



THE
SECOND BOOKE
of Songs or Ayres,
of 2.4. and 5. parts:
With Tableture for the Lute or
Orpherian, with the Violl
de Gamba.

Composed by *JOHN DOWLAND* Batcheler
of Musick, and Lutenist to the King of Den-
mark: Also an excelent lesson for the Lute
and Base Violl, called
Dowlands adew.

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to be sould at his house nere the greene Dragon
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I. I saw my Lady weep

To the most famous, Anthony Holborne

Voice

Guitar at pitch

Lute

I saw my _

— La - dy weep, And sor - - row proud to be _

— La - dy weep, And sor - - row proud to be _

_ ad - vanc - ed so: In those fair eyes, in those fair

_ ad - vanc - ed so: In those fair eyes, in those fair

eyes where all per-fec - tions keep, Her face was full of woe,

The first system of music features a vocal line in treble clef with lyrics. Below it is a piano accompaniment in treble clef. At the bottom is a figured bass line with notes and letters (c, a, e, b) indicating fingerings and chords.

full of woe, But such a woe (be-lieve me) as wins more hearts,

The second system continues the musical piece with the same three-part structure: vocal line, piano accompaniment, and figured bass.

Than Mirth can do with her, with her en - tic - ing parts.

The third system concludes the musical piece with the same three-part structure: vocal line, piano accompaniment, and figured bass.

1

I saw my Lady weep,
And sorrow proud to be advanced so:
In those fair eyes where all perfections keep,
Her face was full of woe,
But such a woe (believe me) as wins more hearts,
Than Mirth can do with her enticing parts.

2

Sorrow was there made fair,
And passion wise, tears a delightful thing,
Silence beyond all speech a wisdom rare,
She made her sighs to sing,
And all things with so sweet a sadness move,
As made my heart at once both grieve and love.

3

O fairer than aught else,
The world can show, leave off in time to grieve,
Enough, enough, your joyful looks excels,
Tears kills the heart believe.
O strive not to be excellent in woe,
Which only breeds your beauty's overthrow.

II. Flow my tears

Lachrimae

Voice

Flow my tears fall from your springs, Ex - il'd for ev - er let me mourn: Where
Down vain lights shine you no more, No nights are dark enough for those That

Guitar at pitch
⑥ to D

Lute

night's black bird her sad in - fa - my sings, There let me live for - lorn.
in des - pair their last for - tunes de - plore, Light doth but shame dis - close.

Lute

Nev - er may my woes be re - liev - ed, Since pi - ty is fled,
From the high - est spire of con - tent - ment, My for - tune is thrown.

Lute

And tears, and sighs, and groans my wea - ry days, my wea - ry days
 And fear, and grief, and pain for my de - serts, for my de - serts

The first system of music features a vocal line with lyrics, a piano accompaniment, and a figured bass line. The lyrics are: "And tears, and sighs, and groans my wea - ry days, my wea - ry days / And fear, and grief, and pain for my de - serts, for my de - serts". The piano part includes a handwritten "Zpuk" above the staff. The figured bass line is written on a three-staff system with letters 'a', 'c', 'd', 'e', 'f' and rhythmic markings.

Of all joys have de - priv - ed. Hark you sha - dows that in dark - ness
 Are my hopes since hope is gone.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Of all joys have de - priv - ed. Hark you sha - dows that in dark - ness / Are my hopes since hope is gone." The piano part includes a handwritten "Zpuk" above the staff. The figured bass line continues with letters 'a', 'c', 'd', 'e', 'f' and rhythmic markings.

dwel, Learn to con - temn light, Hap - py, hap -

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "dwel, Learn to con - temn light, Hap - py, hap -". The piano part includes a handwritten "Zpuk" above the staff. The figured bass line continues with letters 'a', 'c', 'd', 'e', 'f' and rhythmic markings.

py they that in Hell Feel not the world's de spite.

1

Flow my tears fall from your springs,
 Exil'd forever: let me mourn
 Where night's black bird her sad infamy sings,
 There let me live forlorn.

2

Down vain lights shine you no more,
 No nights are dark enough for those
 That in despair their last fortunes deplore,
 Light doth but shame disclose.

3

Never may my woes be relieved,
 Since pity is fled,
 And tears, and sighs, and groans my weary days
 Of all joys have deprived.

4

From the highest spire of contentment,
 My fortune is thrown,
 And fear, and grief, and pain for my deserts
 Are my hopes since hope is gone.

5

Hark you shadows that in darkness dwell,
 Learn to contemn light,
 Happy, happy they that in Hell
 Feel not the world's despite.

III. Sorrow, stay

Voice

Sor - row, sor - row, stay. lend true re - pen - tant

Guitar
③ to F#
Capo III

Lute

tears, To a woe - ful, woe - ful wretch - ed wight,

Hence, hence des - pair with thy tor - ment - ing fears: do not,

O do not my heart, poor heart af-fright, Pi - ty, pi-ty, pi - ty,

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, with lyrics: "O do not my heart, poor heart af-fright, Pi - ty, pi-ty, pi - ty,". The middle staff is the piano accompaniment, and the bottom staff is the figured bass. The lyrics are aligned with the notes in the vocal staff.

