym- pa- thy.
2. dead- ly paine, In dead- ly paine and end- lesse mis- er- ie.
- 3.frownes the win- Her frownes the win- ters of my woe:
4. marke the stormes, And marke the stormes are mee as- signde.
5. teares, not truth, Whom teares, not truth may once in- vade.
6. tempt while she Did tempt while she for tri- umph laughs.

Bassus



1. Come a- gain: sweet love doth now in-
2. Come a- gaine, that I may cease to
3. All the day the sun that lends me
4. All the night my sleepes are full of
5. Out a- las, my faith is e- ver
6. Gen- tle love draw forth thy wound- ing

6

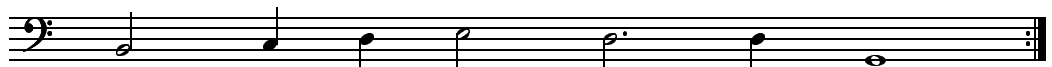


1. vite, Thy gra- ces that re- fraine, To do me due de- light, to
2. mourne, Through thy un- kind dis- daine: For now left and for- lorne, I
3. shine, By frownes doth cause me pine, And feeds mee with de- lay: Her
4. dreames, My eyes are full of streames. My heart takes no de- light, To
5. true, Yet will she ne- ver rue, Nor yeeld me a- ny grace: Her
6. dart, Thou canst not peerce her heart, For I that doe ap- prove, By

16



1. see, to heare, to touch, to kisse, to die, to die, with thee a- gaine
2. sit, I sigh, I weepe, I faint, I die, I die, In dead- ly paine
3. smiles, my springs, that makes my joyes to grow, to grow, Her frownes the win-
4. see the fruits and joyes that some do find, do find, And marke the stormes
5. eyes of fire, her heart of flint is made, is made, Whom teares, not truth
6. sighs and teares more hot then are thy shafts, thy shafts, Did tempt while she



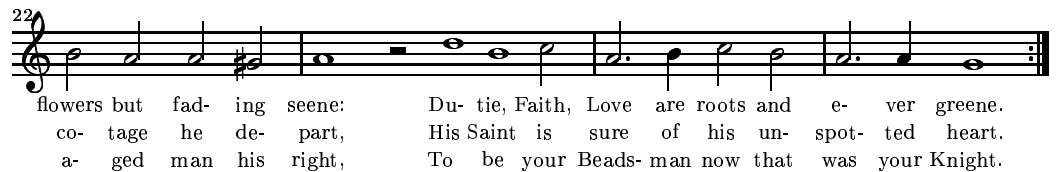
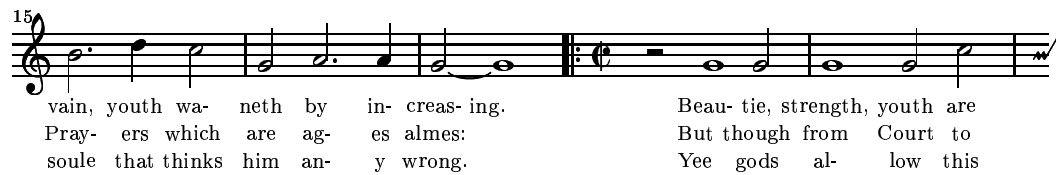
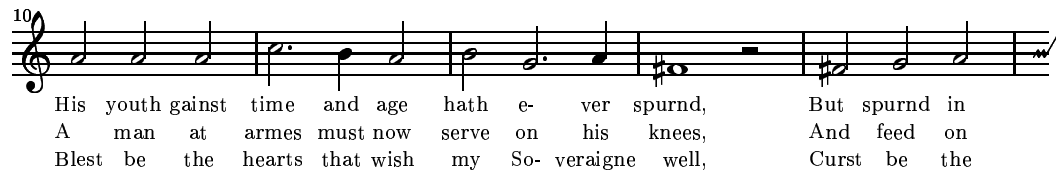
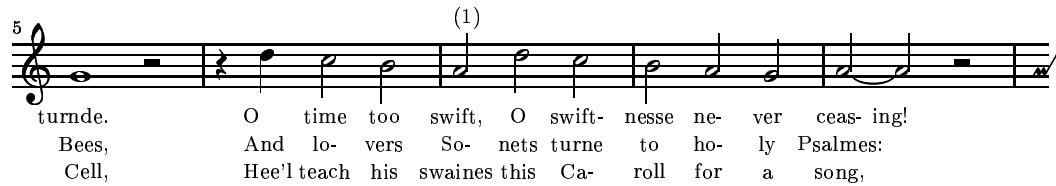
1. in sweet- est sym- pa- thy.
2. and end- lesse mis- er- ie.
3. ters of my woe:
4. are mee as- signde.
5. may once in- vade.
6. for tri- umph laughs.

XVIII. His golden locks

Cantus



1. His gold- en locks time hath to sil- ver
2. His hel- met now shall make a hive for
3. Andwhen he sad- dest sits in home- ly



¹Original is a G.

Altus



1. His gold- en locks time hath to sil- ver,
2. His hel- met now shall make a hive for,
3. And when he sad- dest sits in home- ly,



to sil- ver turnde. O time too swift, O swift- nesse ne- ver ceas- ing!
 a hive for Bees, And lo- vers So- nets turne to ho- ly Psalmes:
 in home- ly Cell, Hee'l teach his swaines this Ca- roll for a song,



His youth gainst time and age hath e- ver spurnd, But spurnd in vain, youth wa- neth,
 A man at armes must now serve on his knees, And feed on Pray- ers which are,
 Blest be the hearts that wish my So- veraigne well, Curst be the soule that thinks him,

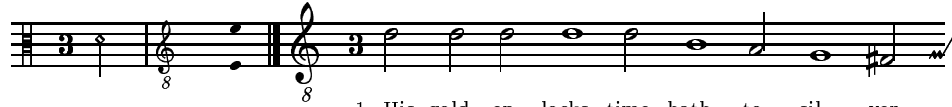


wa- neth by in- creas- ing. Beau- tie, strength, youth are flowers but fad- ing
 which are ag- es almes: But though from Court to co- tage he de-
 thinks him an- y wrong. Yee gods al- low this a- ged man his



seene: Du- tie, Du- tie, Faith, Love are roots and e- ver greene.
 part, His Saint, his Saint is sure of his un- spot- ted heart.
 right, To be, to be your Beads- man now that was your Knight.

Tenor



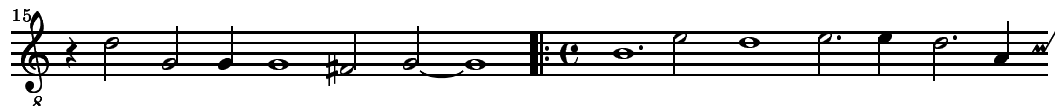
1. His gold- en locks time hath to sil- ver
2. His hel- met now shall make a hive for
3. And when he sad- dest sits in home- ly



8 turnde. O, O time too swift, O time too swift, O swift- nesse ne- ver
 Bees, And, And lo- vers So- nets, lo- vers So- nets, turne to ho- ly
 Cell, Hee'l, Hee'l teach his swaines, Hee'l teach his swaines this Ca- roll for a



8 ceas- ing! His youth gainst time and age hath e- ver spurnd, But spurnd in vain,
 Psalmes: A man at armes must now serve on his knees, And feed on Pray-
 song, Blest be the hearts that wish my So- veraigne well, Curst be the soule

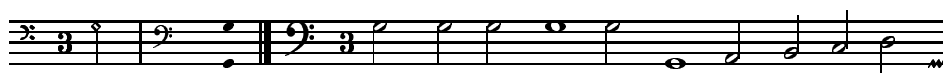


8 youth wa- neth by in- creas- ing. Beau- tie, strength, youth are flowers but
 ers which are ag- es almes: But though from Court to co- tage
 that thinks him an- y wrong. Yee gods al- low this a- ged



8 fad- ing seene: Du- tie, Faith, Love are roots and e- ver greene.
 he de- part, His Saint is sure of his un- spot- ted heart.
 man his right, To be your Beads- man now that was your Knight.

Bassus



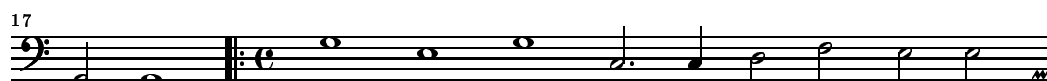
1. His gold- en locks time hath to sil- ver
2. His hel- met now shall make a hive for
3. And when he sad- dest sits in home- ly



turnde. O time too swift, O swift- nesse ne- ver ceas- ing! His youth gainst
 Bees, And lo- vers So- nets turne to ho- ly Psalmes: A man at
 Cell, Hee'l teach his swaines this Ca- roll for a song, Blest be the



time and age hath e- ver spurnd, But spurnd in vain, youth wa- neth by in-
 armes must now serve on his knees, And feed on Pray- ers which are ag- es
 hearts that wish my So- veraigne well, Curst be the soule that thinks him an- y



ceas- ing. Beau- tie, strength, youth are flowers but fad- ing
 almes: But though from Court to co- tage he de-
 wrong. Yee gods al- low this a- ged man his



seene: Du- tie, Faith, Love are roots and e- ver greene.
 part, His Saint is sure of his un- spot- ted heart.
 right, To be your Beads- man now that was your Knight.

¹Original is half note

XIX. Awake, sweet love,

Cantus



1. A- wake sweet love, thou art re- turnd:
Let love, which ne- ver ab- sent dies,
2. If she es- teeme thee now aught worth,
De- spaire hath prov- ed now in mee,



1. My hart, which long in ab- sence mournd, Lives now in per- fect joy.
Now live for- e- ver in her eyes, Whence came my first an- noy.
2. She will not grieve thy love hence- forth, Which so des- paire hath proved.
That love will not un- con- stant be, Though long in vaine I loved.

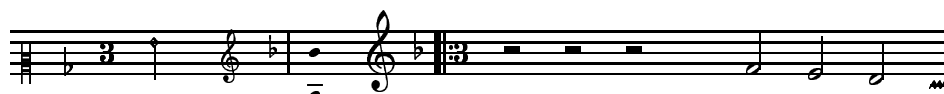


1. On- ly her- selfe hath see- med faire: She on- ly I could love,
De- spaire did make me wish to die; That I my joyes might end:
2. If shee at last re- ward thy love, And all thy harmes re- paire,
And if that now thou wel- com be, When thou with her doest meet,



1. She on- ly drave me to de- spaire, When she un- kind did prove.
She on- ly, which did make me flie, My state may now a- mend.
2. Thy hap- pi- ness will sweet- er prove, Raisd up from deep de- spaire.
She all this while but playde with thee, To make thy joyes more sweete.