Pi - ty, pi-ty pi - ty, help now or nev - er. Mark me not to end - less -

The second system of the musical score consists of three staves. The top staff is the vocal line in G major, with lyrics: "Pi - ty, pi-ty pi - ty, help now or nev - er. Mark me not to end - less -". The middle staff is the piano accompaniment, and the bottom staff is the figured bass. The lyrics are aligned with the notes in the vocal staff.

pain, mark me not to end - less - pain, A - las I am con-demn'd,

The third system of the musical score consists of three staves. The top staff is the vocal line in G major, with lyrics: "pain, mark me not to end - less - pain, A - las I am con-demn'd,". The middle staff is the piano accompaniment, and the bottom staff is the figured bass. The lyrics are aligned with the notes in the vocal staff.

A-las I am con - demn'd, I am con-demn-ed ev - er, No hope, no help there doth re -

Figured bass notation for the first system:

| | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| b | a | a | d | c | a | c | a | a | a | a | a | a | c | c | a | a | / | e |
| a | c | c | b | c | a | b | b | a | b | a | b | b | c | e | a | b | c | e |
| a | d | c | a | c | d | a | c | c | a | c | a | c | a | e | c | d | a | c |

main, But down, down, down, down_ I fall, but down, down, down, down — I fall, down and a - rise,

Figured bass notation for the second system:

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| a | a | d | c | a | d | b | a | d | a | a | d | c | a | a | b | d | b | a | d | a | a | a | a | a | d | c | |
| a | a | b | a | a | b | a | b | a | b | d | b | a | d | a | b | d | b | a | d | a | b | a | a | a | a | d | c |
| a | c | c | a | d | c | a | c | a | c | a | c | d | c | a | c | a | c | d | a | c | a | c | a | c | a | d | c |

down and a - rise _____ I nev - er shall, But down, down, down, down .

Figured bass notation for the third system:

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| a | a | a | d | c | a | a | c | d | c | a | a | a | a | a | a | a | a | a | a | d | b | a | a | a | a | d | b | a | |
| b | a | a | b | a | e | a | b | a | a | b | a | a | a | a | a | a | a | a | a | a | b | a | a | a | a | a | d | b | a |
| a | d | a | a | c | e | b | c | a | b | c | a | b | c | e | c | a | a | a | a | a | d | c | a | a | a | a | d | b | a |

- I fall, but down, down, down, down — I fall, down and a - rise, down and a - rise

Figured bass notation:
 d a a d c a a b d a b d a d a a a d c a b d a d c a a
 c a c a c a c c b c a b c a a c e
 c a d c a d c a d c a d a d a c e

I nev - er shall.

Figured bass notation:
 c d c a a c a c d b d a a b c e d a a
 b c b c a c a d a a c c c c a
 d c a d a a a e d c c a

Sorrow, stay, lend true repentant tears,
 To a woeful wretched wight,
 Hence, Despair with thy tormenting fears:
 O do not my poor heart affright.
 Pity, help now or never,
 Mark me not to endless pain,
 Alas I am condemned ever,
 No hope, no help there doth remain,
 But down, down, down, down I fall,
 And arise I never shall.

IV. Die not before thy day

Voice

Die not be - fore thy day, poor, poor man con-demn-ed,

Guitar
③ to F#
Capo III

Lute

But lift thy low looks, but lift thy low looks from the hum - ble earth, Kiss

not Des - pair and see sweet Hope con - tern - ed: The hag hath no de - light,

Hie thee quick-ly from thy wrong, So she ends her will - ing song.

Letter-based musical notation (bottom staff):

| | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| b | a | a | c | c | b | c | a | b | d | a | c | d | a | c | a | e | a | b | a | a | |
| a | c | a | d | c | b | c | a | b | d | a | c | c | d | a | d | a | c | a | a | e | a |
| d | c | a | d | c | b | a | c | d | a | c | d | c | d | a | d | a | c | a | a | e | a |

Die not before thy day, poor man condemned,
 But lift thy low looks from the humble earth,
 Kiss not Despair and see sweet Hope condemned:
 The hag hath no delight, but moan for mirth,
 O fie poor fondling fie be willing,

To preserve thyself from killing:
 Hope thy keeper glad to free thee,
 Bids thee go and will not see thee,
 Hie thee quickly from thy wrong,
 So ends her willing song.

V. Mourn, day is with darkness fled

(d = d.)

Voice

Mourn, mourn, day is with dark - ness fled, What heav'n then gov - erns earth,

Guitar

③ to F#
Capo III

Lute

(d = d.)

O none, but hell in heav-en's stead, Chokes with his mists our mirth.

(d = d.)

Mourn, mourn, look now for no more day Nor night, but that from hell,

(d. = d)

Then all must as they may In dark - ness learn to dwell. But yet this change, must _

Chord progression for the first system:

| | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| c | a | d | c | a | a | a | c | d | d | c | a | a | a | c | a | a | a | c | c | a | |
| a | c | d | d | a | a | a | e | a | c | d | d | c | a | a | a | c | a | a | d | c | a |
| e | e | f | a | c | e | a | c | c | e | a | c | e | f | e | a | c | c | c | c | c | c |
| c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c |

_ needs change our de - light, That thus the sun, that thus the sun the sun should _

Chord progression for the second system:

| | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| d | f | d | c | a | c | a | a | a | a | c | d | a | a | a | c | d | d | a | a | c | d | |
| e | c | e | e | c | c | a | b | c | c | a | d | c | a | c | e | e | e | c | b | b | a | f |
| c | c | c | c | c | c | a | c | c | c | a | d | c | c | c | c | c | c | c | c | c | c | |
| c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | c | |

har - bour with the night.