Altus



1. A- wake sweet
Let love, which
2. If she es-
De- spaire hath



- 3
1. love, thou art re- turnd: My hart, which long in ab- sence
ne- ver ab- sent dies, Now live for- e- ver in her
2. teeme thee now aught worth, She will not grieve thy love hence-
prov- ed now in mee, That love will not un- con- stant



- 8
1. mournd, Lives now, lives now, in per- fect joy. On- ly her-
eyes, Whence came, whence came, my first an- noy. De- spaire did
2. forth, Which so, which so, des- paire hath proved. If shee at
be, Though long, though long, in vaine I loved. And if that



- 13
1. selfe, her- selfe, hath see- med faire: She on- ly I could love, I could
make, did make, me wish to die; That I my joyes might end: joyes might
2. last, at last, re- ward thy love, And all thy harmes re- paire, harmes re-
now, that now, thou wel- com be, When thou with her doest meet, her doest



- 18
1. love, She on- ly drave me to de- spaire, When she un- kind did prove.
end: She on- ly, which did make me flie, My state may now a- mend.
2. paire, Thy hap- pi- ness will sweet- er prove, Raisd up from deep de- spaire.
meet, She all this while but playde with thee, To make thy joyes more sweete.

Tenor



1. A- wake sweet love, thou art re- turnd: My
Let love, which ne- ver ab- sent dies, Now
2. If she es- teeme thee now aught worth, She
De- spaire hath prov- ed now in mee, That



1. hart, which long in ab- sence mournd, Lives now in per- fect joy.
live for- e- ver in her eyes, Whence came my first an- noy.
2. will not grieve thy love hence- forth, Which so des- paire hath proved.
love will not un- con- stant be, Though long in vaine I loved.



1. On- ly her- selfe, her- selfe, hath see- med faire: She on- ly I could
De- spaire did make, did make, me wish to die; That I my joyes might
2. If shee at last, at last, re- ward thy love, And all thy harmes re-
And if that now, that now, thou wel- com be, When thou with her doest



1. love, She on- ly drave me to de- spaire, When she un- kind did prove.
end: She on- ly, which did make me flie, My state may now a- mend.
2. paire, Thy hap- pi- ness will sweet- er prove, Raisd up from deep de- spaire.
meet, She all this while but playde with thee, To make thy joyes more sweete.

Bassus



1. A- wake sweet love, thou art re- turnd:
Let love, which ne- ver ab- sent dies,
2. If she es- teeme thee now aught worth,
De- spaire hath prov- ed now in mee,



1. My hart, which long in ab- sence mournd, Lives now in per- fect
Now live for- e- ver in her eyes, Whence came my first an-
2. She will not grieve thy love hence- forth, Which so des- paire hath
That love will not un- con- stant be, Though long in vaine I



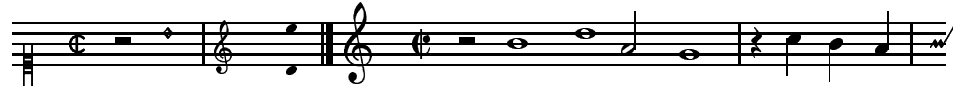
1. joy. On- ly her- selfe hath see- med faire: She on- ly I could
noy. De- spaire did make me wish to die; That I my joyes might
2. proved. If shee at last re- ward thy love, And all thy harmes re-
loved. And if that now thou wel- com be, When thou with her doest



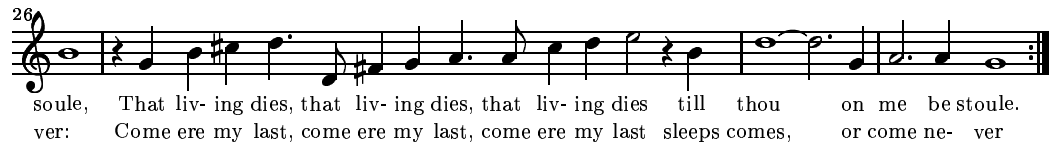
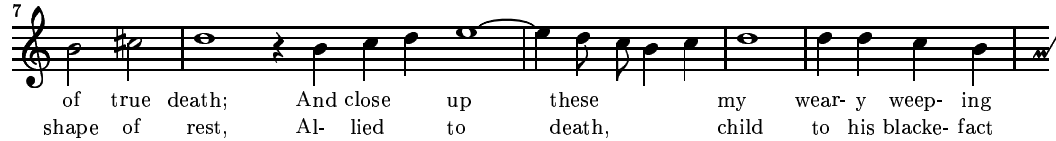
1. love, She on- ly drave me to de- spaire, When she un- kind did prove.
end: She on- ly, which did make me flie, My state may now a- mend.
2. paire, Thy hap- pi- ness will sweet- er prove, Raisd up from deep de- spaire.
meet, She all this while but playde with thee, To make thy joyes more sweete.

XX. Come heavy sleep,

Cantus



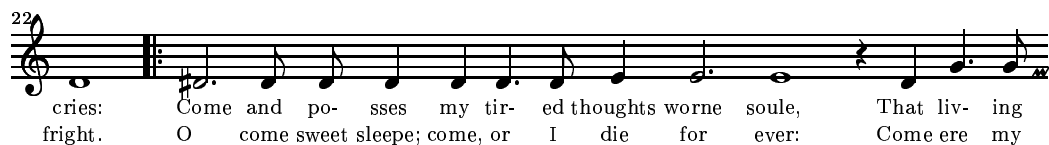
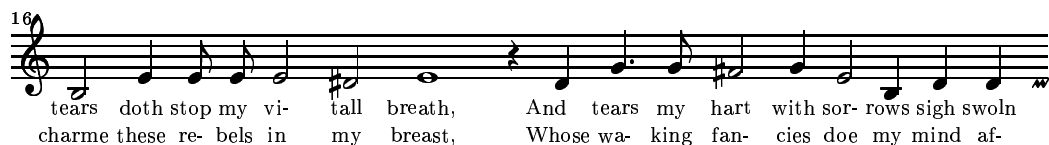
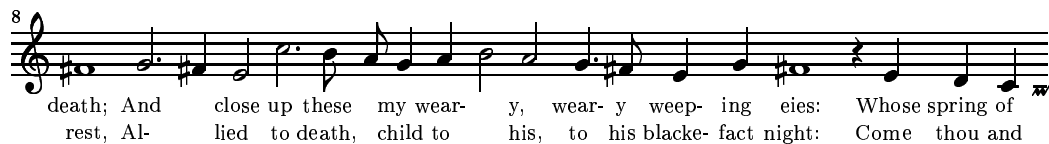
1. Comehea- vy sleepe the i- mage
2. Comesha- dow of my end, and



Altus



1. Comehea- vy sleepe the i- mage of true
2. Comesha- dow of my end, and shape of



Tenor

1. Com hea- vy sleepe, hea- vy sleepe
 2. Come sha- dow of, sha- dow of



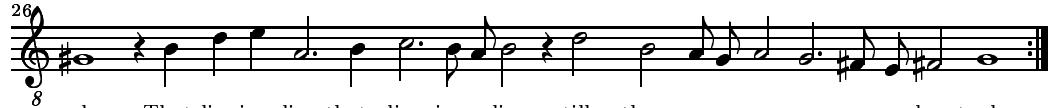
the i- mage of true death; And close up these my wear- y, my wear- y
 my end, and shape of rest, Al- lied to death, child to his, child to his



weep- ing eies: Whose spring of tears doth stop my vi- tall breath, And tears my
 blacke- fact night: Come thou and charme these re- bels in my breast, Whose wa- king



hart with sor- rows sigh swoln cries: Com and po- sses my tir- ed thoughts worne
 fan- cies doe my mind af- fright. O come sweet sleepe; come, or I die for



soule, That liv- ing dies, that liv- ing dies till thou on me, on me be stoule.
 ever: Come ere my last, Come ere my last sleeps comes, or come, or come ne- ver.

Bassus



1. Comehea- vy sleepe the i- mage of true
 2. Comesha- dow of my end, and shape of



death; And close up these my wear-y weep- ing eies: Whose spring of tears doth
 rest, Al- lied to death, child to his blacke- fact night: Come thou and charme these



stop my vi- tall breath, And tears, and tears my hart with sor- rows sigh swoln cries:
 re- bels in my breast, Whose wak- whose wak- ing fan- cies doe my mind af- fright.



Com and po- sses my tir- ed thoughts worne soule, That liv- ing dies, that liv- ing
 O come sweet sleepe; come, or I die for ever: Come ere my last, come ere my



dies, that liv- ing dies till thou, till thou on me, on me be stoule.
 last, come ere my last sleeps comes, sleeps comes, or come, or come ne- ver.

XXI. Away with these selfe loving lads,

Cantus

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a whole note chord of F4 and A4, followed by a quarter rest, then a quarter note G4, and finally a half note chord of F4 and A4. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a whole note chord of F3 and A3, followed by a quarter rest, then a quarter note G3, and finally a half note chord of F3 and A3. The system ends with a double bar line.

1. A- way with these selfe
2. God Cu- pids shaft, like
3. My songs they be of
4. If Cyn- thia crave her
5. The worth that worth- i-

5



lov- ing lads, Whom Cu- pids ar- row ne- ver glads. A- way poore soules that

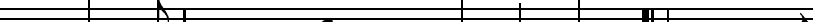
de- sti- nie, Doth ey- ther good or ill de- cree: De- sert is borne out

Chn- this praise, I weare her rings on ho- ly dayes, On e- very tree I

ring of mee, I blot her name out of the tree If doubt do dar- ken

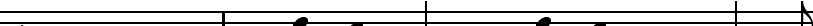
nesse should move Is love, which is the bowe of love; And love as well the

10.



sigh and weep, In love of them that lie and sleepe. For
of his bow, Re- ward up- on his foot doth goe. What
write her name, And e- very day I reade the same: Where
things held deare, Then wel- fare no- thing once a yeare: For
Fos- ter can, As can the migh- ty No- ble- man: Sweet

14



Cu- pid is a me- dow God, And for- ceth none to kisse the rod.
fools are they that have not known That love likes no lawes but his own?
ho- nor, Cu- pids ri- vall is, There mi- rac- les are seene of his.
ma- ny run, but one must win, Fools one- ly hedge the Cu- ckoe in.
Saint, tis true you wor- thy be, Yet with- out love nought worth to me.

Altus



1. A- way with these selfe
2. God Cu- pids shaft, like
3. My songs they be of
4. If Cyn- thia crave her
5. The worth that worth- i-



lov- ing lads, Whom Cu- pids ar- row ne- ver glads.	A- way poore soules that
de- sti- nie, Doth ey- ther good or ill de- cree:	De- sert is borne out
Chn- this praise, I weare her rings on ho- ly dayes,	On e- very tree I
ring of mee, I blot her name out of the tree	If doubt do dar- ken
nesse should move Is love, which is the bowe of love;	And love as well the

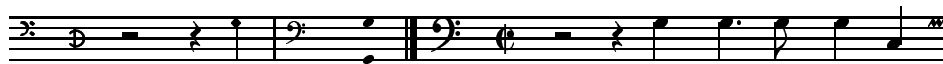


sigh and weep, In love of those that lie and sleepe.	For
of his bow, Re- ward up- on his foot doth goe.	What
write her name, And e- very day I reade the same:	Where
things held deare, Then wel- fare no- thing once a yeare:	For
Fos- ter can, As can the migh- ty No- ble- man:	Sweet



Cu- pid is a me- dow God, And for- ceth none to kisse the rod.
fools are they that have not known That love likes no lawes but his own?
ho- nor, Cu- pids ri- vall is, There mi- ra- cles are seene of his.
ma- ny run, but one must win, Fools one- ly hedge the Cu- ckoe in.
Saint, tis true you wor- thy be, Yet with- out love nought worth to me.

Bassus



1. A- way with these selfe
2. God Cu- pids shaft, like
3. My songs they be of
4. If Cyn- thia crave her
5. The worth that worth- i-



lov- ing lads, Whom Cu- pids ar- row ne- ver glads.	A- way poore soules that
de- sti- nie, Doth ey- ther good or ill de- cree:	De- sert is borne out
Chn- this praise, I weare her rings on ho- ly dayes,	On e- very tree I
ring of mee, I blot her name out of the tree	If doubt do dar- ken
nesse should move Is love, which is the bowe of love;	And love as well the



sigh and weep, In love of them that lie and sleepe.	For
of his bow, Re- ward up- on his foot doth goe.	What
write her name, And e- very day I reade the same:	Where
things held deare, Then wel- fare no- thing once a yeare:	For
Fos- ter can, As can the migh- ty No- ble- man:	Sweet



Cu- pid is a me- dow God, And for- ceth none to kisse the rod.
fools are they that have not known That love likes no lawes but his own?
ho- nor, Cu- pids ri- vall is, There mi- ra- cles are seene of his.
ma- ny run, but one must win, Fools one- ly hedge the Cu- ckoe in.
Saint, tis true you wor- thy be, Yet with- out love nought worth to me.

Part II

Second Booke

I. I saw my Lady weepe

Cantus



I saw my La- dy
 Sor- row was there made
 O fay- rer then ought



weepe, and sor- row proud to bee ad- van- ced so:
 faire, And pas- sion wise, teares a de- light- full thing,
 ells, The world can shew, leave of in time to grieve,



in those faire eies, in those faire eies where all per- fec- tions keepe, hir face
 Si- lence be- yond all speech, be- yond all speech, a wis- dome rare, Shee made
 I- nough, i- nough, i- nough, i- nough, your joy- full looks ex- cells, Teares kills



was full of woe, full of woe, But such a woe (be- leev me)
 hir sighes to sing, sighes to sing, And all things with so sweet a
 the heart be- lieve, heart be- lieve, O strive not to bee ex- cel-



as wins more hearts, Then mirth can doe, with hir, with hir in- ty- sing
 sad - ness move, As made my heart at once, at once both grieve and
 lent in woe, Which one- ly, ono- ly, breeds your beau- ties o- ver-

Bassus



I saw my La- dy weepe, I
 Sor- row was there made faire, Sor-
 O fay- rer then ought ells, O



saw my La- dy weepe, I saw my La- dy weepe, I saw my La- dy
 row was there made faire, Sor- row was there made faire, Sor- row was there made
 fay- rer then ought ells, O fay- rer then ought ells, O fay- rer then ought



weepe, and sor- row proud to bee ad- van- ced so: in those faire eies, faire eyes, where
 faire, And pas- sion wise, teares a de- light- full thing, Si- lence be- yond, be- yond, all
 ells, The world can shew, leave of in time to grieve, I- nough, i- nough, in- ough your



all per- fec- tions keepe: hir face was full full of woe, But
 speech a wis- dome rare, Shee made hir sighes to sing, And all things
 joy- full lookes ex- cells, O strive not to bee ex- cel- lent in



such a woe as wins more hearts, Then mirth can doe, with hir, in- ty- sing parts.
 with so sweet a sad- ness move, As made my heart at once both grieve and love.
 woe, Teares kills the heart be- lieve, Which one- ly breeds your beau- ties o- ver- throw.

II. Flow my teares

Cantus



Flow my- teares fall from your springs,
Downe vaine lights shine you no more,



Ex- ilde for ev- er: Let mee mourne where nights black bird hir sad in- fa- my
No nights are dark e- nough for those that in dis- pair their lost- for- tuns de-



sings, there let me live for - - lorne. Ne- ver may my woes be re-
plore, light doth but shame dis- close. From the high- est spire of con-



lie- ved, since pit- tie is fled, and teares, and sighes, and grones
tent ment, my for- tune is throwne, and feare, and grieve, and paine



my wea- rie dayes, my wear- ie dayes, of all joyes have de- pri- ved.
for my de- serts, for my de- serts, are my hopes since hope is gone.



Harke you sha- dows that in darck- nesse dwell, learne to con- temne light,



Hap- pie, hap- pie they that in hell feele not the worlds des- pite.

Bassus



Flow teares from your springs; Ex- ild for
Downe lights shine no more, no night is



ev- er let mee mourne where nights black bird hir sad in- fa- my sings, there let me
dark e- nough for those that in dis- pair their for- tuns de- plore, light doth but



live for- lorne. Ne- ver may my woes, my woes, be re- lie- ved, since pitt' is
shame dis- close. From the high- est spire, high'st spire of con- tent- ment, my for- tunes



fled: and teares, and sighes, and grones, my wea- ry dayes, my wear- ry
throwne, and feare, and grieve, and paine, for my de- serts, for my de-



dayes all joyes have de- prived. Harke that in Darke- nesse dwel, learne to con- temne
serts are hopes, hope is gone.



light, Hap- py: hap- py, they that in hell feele not the worlds des- pite.

¹Original has a quarter note.

²This note is missing in the original.

III. Sorrow, sorrow stay,

Cantus

Sor- row sor- row stay,

6
lend true re- pen- tant teares, to a woe- full, woe- full

13
wretch- ed wight, hence, hence, dis- paire with they tor- ment- ing feares:

21
doe not, O doe not my heart poore heart af- fright, pit- ty, pit- ty, pit- ty,

28
pit- ty, pit- ty, pit- ty, help now or ne- ver, mark me not to end- lesse

34
paine, mark me not to end- lesse paine, a- las I am con- dempne'd, a-

42
las I am con- dempne'd, I am con- demp- ned e- ver, no hope, no help, ther doth re-

49
maine, but downe, down, down, down I fall, but downe, down, down, down I fall, downe

56 and a- rise, downe and a- rise, I ne- ver

61 shall, but downe, downe, downe downe, I fall, but downe, downe, downe, downe I fall, downe

68 and a- rise, downe and a- rise, I ne- ver shall.

¹I suspect that there should be a tie between this and the previous note; Dowland has them on two separate lines, but doesn't provide a new word.

Bassus

Sor- row sor- row stay, lend

6 true re- pen- tant teares, lend true re- pen- tant re- pen- tant teares, to a

13 woe- full, woe- full wretch- ed wight, hence, hence, dis- paire with they tor- ment- ing

19 feares, with they tor- ment- ing feares, Oh doe not my poore heart my poore heart af- fright: **A**

26 pit- tie, pit- tie, help now or ne- ver, mark mee not to end- lesse paine, O mark

35 me not to end- lesse paine, a- lasse I am con- dem- ned, con- dem- ned e- ver: a-

41 lasse I am con- dem- ned, con- demn- ed, I am con- demn'd e- ver, no

47 hope, no help, ther doth re- maine, but downe, downe, downe, downe, downe I fall, but **B**

53

downe, down, down, down, down, down I fall, downe and a- rise, downe and a-

59

rise, a- rise I ne- ver shall, but downe, downe, downe, downe, downe I fall, but

65

downe, downe, downe, downe, downe, downe I fall, downe and a- rise, downe

70

and a- rise, a- rise, a- rise, a- rise, a- rise, a- rise I ne- ver shall.

III. Dye not before thy day,**Cantus**

Dye not bee- fore thy day,

poore poore man con- dem- ned, But liift thy low lookes, but liift thy low

lookes from the hum- ble earth, kisse not dis- paire and see sweet hope con-

tem- ned: The hag hath no de- light, but mone but mone for mirth,

O fye poore fond- ling, O fye poore fond- ling, fie fie be will- ing, to pre-

serve thy self from kill- ing: Hope thy keep- er glad to free thee, Bids thee goe and

will not see thee, hye thee quick- ly from thy wrong, so shee endes hir will- ing song.

Bassus

Dye not bee- fore thy day, poore

6
man con- demn'd, but lift thy low looks, but lift thy low lookes, thy lookes from

15
A B
t'hum- ble earth, kisse not dis- paire and see sweet hope con- tem- ned: The

23
C
hag hath no de- light, but mone but mone for mirth, O fye O fye

33
(2)
fye poore fond- ling, fye fye be will- ing, to pre- serve thy self from kill- ing,

41
Hope hope thy keep- er is glad for to free thee, and bids thee goe and will not see thee,

45
hye thee quick- ly from thy wrong, so shee endes hir will- ing song.

⁰Flat is editorial²rest is editorial

V. Mourne, mourne ,

Cantus

Mourne, mourne, day is with dark- nesse

5
fled, what heaven then go- vernes earth, oh none, but hell in hea- vens stead,

9 (1)
choaks with his mistes our mirth. Mourne mourne, looke now for no more

13
day nor night, but that from hell, Then all must as they may in darke-

17
nesse learne to dwell. But yet this change, must needes change our de- light,

21
that thus the sunne, that thus the Sunne, the Sun should har- bour with the night.

¹Note that this is the kind of breve that takes up a whole measure, so it's 3 whole notes in the triple meter, or you can count it as two if you count the C meter as starting on this measure.

Bassus

Mourne daies with dark- nesse

6
fled, What heaven then go- vernes earth, O none but hell in hea- vens stead,

10
Chokes with his mists our mirth. Mourne looke now for no more

16
day, nor night but that from hell, Then all must as they

19
may, In dark- nesse learne to dwell, But yet this change, this change, must

24
change must change de- light, That thus the Sunne should har- bour with the night.

VI. Times eldest sonne

Cantus

Times eld- est sonne, olde age the heyre of

8
ease, Strengths foe, loves woe, and fos- ter to de- vo- tion, bids gal- lant

18
youths in mar- shall prow- es please, as for him- selfe, hee hath no

28
earth- ly mo- tion, But thinks sighes teares, vowes, pra- iers, and sa- cri-

38
fi- ces, As good as showes, maskes, justes, or tilt de- vi- ses. ses.

1. 2.

Bassus

Times eld- est sonne, olde age olde age the

7
heyre of ease, Strengths foe, loves woe, and fos- ter to de- vo- tion, bids gal- lant

18
youths in mar- shall prow- es please, as for him- selfe hee hath no earth- ly

29
mo- tion, But thincks but thincks sighes teares, vowes, pray- ers, and sa- cri-

38
fi- ces, As good as shewes masks, justs, or tilt de- vi- ses. But ses.

1 2

VII. Then sit thee downe

Second part.