Chord progression for the third system:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| d | c | a | e | a | f | e | a |
| a | c | e | e | a | f | e | a |
| c | c | c | c | c | c | c | c |
| c | c | c | c | c | c | c | c |

Mourn, mourn, day is with darkness fled,
 What heav'n then governs earth,
 O none, but hell in heaven's stead,
 Chokes with his mists our mirth.
 Mourn, mourn, look now for no more day
 Nor night, but that from hell,
 Then all must as they may
 In darkness learn to dwell.
 But yet this change, must needs change our delight,
 That thus the sun should harbour with the night.

But thinks, sighs, tears, — vows, pray - ers, and sa - cri - fic - es, As

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The middle staff is a lute accompaniment in treble clef with a key signature of one sharp. The bottom staff shows the fretting for the lute accompaniment, with letters 'c', 'a', 'e', 'b', and 'c' indicating fingerings on the strings.

good as shows, masks, jousts, _____ or tilt de - - vis - es.

The second system of the musical score continues the piece. It features the same three-staff format as the first system. The lyrics are written below the vocal line. The lute accompaniment and fretting continue, with letters 'a', 'c', 'e', 'b', and 'c' indicating fingerings.

/

Time's eldest son, Old Age the heir of Ease,
 Strength's foe, Love's woe, and foster to Devotion,
 Bids gallant youth in martial prowess please,
 As for himself, he hath no earthly motion,
 But thinks, sighs, tears, vows, prayers, and sacrifices,
 As good as shows, masks, jousts, or tilt devises.

VII. Then sit thee down

(The second part)

Voice

Then sit thee _ down, and say thy *Nunc Di - mit - tis*, With

Guitar
③ to F#
Capo III

Lute

De _ *pro - fun - dis*, *Cre - do*, and *Te De - um*, Chant *Mi - se - re - re* for

what now so fit is, As that, or this, *Pa - ra - tum est* _ _ _ *cor me - um*.

O that thy Saint would take in worth thy heart, Thou —

The first system of music consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics. The middle staff is a piano accompaniment. The bottom staff is a figured bass line with letters 'a', 'c', 'd', 'e' and a 'c' time signature.

— canst not please her with a bet - ter — part.

The second system of music consists of three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a piano accompaniment. The bottom staff is a figured bass line with letters 'a', 'c', 'd', 'e' and a 'c' time signature.

2

Then sit thee down, and say thy *Nunc Dimittis*,
 With *De profundis*, *Credo*, and *Te Deum*,
 Chant *Miserere* for what now so fit is,
 As that, or this, *Paratum est cor meum*.
 O that thy Saint would take in worth thy heart,
 Thou canst not please her with a better part.

VIII. When others sing *Venite*

(The third part)

Voice

When oth - ers sing *Ve - ni - - te ex - ul - te - mus,* Stand

Guitar

③ to F#
Capo III

Lute

by and turn to *No - li ae - 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 live a - bout thy cell, To say A -

Figured Bass:
 a c a a c e a c d a e a d a c
 a d c d c f e a d g c c
 a e c a c a e c a a a c c e b c c

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

Figured Bass:
 a c a a c a e c a a a a
 a b c c d c a c d f e d c c
 b e c a a e c a a e a e e c c a

3

When others sing *Venite exultemus*,
 Stand by and turn to *Noli aemulari*,
 For *Quare fremuerunt* use *Oremus*
Vivat Eliza for an *Ave Mari*,
 And teach those swains that live about thy cell,
 To say *Amen* when thou dost pray so well.

IX. Praise blindness eyes

Voice

Praise blind - ness eyes, for see - ing is de - ceit, Be dumb vain tongue, words are

Guitar
 ③ to F#
 ⑥ to D
 Capo III

Lute

but flat - t'ring winds, Break heart and bleed for there is no re - ceipt, To purge in - con - stan - cy

from most men's minds. And so I wak'd a - maz'd and could not move,

X. O sweet woods

To Master Hugh Holland

Voice

O sweet woods the de - light of so - li - ta - ri - ness, O how much do I love your

Guitar
③ to F#
Capo III

Lute

so - li - ta - ri - ness. From Fame's de - sire, from Love's de - light re - tir'd,

In these sad groves — an her - mit's life I led, And those false plea - sures

which I once ad-mir'd, With sad re - mem - brance of my fall, my fall, I dread.

The first system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are: "which I once ad-mir'd, With sad re - mem - brance of my fall, my fall, I dread." The middle staff is a piano accompaniment with chords and melodic lines. The bottom staff is a figured bass line with letters 'a', 'c', 'd', 'e', 'f', 'g', 'b' indicating fingerings and positions on the keyboard.

To birds, to trees, to earth, im-part — I this,

The second system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are: "To birds, to trees, to earth, im-part — I this,". The middle staff is a piano accompaniment with chords and melodic lines. The bottom staff is a figured bass line with letters 'a', 'c', 'd', 'e', 'f', 'g', 'b' indicating fingerings and positions on the keyboard.