Cantus

Then sit thee downe, and

6
say thy Nunc Di-mit-tis, with De pro-fun-dis, Cre-do, and Te

14
De-um, Chant Mi-se-re-re for what now so fit is, as that, or this, Pa-

23
ra-tum est cor me-um, O that thy Saint would take in worth thy hart,

33
thou canst not please hir with a bet-ter part. O that thy part.

1. 2.

Bassus

Then sit thee downe, and say thy

7 Nunc Di- mit- tis, with De pro- fun- dis, Cre- do, and Te De- um, Chant Mi- se-

16 re- re for what now so fit is, as that, or this, Pa- ra- tum est cor

25 me- um, O that thy Saint would take in worth thy hart, thou canst

33 not please hir with a bet- ter part. O that thy part.

1. 2.

VIII. When others sings

Third part.

Cantus

When o- thers sings Ve- ni- te ex- al-
te- mus, stand by and turne to No- li e- mu- la- ri, For qua- re fre- mu-
e- runt use o- re- mus Vi- vat E- li- za, Vi- vat E- li- za,
For an a- ve ma- ri, and teach those swains that lives a- bout thy cell,
to say A- men A- men when thou dost pray so well.

Bassus

When o- thers sings Ve- ni- te ve- ni- te

7
ex- al- te- mus, stand by and turne to No- li to no- li e- mu- la- ri, For

17
qua- re fre- mu- e- runt use o- re- mus, Vi- vat E- li- za, Vi- vat E-

28
li- za, For an a- ve ma- ri, and teach those swains that lives a- bout thy cell, to

38
sing A- men A- men when thou dost pray so well.

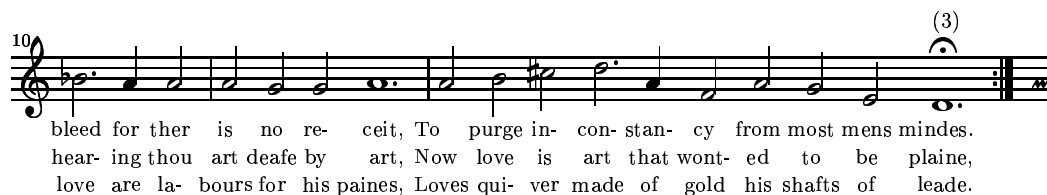
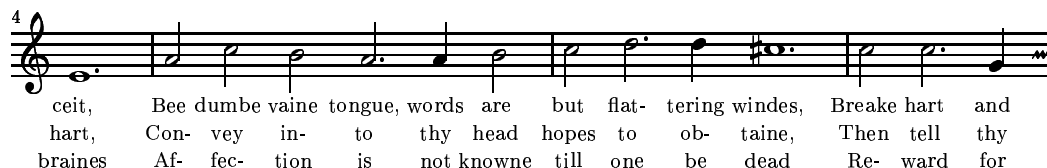
Heere endeth the Songs of two parts.

Praise blindness eies,

Canto.



1. Praise blind- ness eies, for see- ing is de-
2. And if thine eares false Har- alds to thy
3. Now none is bald ex- cept they see his



¹The underlay is confusing. The Lenvoy section is printed after the first verse, which has one set of words and a repeat sign. The verse printed at the bottom of the canto part is two sets of words for the A music, but the Lenvoy section is specified to be sung only after the second set. The repeat signs occur in the lute part, at the end of the A section in the Canto part, and in Lenvoy for all parts, but not in the A section of any of the other vocal parts. There are other reasonable interpretations, but I think Dowland probably meant Lenvoy to be sung (and repeated) after all three verses are sung. I would not repeat any of the A section words, i.e., I would sing the A section 3 times with different words each time.

²The Canto part is written with no flats or sharps in the key signature; all other parts are written with a key signature of one flat.

³Fermata does not appear in this part in the original, but is in Tenore and Basso.

⁴Fermata does not appear in this part in the original, but is all the other parts.

Alto.

1. Praise blind-ness eies, for see-ing is de- ceit,
2. And if thine eares false Har-alds to thy hart,
3. Now none is bald ex-cept they see his braines

Bee dumbe vaine tongue, words are but flat-
 Con-vey in- to thy head hopes to ob-
 Af-fec-tion is not knowne till one be dead

[illegible]

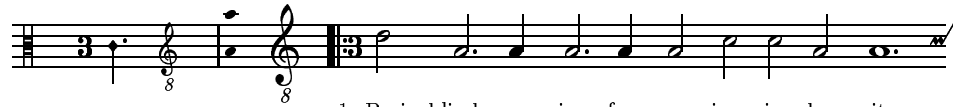
is no receipt, To purge in constancy from most mens mindes.
 art deafe by art, Now love is art that wont ed to be plaine,
 bours for his paines, Loves quiver made of gold his shafts of leade.

[illegible]

And so I wackt a- mazd and could not move, I know my dreame was true, and yet I love.

⁵Fermata does not appear here in the original, but is in the Tenore and Bassus parts.

Tenore.



1. Praiseblind- ness eies, for see- ing is de- ceit,
2. And if thine eares false Har- alds to thy hart,
3. Now none is bald ex- cept they see his braines



Bee dumbe vaine tongue, words are but flat- ter- ing windes, Breake hart and bleed for ther
Con- vey in- to thy head hopes to ob- taine, Then tell thy hear- ing thou
Af- fec- tion is not knowne till one be dead Re- ward for love are la-



is no re- ceit, To purge in- con- stan- cy from most mens mindes.
art deafe by art, Now love is art that wont- ed to be plaine,
bours for his paines, Loves qui- ver made of gold his shafts of leade.



And so I wackt a- mazd and could not move,



I know my dreame, my dreame, was true, and yet I love.

Basso.



1. Praise blind- ness eies, for see- ing is de-
 2. And if thine eares false Har- alds to thy
 3. Now none is bald ex- cept they see his



ceit, Bee dumbe vaine tongue, words are but flat- tering windes, Breake hart and
 hart, Con- vey in- to thy head hopes to ob- taine, Then tell thy
 braines Af- fec- tion is not knowne till one be dead Re- ward for



bleed for ther is no re- ceit, To purge in- con- stan- cy from most mens mindes.
 hear- ing thou art deafe by art, Now love is art that wont- ed to be plaine,
 love are la- bours for his paines, Loves qui- ver made of gold his shafts of leade.



17 *Lenvoy:*

And so I wackt a- mazd and could not move, I know my dreame was true, and yet I love.

O sweet woods the delight of solitarinesse

The “refrain” section at the beginning has no performance directions in the original. Some modern editions treat it like a chorus, to be sung at the beginning and end and also between all the verses. We decided to treat it like a West Gallery “symphonia”, and play it at the beginning and end but not between every verse.

This is another one (besides *Can she excuse my wrongs* Page I-20) where the poem may have been written by the Earl of Essex, who spent time in Wanstead when out of favor with Queen Elizabeth. [Pou82, page 262ff]

Canto.

O Sweet woods, the de-

light of so- li- ta- ri- nesse, O how much doe I love your so- li- ta- ri- nesse.

1. From fames de- sire, from loves de- light re- tir'd, In these sad
 2. Ex- per- ience which re- pen- tance one- ly brings, Doth bid mee
 3. You men that give false wor- ship un- to Love, And seeke that
 4. You woods in you the fair- est Nimphs have walked, Nimphes at whose

groves an Her- mits life I led, And those false plea- sures
 now my hart from love es- trange, Love is dis- dained when
 which you ne- ver shall ob- taine, The end- lesse worke of
 sight all harts did yeeld to Love, You woods in whom deere

21

which I once ad-mir'd, With sad re-mem-brance of my fall, my fall I
it doth looke at Kings, And love loe plac-ed base and apt and apt to
Sisi-phus you pro-cure, Whose end is this to know you strive you strive in
lo-vers oft have talked, How doe you now a place of mourn-ing, mourn-ing

27

dread, To birds, to trees, to earth, im-part I this, For
change: Ther power doth take from him his li-ber-ty, Hir
vaine, Hope and de-sire which now your I-dols bee, You
prove, Wan-sted my Mis-tres faith this is the doome, Thou

35

shee lesse se-cret, and as sence-lesse is. To is.
want of worth make him in cra-dell die. Their die.
needs must loose and feele dis-paire with mee. Hope me.
art loves Child-bed, Nur-ser-y, and Tombe. Wan- Tombe.

⁵Original has a fermata, which does not appear in the other parts.

Alto.

O Sweet woods, sweet woods the de- light of so- li-

ta- ri- nesse, O how much doe I love your so- li- ta- ri- nesse.

1. From fames de- sire, from
 2. Ex- per- ience which re-
 3. You men that give false
 4. You woods in you the

loves de- light re- tir'd, In these sad groves an Her- mits life I
 pen- tance one- ly brings, Doth bid mee now my hart from love es-
 wor- ship un- to Love, And seeke that which you ne- ver shall ob-
 fair- est Nimphs have walked, Nimphes at whose sight all harts did yeeld to

led, I led, And those, And those false plea- sures which I once ad- mir'd,
 trange, es- trange, Love is, Love is dis- dained when it doth looke at Kings,
 taine, ob- taine, The end- The end- lesse worke of Si- si- phus you pro- cure,
 Love, to Love, You woods, You woods in whom deere lo- vers oft have talked,

With sad re- mem- brance of my fall, my fall, I dread, To birds,
 And love loe plac- ed base and apt, and apt to change: Ther power
 Whose end is this to know you strive, you strive in vaine, Hope and
 How doe you now a place of mourn- of mourn- ing prove, Wan- sted

to trees, to earth, to earth, im- part I this, For
 doth take from him, from him his li- ber- ty, Hir
 de- sire which now, which now your I- dols bee, You
 my Mis- tres faith, tres faith this is the doome, Thou

34

1 2

shee lesse se-cret, and as sence-lesse is. To birds, is.
 want of worth make him in cra-dell die. Their power die.
 needs must loose and feele dis-paire with mee. Hope and me.
 art loves Child-bed, Nur-ser-y, and Tombe. Wan- stead Tombe.

⁰The original has a Meter change to C— here only in this part.

Tenore.

O Sweet woods, the de- light of so- li-

ta- ri- nesse, O how much doe I love your so- li- ta- ri- nesse.

1. From fames de-
2. Ex- per- ience
3. You men that
4. You woods in

sire, from loves de- light re- tir'd, In these sad groves an Her- mits life I
 which re- pen- tance one- ly brings, Doth bid mee now my hart from love es-
 give false wor- ship un- to Love, And seeke that shich ou ne- ver shall ob-
 you the fair- est Nimphs have walked, Nimphes at whose sight all harts did yeeld to

led, I led, And those false plea- sures which I once ad- mir'd, With
 trange, es- trange, Love is dis- dained when it doth looke at Kings, And
 taine, ob- taine, The end- lesse worke of Sisi- phus you pro- cure, Whose
 Love, to Love, You woods in whom deere lo- vers oft have talked, How

sad re- mem- brance of my fall, my fall, I dread, To birds, to trees,
 love loe pla- ced base and apt, and apt to change: Ther power doth take
 end is this to know you strive, you strive in vaine, Hope and de- sire
 doe you now a place of mourn- of mourn- ing prove, Wan- sted my Mis-



to earth, to earth, im- part I this, For shee lesse
 from him, from him his li- ber- ty, Hir want of
 which now, which now your I- dols bee, You needs must
 tres faith, tres faith this is the doome, Thou art loves



se- cret, and as sence- lesse, sence- lesse is. To birds, is.
 worth make him in cra- dell, cra- dell die. Their power die.
 loose and feele dis- paire, dis- paire with mee. Hope and me.
 Child- bed, Nur- sery, Nur- sery and Tombe. Wan- stead Tombe.