For she less se - cret, and as - sense - less is.

The third system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are: "For she less se - cret, and as - sense - less is." The middle staff is a piano accompaniment with chords and melodic lines. The bottom staff is a figured bass line with letters 'a', 'c', 'd', 'e', 'f', 'g', 'b' indicating fingerings and positions on the keyboard.

1

O sweet woods the delight of solitariness,
 O how much do I love your solitariness.

From Fame's desire, from Love's delight retir'd,
 In these sad groves an hermit's life I led,
 And those false pleasures which I once admir'd,
 With sad remembrance of my fall I dread,
 To birds, to trees, to earth, impart I this,
 For she less secret, and as senseless is.
 O sweet woods the delight of solitariness,
 O how much do I love your solitariness.

2

Experience which repentance only brings,
 Doth bid me now my heart from love estrange,
 Love is disdain'd when it doth look at kings,
 And love low-placed base and apt to change,
 Their pow'r doth take from him his liberty,
 Her want of worth makes him in cradle die.
 O sweet woods the delight of solitariness,
 O how much do I love your solitariness.

3

You men that give false worship unto love,
 And seek that which you never shall obtain,
 The endless work of Sisyphus you prove,
 Whose end is this to know you strive in vain,
 Hope and Desire which now your idols be,
 You needs must lose and feel despair with me.
 O sweet woods the delight of solitariness,
 O how much do I love your solitariness.

4

You woods in you the fairest nymphs have walk'd,
 Nymphs at whose sight all hearts did yield to love,
 You woods in whom dear lovers oft have talk'd,
 How do you now a place of mourning prove,
 Wanstead my mistress saith this is the doom,
 Thou art Love's childbed, nursery and tomb.
 O sweet woods the delight of solitariness,
 O how much do I love your solitariness.

XI. If floods of tears

Voice

If floods of tears could cleanse my fol-lies past, And smokes of sighs might sac -

Guitar at pitch

Lute

ri - fice for sin, If groan-ing _ cries might salve my fault at last, Or end-less

(d. = d)

moan, for _____ er, - - - ror par - - - don win,

(♩ = ♩.)

Then would I cry, weep, sigh, and ev - - er moan,

The musical score for the first system consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle staff is the piano accompaniment in treble clef. The bottom staff is the figured bass in bass clef, with letters 'c', 'a', 'e' and numbers '5' and '7' indicating fingerings.

Mine er - rors, faults, sins, fol - lies, ——— past and gone.

The musical score for the second system consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle staff is the piano accompaniment in treble clef. The bottom staff is the figured bass in bass clef, with letters 'c', 'a', 'e' and numbers '7' and '5' indicating fingerings.

1

If floods of tears could cleanse my follies past,
 And smokes of sighs might sacrifice for sin,
 If groaning cries might salve my fault at last,
 Or endless moan, for error pardon win,
 Then would I cry, weep, sigh, and ever moan,
 Mine errors, faults, sins, follies, past and gone.

2

I see my hopes must wither in their bud,
 I see my favours are no lasting flow'rs,
 I see that words will breed no better good,
 Than loss of time and light'ning but at hours,
 Thus when I see, then thus I say therefore,
 That favours, hopes and words, can blind no more.

XII. Fine knacks for ladies

Voice

Fine knacks for la - dies, cheap choice brave and new,

Guitar
 ③ to F#
 ⑥ to D
 Capo III

Lute

Good pen - ny - worths but mo - ney can - not move,

I keep a fair but for the fair to view, A beg - gar may be

li - ber - al of love, Though all my wares be trash

the heart is true, the heart is true, the heart is true.

1

Fine knacks for ladies, cheap choice brave and new,
 Good pennyworths but money cannot move,
 I keep a fair but for the fair to view,
 A beggar may be liberal of love,
 Though all my wares be trash the heart is true.

2

Great gifts are guiles and look for gifts again,
 My trifles come, as treasures from my mind,
 It is a precious jewel to be plain,
 Sometimes in shell th'Orient's pearls we find,
 Of others take a sheaf, of me a grain.

3

Within this pack pins points laces and gloves,
 And divers toys fitting a country fair,
 But in my heart where duty serves and loves,
 Turtles and twins, Court's brood, a heav'nly pair,
 Happy the heart that thinks of no removes.

XIII. Now cease my wand'ring eyes

Voice

Now cease my wan-d'ring eyes, Strange beau-ties to ad-mire,

Guitar
 ③ to F#
 ⑥ to D
 Capo III

Lute

In change least com - fort lies, Long joys yield long de - sire.

One faith, one love, Makes our frail plea - sures e - ter - nal, and in sweet - ness prove,

New hopes new joys, Are still with sor - row de - clin - ing, un - to deep an - noys.

1

Now cease my wand'ring eyes,
 Strange beauties to admire,
 In change least comfort lies,
 Long joys yield long desire.

One faith, one love,
 Makes our frail pleasures eternal, and in sweetness prove,
 New hopes new joys,
 Are still with sorrow declining, unto deep annoy.

2

One man hath but one soul,
 Which art cannot divide,
 If all one soul must love,
 Two loves must be denied.