Basso.



O how much doe I

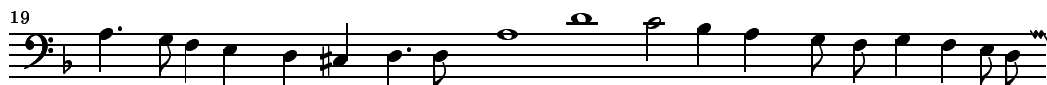


love your so- li- ta- ri- nesse.

1. From fames de- sire, from loves de- light re- tir'd,
2. Ex- per- ience which re- pen- tance one- ly brings,
3. You men that give false wor- ship un- to Love,
4. You woods in you the fair- est Nimphs have walked,



In these sad groves an Her- mits life I led, I led, And those false
 Doth bid mee now my hart from love es- trange, es- trange, Love is dis-
 And seeke that which you ne- ver shall ob- taine, ob- taine, The end- lesse
 Nimphes at whose sight all harts did yeeld to Love, to Love, You woods in



plea- sures which I once ad- mir'd, With sad re- mem- brance of my
 dained when it doth looke at Kings, And love loe pla- ced base and
 worke of Sisi- phus you pro- cure, Whose end is this to know you
 whom deere lo- vers oft have talked, How doe you now a place of



fall, my fall, I dread, To birds, to trees, to earth, to earth, im- part I
 apt, and apt to change: Ther power doth take from him, from him his li- ber-
 strive, you strive in vaine, Hope and de- sire which now, which now your I- dols
 mourn- of mourn- ing prove, Wan- sted my Mis- tres faith, tres faith this is the



this, For shee lesse se- cret, and as sence- lesse is. To birds, is.
 ty, Hir want of worth make him in cra- dell die. Their power die.
 bee, You needs must loose and feele dis- paire with mee. Hope and me.
 doome, Thou art loves Child- bed, Nur- ser- y, and Tombe. Wan- stead Tombe.

²facsimile looks like a half note but may be a misprinting rather than an error.

⁴Facsimile looks like a dotted half; may also be a misprinting

If Floods of teares could cleanse my follies
past,

Canto.



If fluds of teares could cleanse my fol- lies past,
I see my hopes must with- er in their bud,



And smoakes of sighes might sa- cri- fice for sinne, If gron- ing cries might salve
I see my fav- ours are no last- ing flowers, I see that woords will breede



my fault at last, Or end- les mone, for er- ror par- don win, Then would I cry, weepe,
no bet- ter good, Than losse of time and light- ening but at houres, Thus when I see then



sigh, and e- ver mone, Mine er- rors, fault, sins, fol- lies past and gone.
thus I say there- fore, That fa- vours hopes and words, can blinde no more.

Alto.



If fluds of teares could cleanse my fol- lies
I see my hopes must with- er in their



past, And smoakes of sighes might sa- cri- fice for sinne, If gron- ing cries might
bud, I see my fav- ours are no last- ing flowers, I see that woords will



salve my fault at last, Or end- les mone, for er- ror par- don win, Then would I cry, weepe,
breede no bet- ter good, Than losse of time and light- ening but at houres, Thus when I see then



sigh, and e- ver mone, Mine er- rors, fault, er- rors, fault, sins, fol- lies past and gone.
thus I say there- fore, That fa- vours hopes, fa- vours hopes and words, can blinde no more.

²Original is dotted whole

³Original has a dot.

Tenore.



If fluds of teares could cleanse my fol- lies
I see my hopes must with- er in their

past, And smoakes of sighes might sa- cri- fice for sinne, If gron- ing
bud, I see my fav- ours are no last- ing flowers, I see that

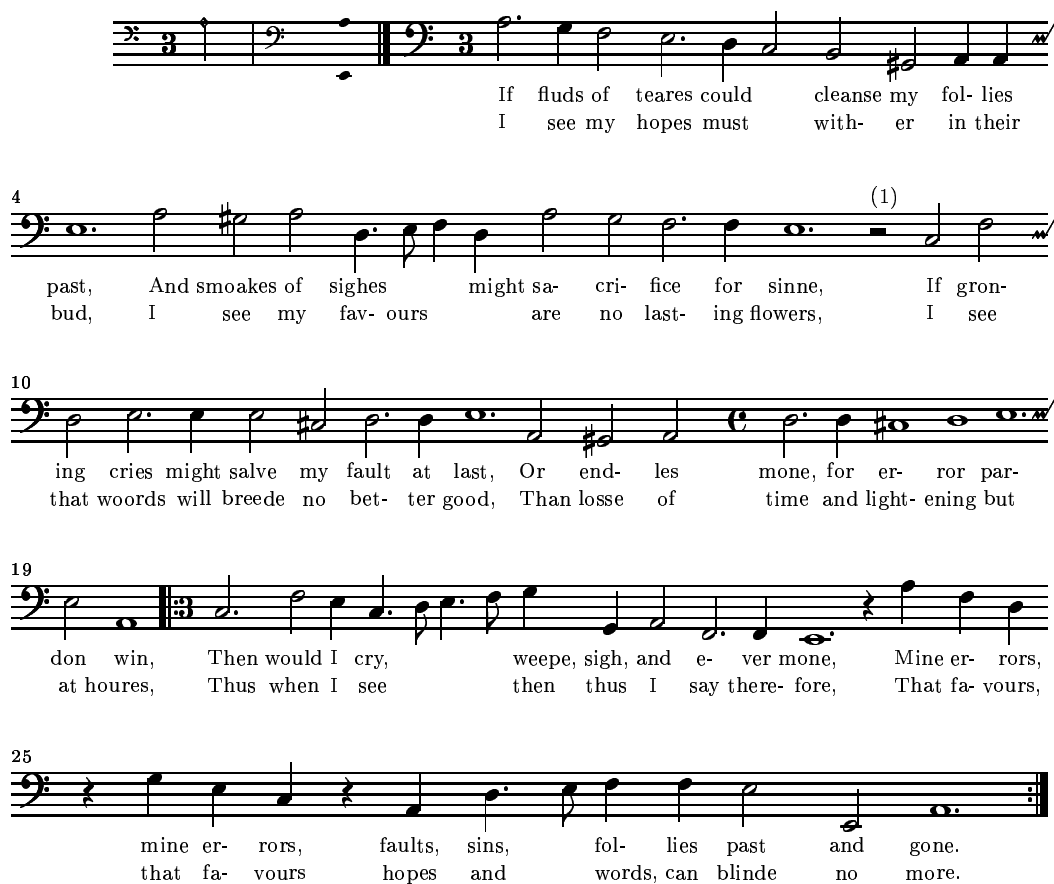
cries might salve my fault at last, Or end- les mone, for
words will breede no bet- ter good, Than losse of time and

er- ror par- don win, Then would I cry, weepe, sigh, and e- ver mone,
light- ening but at houres, Thus when I see then thus I say there- fore,

Mine er- rors, mine er- rors, fault, sins, sins fol- lies past and gone.
That fa- vours, that fa- vours hopes and words, words can blinde no more.

⁴Original has a dot.

Basso.



If fluds of teares could cleanse my fol- lies
I see my hopes must with- er in their

4 past, And smoakes of sighes might sa- cri- fice for sinne, If gron-
bud, I see my fav- ours are no last- ing flowers, I see (1)

10 ing cries might salve my fault at last, Or end- les mone, for er- ror par-
that woords will breede no bet- ter good, Than losse of time and light- ening but

19 don win, Then would I cry, weepe, sigh, and e- ver mone, Mine er- rors,
at houres, Thus when I see then thus I say there- fore, That fa- vours,

25 mine er- rors, faults, sins, fol- lies past and gone.
that fa- vours hopes and words, can blinde no more.

¹Rest is editorial.

XII. Fine knacks for Ladies

Cantus



Fine knacks for la- dies, cheape choise brave and new,
Great gifts are guiles and looke for gifts a- gaine,
With- in this packe pinnes points la- ces and gloves,



Good pen- ni- worths but mo- ny can- not move, I keepe a faiyer but for the faier to
My tri- fles come, as trea- sures from my minde, It is a pre- cious Je- well to bee
And di- vers toies fit- ting a coun- try faier, But my hart where du- e- ty serves and



view, a beg- ger may bee li- ber- all of love, Though all my
plaine, Some- times in shell th'o- ri- enst pearles we finde, Of o- thers
loves, Tur- tels and twins, courts brood, a heaven- ly paier, Hap- py the



wares bee trash the hart is true, the hart is true, the hart is true.
take a sheafe, of mee a graine, of mee a graine, of mee a graine.
hart that thincks of no re- moves, of no re- moves, of no re- moves.

Altus



1. Fineknacks for La- dies, cheape, choise, brave
2. Great gifts are guiles and looke for gifts
3. With- in this packe pinnes points la- ces



1. and new, good pen- i- worthes, but mo- ny can- not move, I keep a fayer, but
2. a- gaine, My tri- fles come, as trea- sures from my minde, It is a pre- cious
3. and gloves, And di- vers toies fit- ting a coun- try faier, But my hart where du-

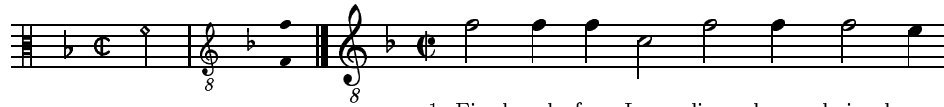


1. for the fayer to view, a beg- ger may be li- ber- all of love, though
2. Je- well to bee plaine, Some- times in shell th'o- ri- enst pearles we finde, Of
3. e- ty serves and loves, Tur- tels and twins, courts brood, a heaven- ly paier, Hap-



1. all my wares be trash, the heart is true, the heart is true, the heart is true.
2. o- thers take a sheafe, of mee a graine, of mee a graine, of mee a graine.
3. py the hart that thincks of no re- moves, of no re- moves, of no re- moves.