One soul, one love,
 By faith and merit united cannot remove,
 Distracted sprites,
 Are ever changing and hapless in their delights.

3

Nature two eyes hath giv'n,
 All beauty to impart,
 As well in earth as heav'n,
 But she hath giv'n one heart.

That though we see,
 Ten thousand beauties yet in us one should be,
 One steadfast love,
 Because our hearts stand fix'd although our eyes doth move.

XIV. Come ye heavy states of night

Voice

Come — ye hea - vy states of night, Do — my —

Guitar

③ to F#
Capo III

Capo III

The first system of the score consists of three staves. The top staff is for the voice, with lyrics: "Come — ye hea - vy states of night, Do — my —". The middle staff is for the guitar, with a key signature of one sharp (F#) and a capo at the 3rd fret. The bottom staff is a guitar tablature line with fret numbers: a, b, c, a, a, b, a, d, c, a, d, b, a, d, c.

fa - ther's spir - it right, Sound - ings bale - - ful let me bor-row,

The second system continues the piece. The voice line has lyrics: "fa - ther's spir - it right, Sound - ings bale - - ful let me bor-row,". The guitar line and tablature continue with fret numbers: a, a, a, b, a, a, a, a, a, a, a, a, e, a, d.

Bur - then - ing my song with sor - row,

The third system concludes the piece. The voice line has lyrics: "Bur - then - ing my song with sor - row,". The guitar line and tablature continue with fret numbers: a, b, a, a, b, a, a, d, c, a, a, c, c, a.

Come Sor - row come her eyes that sings.

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "Come Sor - row come her eyes that sings." The middle staff is the piano accompaniment, and the bottom staff is the figured bass with letters a, b, c, d, e, f, g, and a double bar line.

By thee are turn - ed in - to springs.

The second system of the musical score consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "By thee are turn - ed in - to springs." The middle staff is the piano accompaniment, and the bottom staff is the figured bass with letters a, b, c, d, e, f, g, and a double bar line.

1

Come ye heavy states of night,
 Do my father's spirit right,
 Soundings baleful let me borrow,
 Burthening my song with sorrow,
 Come Sorrow come her eyes that sings,
 By thee are turned into springs.

2

Come you virgins of the night,
 That in dirges sad delight,
 Choir my anthems, I do borrow
 Gold nor pearl, but sounds of sorrow,
 Come Sorrow come her eyes that sings,
 By thee are turned into springs.

XV. White as lilies was her face

Voice

White as li - lies was her face, When she smil - ed,

Guitar
③ to F#
Capo III

Lute

She be - guil - ed, Quit - ting faith with foul dis - grace, Vir - tue ser - vice

thus ne - glect - ed, Heart with sor - rows — hath in - fect - ed.

1

White as lilies was her face,
 When she smiled, she beguiled,
 Quitting faith with foul disgrace,
 Virtue service thus neglected,
 Heart with sorrows hath infected.

2

When I swore my heart her own,
 She disdained, I complained,
 Yet she left me overthrown,
 Careless of my bitter groaning,
 Ruthless bent to no relieving.

3

Vows and oaths and faith assur'd,
 Constant ever, changing never,
 Yet she could not be procur'd,
 To believe my pains exceeding,
 From her scant neglect proceeding.

4

O that love should have the art,
 By surmises, and disguises,
 To destroy a faithful heart,
 Or that wanton-looking women,
 Should reward their friends as foemen.

5

All in vain is ladies' love
 Quickly choosed, shortly loosed,
 For their pride is to remove,
 Out alas their looks first won us,
 And their pride hath straight undone us.

6

To thyself the sweetest fair,
 Thou hast wounded, and confounded,
 Changeless faith with foul despair,
 And my service hath envied,
 And my succours hath denied.

7

By thine error thou hast lost,
 Heart unfeigned, Truth unstained,
 And the swain that loved most,
 More assur'd in love than many,
 More despis'd in love than any.

8

For my heart though set at nought,
 Since you will it, spoil and kill it,
 I will never change my thoughts,
 But grieve that Beauty e'er was borne.

[A fifth line does not appear in the original.]

XVI. Woeful heart

Voice

Woe - ful heart with grief op - press - ed, Since my for - tunes

Guitar
③ to F#
Capo III

Lute

The first system of the musical score consists of three staves. The top staff is for the voice, with lyrics: "Woe - ful heart with grief op - press - ed, Since my for - tunes". The middle staff is for guitar, with a capo instruction "③ to F# Capo III". The bottom staff is for lute, with tablature notation. The music is in a 4/4 time signature and a key signature of one flat (Bb).

most dis - tress - ed, From my joys hath me re - - - mov - ed,

The second system of the musical score consists of three staves. The top staff is for the voice, with lyrics: "most dis - tress - ed, From my joys hath me re - - - mov - ed,". The middle staff is for guitar. The bottom staff is for lute, with tablature notation. The music continues in the same 4/4 time signature and key signature of one flat.

Fol - low those sweet eyes a - dor - ed, Those sweet eyes where -

The third system of the musical score consists of three staves. The top staff is for the voice, with lyrics: "Fol - low those sweet eyes a - dor - ed, Those sweet eyes where -". The middle staff is for guitar. The bottom staff is for lute, with tablature notation. The music continues in the same 4/4 time signature and key signature of one flat.

in are stor-ed, All my plea - - - sures best be - lov-ed.

The musical score consists of three staves. The top staff is the vocal line in G major, with lyrics underneath. The middle staff is the piano accompaniment. The bottom staff is the basso continuo line, featuring figured bass notation with letters (a, b, c, d, e, f) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) indicating fingerings and intervals.

1

Woeful heart with grief oppressed,
 Since my fortunes most distressed,
 From my joys hath me removed,
 Follow those sweet eyes adored,
 Those sweet eyes wherein are stored,
 All my pleasures best beloved.

2

Fly my breast, leave me forsaken,
 Wherein Grief his seat hath taken,
 All his arrows through me darting,
 Thou may'st live by her sun-shining,
 I shall suffer no more pining,
 By thy loss, than by her parting.

XVII. A shepherd in a shade

Voice

Guitar
③ to F#
Capo III

Lute

A shep-herd in a shade, his plain - ing made, Of love and
 Since love and for - tune will, I ho - nour still, Your fair and

Tablature: a a c a a c | a a a a e c e | a c

lov - er's wrong, Un - to the fair - est lass that trod on grass, And thus be - gan
 love - ly eye, What con-quest will it be, sweet nymph for thee, If I for sor -

Tablature: a c e a c | e f a c e | a a a a c e a c e a | a c a c | a c c a c

his song. Re - store, re - store my heart a - gain, Which
 row die.

Tablature: a a a c | a c c a | a b a a a c a a e a | a b b b a a b e a | a c c e c

love by thy sweet looks hath slain, Lest that enforc'd by your disdain, I

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The middle staff is a lute accompaniment in treble clef, and the bottom staff is a bass line in bass clef. The music is divided into two measures by a double bar line with repeat dots.

sing, Fie fie on love, fie fie on love, it is a foolish thing.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The middle staff is a lute accompaniment in treble clef, and the bottom staff is a bass line in bass clef. The music is divided into two measures by a double bar line with repeat dots.

1

A shepherd in a shade, his plaining made,
 Of love and lover's wrong,
 Unto the fairest lass that trod on grass,
 And thus began his song.
 Since love and fortune will, I honour still,
 Your fair and lovely eye,
 What conquest will it be, sweet nymph for thee,
 If I for sorrow die.
 Restore, restore my heart again,
 Which love by thy sweet looks hath slain,
 Lest that enforc'd by your disdain, I sing,
 Fie fie on love, it is a foolish thing.

2

My heart where have you laid, O cruel maid,
 To kill when you might save,
 Why have ye cast it forth as nothing worth,
 Without a tomb or grave.
 O let it be entomb'd and lie,
 In your sweet mind and memory,
 Lest I resound on every warbling string,
 Fie fie on love, that is a foolish thing.

XVIII. Faction that ever dwells

Voice

Fac - tion that ev - er dwells, In Court where wits ex -

Guitar
③ to F#
Capo III

Lute

cels, Hath set de - - fi - ance, For - tune and Love hath sworn, That

they were ne - ver born, Of one al - li - ance.

* no barline in voice

1

Faction that ever dwells,
 In Court where wits excels,
 Hath set defiance,
 Fortune and Love hath sworn,
 That they were never born,
 Of one alliance.

2

Fortunes swears, weakest hearts
 The book of Cupid's arts
 Turn with her wheel,
 Senses themselves shall prove
 Venture her place in love
 Ask them that feel.

3

This discord it begot
 Atheist, that Honour not
 Nature thought good,
 Fortune should ever dwell
 In Court where wits excel
 Love keep the wood.

4

So to the wood went I
 With Love to live and die
 Fortune forlorn,
 Experience of my youth
 Made me think humble Truth
 In desert born.

5

My Saint is dear to me,
 And Joan herself is she
 Joan fair and true,
 Joan that doth ever move,
 Passions of love with love
 Fortune adieu.

XIX. Shall I sue

Voice

Shall I sue shall I seek for grace? Shall I pray shall I prove?

Guitar
 ③ to F#
 Capo III

Lute

Shall I strive to a heav'n - ly joy, With an earth - ly love?

Shall I think that a bleed - ing heart Or a wound - ed eye,

XX. Toss not my soul

Voice

Toss not my soul, O Love 'twixt hope and fear, Show

Guitar
③ to F#
Capo III

Lute

me some ground where I may firm - ly stand Or sure - ly fall,

I care not which ap - pear, So

1

Toss not my soul, O Love 'twixt hope and fear,
 Show me some ground where I may firmly stand
 Or surely fall, I care not which appear,
 So one will close me in a certain band.

L'envoy

When once of ill the uttermost is known,
 The strength of sorrow quite is overthrown.

2

Take me Assurance to thy blissful hold,
 Or thou Despair unto thy darkest cell.
 Each hath full rest, the one in joys enrolled,
 Th'other, in that he fears no more, is well:

L'envoy

When once of ill the uttermost is known,
 The strength of sorrow quite is overthrown.

XXI. Clear or cloudy

Voice

Clear or cloud - y sweet as A - pril show'r - ing.