Tenor



1. Fine knacks for La- dies, cheap, choise, brave
2. Great gifts are guiles and looke for gifts
3. With- in this packe pinnes points la- ces



and new, good pen- i- worthes but mo- ny can- not move, I keepe a fayer but
a- gaine, My tri- fles come, as trea- sures from my minde, It is a pre- cious
and gloves, And di- vers toies fit- ting a coun- try faier, But my hart where du-



for the fayer to view, a beg- ger may be li- ber- all of
Je- well to bee plaine, Some- times in shell th'o- ri- enst pearles we
e- ty serves and loves, Tur- tels and twins, courts brood, a heaven- ly



love, though all my wares be trash, the heart, the heart is true. The
finde, Of o- thers take a sheafe, a sheafe, of mee a graine, a
paier, Hap- py the hart that thincks that thincks of no re- moves, of



heart, the heart is true is true, the heart is true, the heart is true.
graine, of mee of mee a graine, of mee a graine, of mee a graine.
no re- moves of no re- moves, of no re- moves, of no re- moves.

Bassus



1. Fine knacks for la- dies cheap, choise, brave and new,
2. Great gifts are guiles and looke for gifts a- gaine,
3. With- in this packe pinnes points la- ces and gloves,



good pe- ni- worthes, but mo- ny can- not move, I keep a fayer, but for the fayer to
My tri- fles come, as trea- sures from my minde, It is a pre- cious Je- well to bee
And di- vers toies fit- ting a coun- try faier, But my hart where du- e- ty serves and



view, a beg- ger may be li- ber- all of love: though all my wares be
plaine, Some- times in shell th'o- ri- enst pearles we finde, Of o- thers take a
loves, Tur- tels and twins, courts brood, a heaven- ly paier, Hap- py the hart that



trash, the heart is true, is true, the heart is true, the hart is true, the heart is true.
sheafe, of mee a graine, of mee a graine, of mee of mee a graine, of mee a graine.
thincks of no re- moves, of no re- moves, of no of no re- moves, of no re- moves.

XVII. A shepherd in a shade

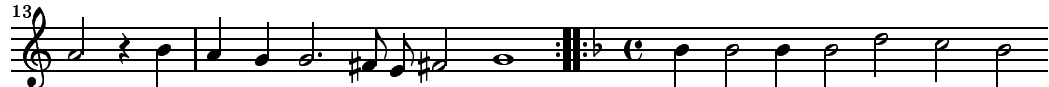
Cantus



1. A Shep- heard in a shade, his plain- ing
 Since love and For- tune will, I hon- our
 2. My hart where have you laid O cru- ell



1. made, Of love and lo- vers wrong, Un- to the fair- est lasse, that trode on
 still, your faire and love- ly eye, What con- quest will it bee, Sweet Nymph for
 2. maide, To kill when you might save, Why have yee cast it forth as no- thing



1. grasse, and thus bee- gan his song, Re- store, re- store my hart a-
 thee, If I for sor- row dye.
 2. worth, with- out a tombe or grave. O let it bee in- tombed and



1. gaine, Which love by thy sweet looks hath slaine, least that in- forst by your dis-
 2. ly, In your sweet minde and me- mo- rie, least I re- sound on e- very



1. daine, I sing, Fye fye on love Fye fye on love, it is a fool- ish thing.
 2. war- bling string, Fye fye on love, Fye fye on love, that is a fool- ish thing.

Altus



1. A shep- herd in a shade, his play- ning
Since love and for- tune wil, I ho- nour
2. My hart where have you laid O cru- ell



1. made of love and lov- ers wrong, un- to the fai- rest lasse, un- to the fai- rest
still, your faier and love- ly eye, what con- quest will it be, what con- quest will it
2. maide, To kill when you might save, Why have yee cast it forth, why have ye cast it



1. lasse, that trode on grasse, and thus be - gan his song. Re- store re- store my
be, sweet Nimphe for thee, if I for sor- row dye.
2. forth, as no- thing worth, with- out a tombe or grave. O let it bee in-



1. heart a- gaine, which love by thy sweet lookes hath slaine, by your
2. tombed and lye, In your sweet minde and me- mo- rie, least I



1. dis- dain I sing, fie fie on love, fie fie on love, fie, it is a fo- lish thing.
2. re- sound, re- sound, Fie fie on love, fie fie on love, fie, it is a fo- lish thing.

Tenor



1. A shep-herd in a shade, his play-ning
Since love and for-tune wil, I ho-nour
2. My hart where have you laid O cru-ell



1. made of love and lo-vers worgn, un-to the fai-rest lasse, un-to the fair-est
still, your faier and love-ly eye, what con-quest will it be, what con-quest will it
2. maide, To kill when you might save, Why have yee cast it forth, why have ye cast it



1. lasse that trode on grasse, and thus be gan his song. Re-store re-
be, sweet Nimphe for thee, if I for sor-row dye.
2. forth, as no-thing worth, with-out a tombe or grave. O let it



1. store my heart a-gaine, which love by thy sweet sweet lookes hath slaine,
2. bee in- tombed and lye, In your sweet minde and and me-mo-rie,



1. least that in- forst, in- forst by your dis- daine, by your dis- daine I
2. least I re- sound, re- sound, on e- very war- string, on e- very



1. sing fie fie on love, fie fie fie on love it is a fo-lish thing.
2. string, Fie fie on love, fie fie fie on love it is a fo-lish thing.

²original is d quarter note

Bassus

1. A Shep- heard in a shade, his plain- ing
Since love and For- tune will, I hon- our

2. My hart where have you laid O cru- ell

5

1. made, Of love and lo- vers wrong, Un- to the fair- est lasse, that trode on
still, your faire and love - ly eye, What con- quest will it bee, Sweet Nymph for

2. maide, To kill where you might save, Why have yee cast it forth as no- thing

13 (1)

1. grasse, and thus be- gan his song. Re- store, re- store my heart a- gaine, Which
thee, if I for sor- row dye,

2. worth, With- out a tombe or grave. O let it bee in- tombed and lye, In

21

1. love by thy sweet lookes hath slaine, least that in- forst by your dis- daine I sing,
2. your sweet minde and me- mo- rie, Least I re- sound on e- very war- bling string,

29

1. fye fye on love fye fye on love, fie it is a fo- lish thing.
2. Fye fye on love, fye fye on love, fie it is a foo- lish thing.

¹Original has d quarter note.

Part III

Third Booke

I. Farewell too faire

Cantus



1. Fare- well too faire, too chaste but too too
 2. Fare- well too deare, and too too much de-



cru- ell, dis- cre- tion ne- ver quench- ed fire with swords: Why has thou made my
 sir- ed, Un- less com- pas- sion dwelt more neere they heart: Love by ne- glect (though



heart thine an- gers fu- ell, and now would kill my pas- sions with thy words. This is proud
 con- stant) oft is ti- red, And forc't from blisse un- will- ing- ly to part.



beau- ties true a- na- ra- my, if that se- cure se- vere in se- cre sie, fare- well, fare- well.

Bassus

7

18

26

The image displays a musical score for a Bassus part, consisting of four staves of music. The first staff begins with a treble clef and a common time signature (C), followed by a double bar line and a bass clef. The music is written in a key with one sharp (F#). The first staff contains measures 1 through 6. The second staff, marked with a '7' at the beginning, contains measures 7 through 17. The third staff, marked with a '18' at the beginning, contains measures 18 through 25 and ends with a double bar line. The fourth staff, marked with a '26' at the beginning, contains measures 26 through 31 and ends with a double bar line. The notation includes various note values, rests, and accidentals.

II. Time stands still with gazing on her face,

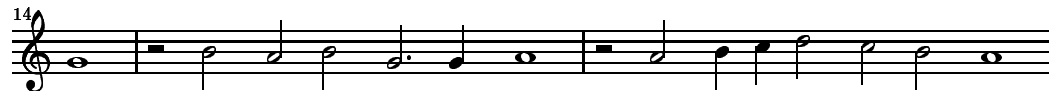
Cantus



Time stands still with ga- zing on her
When for- tune, love, and time at- tend



face, Stand still and gaze for mi- nutes, houres and yeares, to her give
on Her with my for- tunes, love, and time, I hon- our will a-



place: All o- ther things shall change, But she re- mains the same,
lone, If bloud- less en- vie say, Du- tie hath no de- sert.



Till hea- vens chan- ged have their course and time hath lost his name.
Du- tie re- plies that en- vie knowes her selfe his faith- full heart,



Cu- pid doth ho- ver up and downe blind- ed with her faire eyes,
My set- led vowes and spot- less faith no for- tune can re- move,



And for- tune cap- tive at her feete con- tem'd and con- querd lies.
Cour- age shall shew my in- ward faith, and faith shall trie my love.

¹original has whole note.

Bassus

7

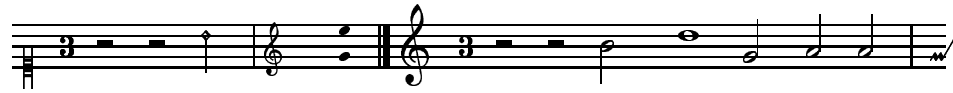
17

28

37

III. Behold a wonder here

Cantus



1. Be- hold a won- der
2. Such beames in- fu- sed
3. Love now no more will
4. So powre- full is the
5. This Beau- tie shows her



here	Love	hath	re-	ceiv'd	his	sight	Which
be	By	Cin-	thia	in	his	eyes,	As
weepe	For	them	that	laugh	the	while,	Nor
beautie.	That	Love	doth	now	be-	hold,	As
might,	To	be	of	dou-	ble	kind,	In



ma- nie hun- dred, hun- dred, hun- dred yeares, Hath not be- held the light.
 first have made him, made him, made him see, And then have made him wise.
 wake for them that, them that, them that sleepe, Nor sigh for them that smile.
 love is turn'd to, turn'd to, turn'd to dutie, That's nei- ther blind nor bold.
 giv- ing love his, love his, love his sight And strik- ing fol- ly blind.

Bassus



¹original has whole note.

III. Daphne was not so chaste

Cantus



1. Daph-ne was not so chaste as she was chang-
 He that to day tri- umphs with fa- vors gra-
 2. Beau- tie can want no grace by true love view-
 Like to a fruit- full tree it e- ver grow-



ing, Soon be- gun Love with hate es- tran- ging: Yet is thy beau- tie fainde, and
 ced, Fals be- fore night with scornes de- fa- ced: But if that beau- tie were of
 ed, Fan- cie by lookes is still re- nu- ed:
 eth, Or the fresh- spring that end- lesse flow- eth.



ev- rie one de- sires, Still the false light, the false light of thy trai- terous fires.
 one con- sent with love, Love should live free, should live free, and true plea- sure prove.

Bassus



¹Original has two g quarter notes before this note. These are not in the lute tablature, and cause the whole section to be the wrong length and sound terrible.