Guitar

③ to F#
Capo III

Voice

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Clear or cloud - y sweet as A - pril show'r - ing." The middle staff is the guitar line, also in treble clef, with a key signature of three sharps (F#, C#, G#) and a capo on the third fret. The bottom staff is a bass line with chord letters: a, a, c, c, c, c, a, a, e, e, c, c, c, b, b, e, e, e, c, a, e.

Smooth or frown - ing so _____ is her face to me, Pleas'd or smil - ing

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics "Smooth or frown - ing so _____ is her face to me, Pleas'd or smil - ing". The middle staff is the guitar line. The bottom staff is a bass line with chord letters: c, c, a, a, e, a, e, c, a, a, a, a, d, c, c, c, a, c, c, a, a, e, a.

like mild May all flow'r - ing, When skies blue silk and mea - dows - car-pets - be. Her

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics "like mild May all flow'r - ing, When skies blue silk and mea - dows - car-pets - be. Her". The middle staff is the guitar line. The bottom staff is a bass line with chord letters: c, c, d, c, a, a, e, c, a, a, c, e, c, a, e, e, e, c, a, a, c, c, a.

XXIa. Clear or cloudy

Voice

Clear or cloud - y sweet as A - pril show'r - ing,

Guitar at pitch (6) to D

Voice

Chord diagram: $\begin{matrix} a \\ a \\ c \\ c \end{matrix}$ $\begin{matrix} c \\ a \\ b \end{matrix}$ $\begin{matrix} a \\ c \\ c \end{matrix}$ $\begin{matrix} a \\ e \end{matrix}$ | $\begin{matrix} c \\ c \end{matrix}$ $\begin{matrix} c \\ c \end{matrix}$ $\begin{matrix} b \\ b \end{matrix}$

Smooth or frown - ing so _____ is her face to me, Pleas'd or smil - ing

Chord diagram: $\begin{matrix} c \\ c \end{matrix}$ $\begin{matrix} a \\ a \end{matrix}$ $\begin{matrix} e \\ a \end{matrix}$ $\begin{matrix} a \\ e \\ c \end{matrix}$ $\begin{matrix} a \\ a \end{matrix}$ $\begin{matrix} a \\ a \end{matrix}$ $\begin{matrix} d \\ c \end{matrix}$ | $\begin{matrix} c \\ c \end{matrix}$ $\begin{matrix} c \\ a \end{matrix}$ $\begin{matrix} a \end{matrix}$

like mild May all flow'r - ing, When skies blue silk and mea - dows - car-pets - be, Her

Chord diagram: $\begin{matrix} c \\ a \\ e \end{matrix}$ $\begin{matrix} c \\ a \\ e \end{matrix}$ $\begin{matrix} a \\ c \\ e \end{matrix}$ $\begin{matrix} a \\ e \end{matrix}$ | $\begin{matrix} a \\ e \\ c \\ a \end{matrix}$ $\begin{matrix} a \\ c \\ e \\ c \\ a \end{matrix}$ | $\begin{matrix} e \\ e \\ c \\ a \end{matrix}$ $\begin{matrix} a \\ a \end{matrix}$

speech - es notes of that night - bird that sing - eth, Who thought all

sweet yet jar - ring notes out - ring - - eth. Her eth.

1
 Clear or cloudy sweet as April show'ring,
 Smooth or frowning so is her face to me,
 Pleas'd or smiling like mild May all flow'ring,
 When skies blue silk and meadows carpets be,
 Her speeches notes of that night-bird that singeth,
 Who thought all sweet yet jarring notes out-ringeth.

2
 Her grace like June, when earth and trees be trimm'd,
 In best attire of complete beauty's height,
 Her love again like summer's days be dimm'd,
 With little clouds of doubtful constant faith,
 Her trust her doubt, like rain and heat in skies,
 Gently thund'ring, she lightning to mine eyes.

3
 Sweet-Summer-spring that breatheth life and growing,
 In weeds as into healing herbs and flow'rs,
 And sees of service divers sorts in sowing,
 Some haply seeming and some being yours,
 Rain on your herbs and flow'rs that truly serve,
 And let your weeds lack dew and duly starve.

XXII. Humour say what mak'st thou here

a Dialogue

Cantus

Voice (Cantus) Hu - mour say what mak'st thou here, In the pre - sence of a Queen,

Voice (Bassus) Prin - ces

Guitar (3) to F#
Capo III

Lute

Detailed description: This system contains the first two lines of the musical score. The top staff is for the Cantus voice, with lyrics 'Hu - mour say what mak'st thou here, In the pre - sence of a Queen,'. The second staff is for the Bassus voice, with lyrics 'Prin - ces' at the end. The third staff is for the Guitar, with a capo on the third fret and a key signature of one sharp (F#). The bottom staff is for the Lute, showing chord diagrams and fingerings.

Bassus **Cantus**

hold con-keit most dear, All con - ceit in hu - mour seen. Thou art a

Guitar

Lute

Detailed description: This system contains the second and third lines of the musical score. The top staff shows the Bassus voice with lyrics 'hold con-keit most dear, All con - ceit in hu - mour seen.' and the Cantus voice with lyrics 'Thou art a'. The middle staff is for the Guitar, and the bottom staff is for the Lute.

Bassus

hea - vy lead - en mood, Hu - mour is in - ven - tion's food.