IX. What if I never speede,

Cantus

1. What if I ne- ver speede, Shall I
 or shall I change my love, for I
2. Oft have I dreamed of joy, yet I
 Oft have I left my hope, as a

1. straight yeeld to dis- paire, And still on so- row feede That can no losse re-
find power to de- part, and in my rea- son prove I can com- mand my
2. ne- ver felt the sweete, But tir- ed with an- noy my griefs each oth- er
wretch by fate for- lorne. But Love aimes at one scope, And loft wil stil re-

[illegible]

- | | |
|----------------------|---|
| 1. paire.
hart. | But if she will pit-tie my de- sire, And my love re- quite, then |
| 2. greete.
turne: | He that once loves with a true de- sire ne- ver can de- part, for |

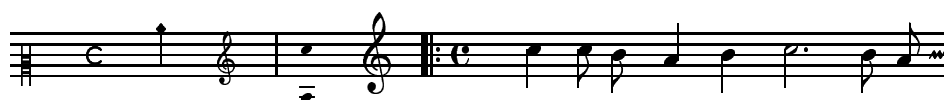
1. e- ver shall shee live my deare de- light. Come, come, come, while I have a heart to de-
2. Cu- pid is the king of e- very hart.

18



1. sire thee. Come, come, come, for ei-ther I will love or ad-mire thee.

Altus



1. What if I ne- ver speede, Shall I
or shall I change my love, for I
2. Oft have I dreamed of joy, yet I
Oft have I left my hope, as a



1. straight yeeld to dis- paire, And still on so- row feede That can no losse re-
find power to de- part, and in my rea- son prove I can com- mand my
2. ne- ver felt the sweete, But tir- ed with an- noy my griefs each oth- er
wretch by fate for- lorne. But Love aimes at one scope, And loft wil stil re-



1. paire. But if she will pit- tie, pit- tie, pit- tie my de- sire, And my love re-
hart.
2. greete. He that once loves with a true. a true, a true de- sire ne- ver can de-
turne:



1. quite, then e- ver shall shee live my deare de- light. Come, come, come, while I
2. part, for Cu- pid is the king of e- very hart.



1. have a heart to de- sire thee. Come, come, for ei- ther I will love or ad- mire thee.

Tenor

1. What if I ne- ver speede, Shall I
or shall I change my love, for I
2. Oft have I dreamed of joy, yet I
Oft have I left my hope, as a

3. straight yeeld to dis- paire, And still on so- row feede That can no losse re-
find power to de- part, and in my rea- son prove I can com- mand my
2. ne- ver felt the sweete, But tir- ed with an- noy my griefs each oth- er
wretch by fate for- lorne. But Love aimes at one scope, And loft wil stil re-

8. 1. paire. But if she will pit- tie my de- sire, And my love, my love, re- quite, then e- ver shall
hart.
2. greete. He that once loves with a true de- sire ne- ver can, ver can, de- part, for Cu- pid is
turne:

13. shee live my deare de- light. Come, come, come, while I have a heart to de-
the king of e- very hart.

18. (1)
1. sire thee. Come, come, for ei- ther I will love or ad- mire thee.

¹rest is editorial.

Bassus



1. What if I ne- ver speede, Shall I
or shall I change my love, for I
2. Oft have I dreamed of joy, yet I
Oft have I left my hope, as a



3. straight yeeld to dis- paire, And still on so- row feede That can no losse re-
find power to de- part, and in my rea- son prove I can com- mand my
2. ne- ver felt the sweete, But tir- ed with an- noy my griefs each oth- er
wretch by fate for- lorne. But Love aimes at one scope, And loft wil stil re-



1. paire. But if she will pit- tie my de- sire, And my love re- quite, then e- ver shall
hart.
2. greete. He that once loves with a true de- sire ne- ver can de- part, for Cu- pid is
turne:



- shee live my deare de- light. Come, come, come, while I have a heart to de-
the king of e- very hart.



1. sire thee. Come, come, for ei- ther I will love or ad- mire thee.

XVIII. It was a time when silly Bees could speake,

This is yet another poem that may have been written by the Earl of Essex to Queen Elizabeth. (cf. *Can she excuse my wrongs* Page I-20 and *O sweet woods*, Page II-26)

Cantus



1. It was a time when sil- ly Bees could
2. Thenthus I buzd, when time no sap would
3. My liege, Gods graunt thy time may ne- ver



speake, And in that time I was a sil- lie Bee, Who fed on Time un-
give, Why should this bless- ed time to me be drie, Sith by this Time the
end, And yet vouch- safe to heare my plaint of Time, Which fruit- lesse Flies have



til my heart gan break, Yet ne- ver found the time would fa- your mee. Of all the
la- zie drone doth live, The waspe, the worme, the gnat, the but- ter- flie, Mat- ed with
found to have a friend, And I cast downe when A- ro- mies do clime. The king re-



swarme I one- ly did not thrive, Yet brought I waxe and ho- ney to the hive.
griefe, I kneel- ed on my knees, And thus com- plained un- to the king of Bees.
plied but thus, Peace pee- vish Bee, Th'art bound to serve the time, the time not thee.

Altus



1. It was a time, a time, when
2. Thenthus I buzdz, I buzdz, when
3. My liege, Gods graunt, Gods graunt, thy



sil- ly Bees could speake, And in that time I was, I was a sil- lie Bee,
time no sap would give, Why should this bless- ed time, ed time to me be drie,
time may ne- ver end, And yet vouch- safe to heare, to heare my plaint of Time,



Who fed on Time un- til my heart, my heart gan break, Yet ne- ver
Sith by this Time the la- zie drone, zie drone doth live, The waspe, the
Which fruit- lesse Flies have found to have, to have a friend, And I cast



found the time would fa- vour mee. Of all the swarme I one- ly, I one- ly
worme, the gnat, the but- ter- flie, Mat- ed with griefe, I kneel- ed, I kneel- ed
downe when A- ro- mies do clime. The king re- plied but thus, Peace pee- vish,



did not thrive, Yet brought I waxe and ho- ny, ho- ny to the hive.
on my knees, And thus com- plained un- to the king, the king of Bees.
pee- vish Bee, Th'art bound to serve the time, the time, the time not thee.

Tenor

1. It was a time, a time when
 2. Then thus I buzd, I buzd, when
 3. My liege, Gods graunt, Gods graunt thy

3
 8 sil-ly Bees could speake, And in that time I was a sil-lie
 time no sap would give, Why should this bless-ed time to me be
 time may ne-ver end, And yet vouch-safe to heare my plaint of

8
 Bee, Who fed on Time un-til my heart gan break, Yet ne-ver
 drie, Sith by this Time the la-zie drone doth live, The waspe, the
 Time, Which fruit-lesse Flies have found to have a friend, And I cast

14
 8 found the time, the time would fa-vour mee. Of all the swarme, the swarme I
 worme, the gnat, the gnat, the but-ter-flie, Mat-ed with griefe, with griefe, I
 downe, cast downe when A-ro-mies do clime. The king re-plied, re-plied but

19
 8 one-ly, one-ly did not thrive, Yet brought I waxe and ho-ney to the hive.
 kneel-ed, kneel-ed on my knees, And thus com-plaind un-to the king of Bees.
 thus, Peace pee-vish, pee-vish Bee, Th'art bound to serve the time, the time not thee.

¹rest is editorial.

Bassus



1. It was a time, a time when
2. Thenthus I buzdz, I buzdz, when
3. My liege, Gods graunt, Gods graunt thy



sil- ly Bees could speake, And in that time I was a sil- lie Bee,
time no sap would give, Why should this bless- ed time to me be drie,
time may ne- ver end, And yet vouch- safe to heare my plaint of Time,



Who fed on Time un- til my heart gan break, Yet ne- ver
Sith by this Time the la- zie drone doth live, The waspe, the
Which fruit- lesse Flies have found to have a friend, And I cast



found the time would fa- your mee. Of all the swarme, the swarme I
worme, the gnat, the but- ter- flie, Mat- ed with griefe, with griefe, I
downe when A- ro- mies do clime. The king re- plied, re- plied but



one- ly, I one- ly did not thrive, Yet brought I waxe and ho- ney to the hive.
kneel- ed, I kneel- ed on my knees, And thus com- plained un- to the king of Bees.
thus, Peace pee- vish, pee- vish Bee, Th'art bound to serve the time, the time not thee.

Part IV

Lachrimae

1. Lachrimæ Antiquæ

Cantus



Musical score for Cantus, Lachrimæ Antiquæ. The score is written on a single staff in treble clef, with a key signature of one sharp (F#). The time signature is common time (C). The score consists of six lines of music, with measure numbers 6, 14, 24, 31, and 40 indicated at the beginning of their respective lines. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and naturals). The piece concludes with a final double bar line and a fermata over the last note.

Altus

Musical score for the Altus part, measures 1 through 40. The score is written on five staves, each beginning with a treble clef and a common time signature (C). The key signature is one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. Measure numbers 7, 19, 28, and 39 are indicated at the start of their respective staves. The score concludes with a double bar line at the end of measure 40.

Tenor

Musical score for Tenor part, measures 1-41. The score is written on a single staff with a treble clef and a common time signature (C). The key signature is one flat (B-flat). The score is divided into six systems, each starting with a measure number (8, 16, 25, 32, 41) and a '8' below the staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and a repeat sign. A first ending bracket labeled (1) is present at the end of the first system. The score concludes with a double bar line and a repeat sign.

¹original has B and A quarter notes

Quintus

7

16

27

39

(2)

²Original has double whole note

Bassus

2. Lachrimæ Antiquæ Novæ

Cantus



Musical score for Cantus, Lachrimæ Antiquæ Novæ. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of six staves, each containing a line of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The score begins with a key signature change from C major to F# major. The melody is characterized by a series of ascending and descending intervals, with some notes marked with accidentals (sharps and naturals). The score concludes with a double bar line and a repeat sign.

6

14

25

34

43

Altus

Musical score for the Altus voice part, measures 1-40. The score is written on five staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with a repeat sign at measure 4. The second staff continues the melody, marked with a '7' at the beginning. The third staff is marked with a '19' and shows some rests. The fourth staff is marked with a '28' and continues the melodic line. The fifth staff is marked with a '40' and concludes the section with a final cadence.

Tenor

Musical score for the Tenor voice part, measures 1-23. The score is written on four staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with a repeat sign at measure 4. The second staff continues the melody, marked with an '8' at the beginning. The third staff is marked with a '23' and continues the melodic line. The fourth staff concludes the section with a final cadence.



²Original has a longa here.

Quintus

8

19

26

33

41

(1)

¹Original has quarter note.

Bassus

3. Lachrimæ Gementes

Cantus

6

14

23

31

40

(2)

(6)

²Original has a half note.

⁶Original had half note, half rest (eh guess)

Tenor

Musical score for Tenor, measures 1-44. The score is written in C major, common time (C). The key signature has one sharp (F#). The time signature is common time (C). The score is written in a single system with five staves. The first staff contains measures 1-8, the second staff contains measures 9-18, the third staff contains measures 19-28, the fourth staff contains measures 29-38, and the fifth staff contains measures 39-44. The score includes various musical notations such as notes, rests, and bar lines. There are some annotations in the original image, including a '3' above the first staff, a '3' below the first staff, a '3' below the second staff, a '3' below the third staff, a '3' below the fourth staff, and a '(4)' above the final measure of the fifth staff.