Guitar

Lute

Detailed description: This system contains the fourth line of the musical score. The top staff is for the Bassus voice with lyrics 'hea - vy lead - en mood, Hu - mour is in - ven - tion's food.'. The middle staff is for the Guitar, and the bottom staff is for the Lute.

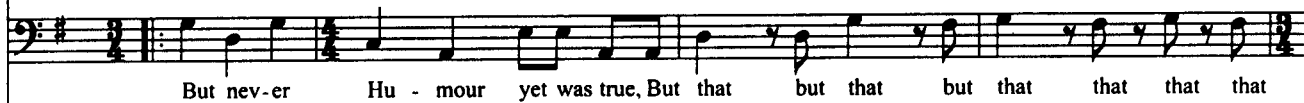
Cantus (♩ = ♩)

(♩ = ♩.)

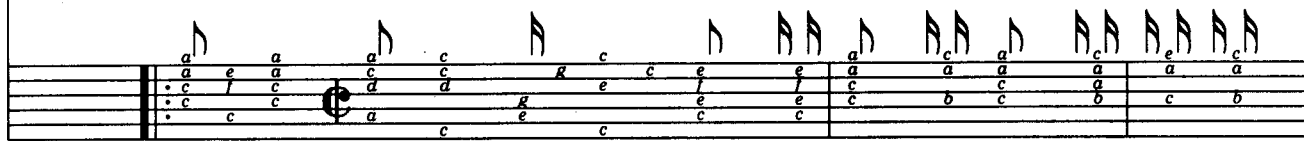


But nev-er Hu - mour yet was true, But that but that but that that that

Bassus

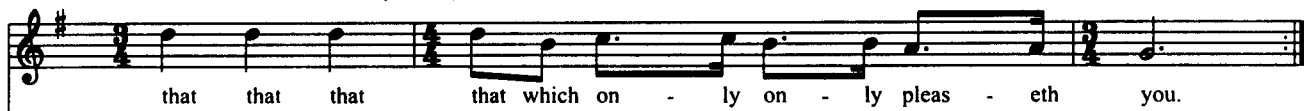


But nev-er Hu - mour yet was true, But that but that but that that that that

(♩ = ♩)

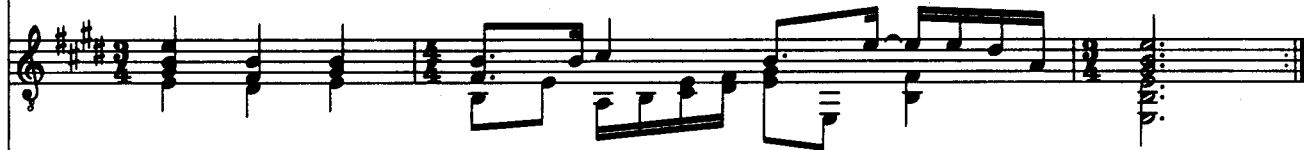
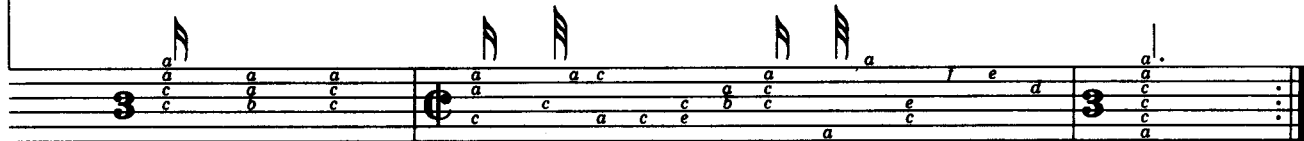
(♩ = ♩.)



that that that that which on - ly on - ly pleas - eth you.



that that that that which on - - ly pleas - eth you.

1

Cantus: Humour say what mak'st thou here,
In the presence of a Queen,
Bassus: Princes hold conceit most dear,
All conceit in humour seen.
Cantus: Thou art a heavy leaden mood,
Bassus: Humour is invention's food.
Both: But never Humour yet was true,
But that which only pleaseth you.

2

Cantus: O, I am as heavy as earth,
Say then who is Humour now.
Bassus: I am now inclined to mirth,
Humour I as well as thou.
Cantus: Why then 'tis I am drowned in woe,
Bassus: No, no Wit is cherish'd so,
Both: But never Humour yet was true,
But that which only pleaseth you.

3

Cantus: Mirth then is drown'd in Sorrow's brim,
O, in sorrow all things sleep.
Bassus: No, no fool the light'st things swim,
Heavy things sink to the deep.
Cantus: In her presence all things smile,
Bassus: Humour frolic then awhile.
Both: But never Humour yet was true,
But that which only pleaseth you.

Dowland's adieu for Master Oliver Cromwell

Guitar
③ to F#
(Capo III)

The image displays a guitar score for the piece 'Dowland's adieu for Master Oliver Cromwell'. The score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a treble clef and a key signature of one sharp. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are several instances of beamed sixteenth notes and eighth notes, often with slurs. The score is divided into measures by vertical bar lines. The piece concludes with a double bar line and repeat dots. The guitar instruction at the top left specifies 'Guitar', '③ to F#' (indicating the third fret), and '(Capo III)' (indicating a capo on the third fret).