⁴original is half note (eh guess)

Quintus

8

8

13

8

24

8

31

8

41

8

(3)

Bassus

13

26

40

(8)

The musical score for Bassus consists of four staves of music. The first staff begins with a treble clef and a common time signature, followed by a double bar line and a bass clef. The music is written in a single system. The second staff is marked with a measure number of 13. The third staff is marked with a measure number of 26. The fourth staff is marked with a measure number of 40 and contains a measure with a rest marked (8). The score ends with a double bar line.

⁸This rest is an eh guess.

4. Lachrimæ Tristes

Cantus

The musical score for the Cantus of 'Lachrimæ Tristes' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score consists of six staves of music. The first staff begins with a key signature change from one sharp to one flat (Bb) and a common time signature. The second staff is marked with a measure rest of 8 measures. The third staff is marked with a measure rest of 16 measures. The fourth staff is marked with a measure rest of 26 measures. The fifth staff is marked with a measure rest of 37 measures. The sixth staff is marked with a measure rest of 45 measures and a second ending bracket labeled (2). The score ends with a double bar line and repeat dots.

²Original is half rest (Edgar Hunt guess).

Altus

The musical score for 'The Rose Tree' is presented in four systems, each with a treble clef and a common time signature (C). The key signature is one sharp (F#), indicated by the key signature symbol at the beginning of the first system. The melody is written on a single staff. The first system includes a first ending bracket labeled (1) above the final measure. The second system begins with a measure rest labeled 7. The third system begins with a measure rest labeled 16. The fourth system begins with a measure rest labeled 29. The score concludes with a final double bar line and a repeat sign.

¹Originally dotted quarter eighth. Also the D♯ C seems unlikely

Tenor

8

15

25

8

8

8

43 (3)

8

The musical score for the Tenor part consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains measures 1 through 7. The second staff starts at measure 8 and continues to measure 14. The third staff starts at measure 15 and continues to measure 24. The fourth staff starts at measure 25 and continues to measure 34. The fifth staff starts at measure 35 and continues to measure 42. The sixth staff starts at measure 43, which is marked with a triplet '(3)' over the first three notes, and continues to the final measure 46. The piece concludes with a double bar line and repeat dots.

³Original is dotted half (Edgar Hunt guess).

Quintus

10

(2)

22

31

43

²Original has dot to breve on other side of double bar, so would be a whole note c

Bassus

10

25

41 (1)

The musical score for the Bassus part consists of four staves of music. The first staff begins with a treble clef and a common time signature, followed by a double bar line and a bass clef. The music is written in a key with one sharp (F#). The second staff starts at measure 10, the third at measure 25, and the fourth at measure 41. The fourth staff includes a first ending bracket labeled (1) above the first measure. The piece concludes with a final double bar line and a repeat sign.

¹Original is a quarter note (Edgar Hunt guess).

5. Lachrimæ Coactæ

Cantus

7

16

24 (1)

32

42

⁰Original has the clef on the last two of three lines of this part on the second line, but this seems to just be an error

¹Original is a quarter note

Altus

Musical score for Altus, measures 1-38. The score is written on four staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The second staff begins at measure 13 and continues the melody. The third staff begins at measure 24 and includes a second ending marked with a double bar line and a circled '2'. The fourth staff begins at measure 38 and concludes the piece with a final cadence.

²Original has E sharp.

Tenor

Musical score for Tenor, measures 1-40. The score is written on five staves, each beginning with a treble clef and a common time signature (C). The key signature is one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth, and half notes), rests, and bar lines. The first staff contains measures 1-5, the second staff measures 6-15, the third staff measures 16-25, the fourth staff measures 26-35, and the fifth staff measures 36-40. The score concludes with a double bar line and repeat dots.

Quintus

7

14

24

30

40

Bassus

10. M. John Langtons Pavan.

Cantus

6

12

21

27

34

41

(1)

¹Original has quarter note

Altus

Musical score for Altus, measures 1-38. The score is written in treble clef with a key signature of one flat (B-flat). The time signature is common time (C). The score consists of five staves of music. The first staff contains measures 1-6, the second staff measures 7-15, the third staff measures 16-25, the fourth staff measures 26-37, and the fifth staff measures 38-40. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots at the end of the fifth staff.

Tenor

8

7

8

15

8

24

8

33

8

40

8

(2)

The musical score for the Tenor part consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains measures 1 through 6. The second staff begins with measure 7 and contains measures 7 through 14. The third staff begins with measure 15 and contains measures 15 through 23. The fourth staff begins with measure 24 and contains measures 24 through 32. The fifth staff begins with measure 33 and contains measures 33 through 39. The sixth staff begins with measure 40 and contains measures 40 through 46. The score includes various musical notations such as notes, rests, and bar lines. A rehearsal mark '8' is placed below the first staff, and measure numbers 7, 15, 24, 33, and 40 are placed above the start of their respective staves. A final measure in the sixth staff is marked with a '(2)' above it, indicating a second ending.

²Original has quarter note

Quintus

8

9

8

18

8

25

8

33

8

40

8

Bassus

Sheet music for Bassus, measures 1 through 31. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of four staves. The first staff contains measures 1 through 8, ending with a double bar line. The second staff contains measures 9 through 16, also ending with a double bar line. The third staff contains measures 17 through 24, ending with a double bar line. The fourth staff contains measures 25 through 31, ending with a double bar line. The notation includes various note values, rests, and dynamic markings.

12. The Earle of Essex Galiard.

See also the vocal version, *Can she excuse my wrongs?*, Page I-20.

Cantus



Altus



⁰I think the convention is that the double bars are repeats.

¹Original is G whole note.

-3

Tenor

The image displays a musical score for the song "The Rose Tree". It consists of four staves of music, each beginning with a measure number (1, 6, 12, and 19) and a common time signature of 8. The key signature is one flat (B-flat). The melody is written in a treble clef. The first staff (measures 1-5) starts with a B-flat and ends with a whole note G. The second staff (measures 6-11) includes a double bar line and a key signature change to two flats (B-flat and E-flat). The third staff (measures 12-18) continues the melody with a double bar line and a key signature change to one flat (B-flat). The fourth staff (measures 19-24) concludes the piece with a final double bar line and a key signature change to two flats (B-flat and E-flat).

Quintus

8

6

8

13

8

19

8

²Single bar in original

⁴Original looks dotted.

Bassus

13. Sir John Souch his Galiard

See also the vocal version *My thoughts are winged with hopes*, Page I-12.

Cantus

Musical score for the Cantus part, written in treble clef with a key signature of one flat (B-flat). The score consists of four staves of music. The first staff contains measures 1 through 5. The second staff, starting with a measure rest labeled '6', contains measures 6 through 12. The third staff, starting with a measure rest labeled '13', contains measures 13 through 18. The fourth staff, starting with a measure rest labeled '19', contains measures 19 through 24, ending with a double bar line.

Altus

Musical score for the Altus part, written in treble clef with a key signature of one flat (B-flat). The score consists of four staves of music. The first staff contains measures 1 through 6. The second staff, starting with a measure rest labeled '7', contains measures 7 through 11. The third staff, starting with a measure rest labeled '12', contains measures 12 through 17. The fourth staff, starting with a measure rest labeled '18', contains measures 18 through 24, ending with a double bar line.

Tenor

8

6

8

11

8

18

8

Quintus

Musical score for Quintus, measures 1-18. The score is written in treble clef with a key signature of one flat (B-flat). The time signature is 3/8. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Measure numbers 6, 12, and 18 are indicated at the start of their respective staves. A first ending bracket labeled (1) spans measures 10-11.

Bassus

Musical score for Bassus, measures 1-19. The score is written in bass clef with a key signature of one flat (B-flat). The time signature is 3/8. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Measure numbers 7, 13, and 19 are indicated at the start of their respective staves.

¹The print is pretty bad at this point, but this reading makes everything end at the same time.

18. Captaine Digorie Piper his Galiard.

See also the vocal version, *If my complaints could passions move*, Page I-16.

18. Captaine Digorie Piper his Galiard

Cantus



Altus



Tenor

Musical score for Tenor part, measures 1-19. The score is written on a single staff in 3/4 time, key of B-flat major. The melody begins with a whole rest in measure 1, followed by a series of eighth and quarter notes. Measure 6 contains a repeat sign. Measure 12 also contains a repeat sign. The piece concludes in measure 19 with a half note and a fermata.

Quintus

Musical score for Quintus part, measures 1-19. The score is written on a single staff in 3/4 time, key of B-flat major. The melody begins with a whole rest in measure 1, followed by a series of eighth and quarter notes. Measure 6 contains a repeat sign and a first ending bracket labeled (1). Measure 13 contains a second ending bracket labeled (2). The piece concludes in measure 19 with a half note and a fermata.

¹No dot in original

²Rest is editorial

Bassus

³These two rests are editorial

Part V

A Pilgrimes Solace

IX. Goe nightly cares,

Cantus.

The musical score is written for a single melodic line in treble clef, featuring a key signature of one flat (B-flat) and a common time signature (C). The piece begins with a short introduction in 2/4 time, marked with a double bar line. The main melody starts on a half note G4, followed by a series of eighth and sixteenth notes. The score is divided into measures, with measure numbers 5, 13, 20, 27, 34, 39, 44, and 50 indicated at the beginning of their respective lines. The melody includes various rhythmic patterns, including eighth and sixteenth note runs, and rests. There are several trills marked with (1), (2), (3), (4), and (5). A section labeled 'A' is enclosed in a box at measure 17. The piece concludes with a double bar line at the end of measure 50.

Goe nightly cares

5

13

20

27

34

39

44

50

(1)

(2)

(3)

(4)

(5)

A



¹The meter is written C 3. My guess is that the three is an error.

²Original is half note

³Original is missing this note

Altus.

Goe night-ly
False world fare-

8
cares,
well
Goe night-ly cares, the e-nem-y to rest,
False world fare- well, the e-nem-y to rest,

17
For- beare, for- beare a while to vex my griev- ed sprite, So
Now do, now do thy worst, I doe not weigh thy spight: Free

24
long, so long your weight, so long, so long, your weight hath lyne u- pon my
from, free from thy cares, free from, free from thy cares, I live for e- ver

30
brest, That loe I live, that loe I live, that loe I
blest, En- joy- ing peace, En- joy- ing peace, En- joy- ing

36
live of life be- reav- ed quite, O give me time
peace, and heaven- ly true de- light. De- light, whom woes

44
to draw my wear- y breath, Or let me dye, as I de-
nor sor- rows shall a- mate nor feares or teares dis- turbe her

50

sire the death. Wel- come sweete death, Wel- come sweete death,
hap- py state. And thus I leave, And thus I leave,

58

wel- come sweete death sweet death wel- come, Oh life, no
And thus I leave And thus I leave thy hopes, thy

66

life, A hell, Then thus, and thus I bid the world fare- well.
joyes un- true, and thus, and thus vaine world a- gaine a- due.

¹drawn as a breve in original

Bassus.

Goe night- ly cares

6

15

21

28

35

41

46

52

59



⁰Original has incomplete circle with dot, and also the number 2.

Bibliography

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