

Dolorous mournful cares

Nicholas Yonge, *Musica Transalpina*, 1597

Canto

Do - lo - rous mourn - ful cares, ruth-

Alto

Do - lo - rous mourn - ful cares, ruth - less tor - ment - ing,

Tenore

Do - -

Quinto

Do - - lo - rous mourn - ful cares, -

Basso

Do - - lo -

6

- less tor - ment - ing, ruth - - - less tor - -

ruth - less tor - ment - ing, hate - -

lo - rous mourn - ful cares, ruth - less, - tor - ment -

- ruth - - - less, tor - ment - ing, hate -

rous mourn - ful cares, ruth - less tor - ment - -

10

ment - ing, hate - ful guise curs - ed bond - -

ful guise cursed bond - - age,

ing, hate - ful *hard* guise, cursed bond -

- ful *hard* guise cur - sed bond - - age,

ing, hate - ful guise, cursed bond - - age, cursed

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- age, sharp - est en - du - - - -

sharp - est en - dur - - - -

- age,

cur - sed bond - - age,

- bonds, sharp - est en - du - - - -

18

rance, where - in both nights and days, My heart e-ver ren - -

rance, where-in both nights and days my heart, my heart e-ver rent - ing,

where - in both nights and days my heart, my heart, e-ver rent - - ing,

where - in both nights and days my heart, my heart, e-ver rent - - ing,

rance,

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ing wretch I be - wail my lost de- light and plea- sance, woe - ful

wretch I be - wail my lost de- light and plea- sance

wretch I be - wail my lost de- light - ful plea- sance,

wretch I be - wail my lost de- light and plea- sance, woe - ful loud

wretch I be - wail me, woe - ful loud

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loud cries, sad ? ?, howl - - - -

woe - ful loud cries, sad ? ?, howl -

sad ? ?, howl -

cries, howl - - - -

cries, howl - - - -

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- - ing la - ment - - ing, wat - 'ry

- - ling la - ment - - ing,

- - ing, la - ment - ing, wat - 'ry

- - ing la - ment - - ing, wat -

- - ling, la - ment - ing, wat - 'ry

35

tears, wat - 'ry tears shed and e - ver - last - ing

wat - 'ry tears shed and e - ver - last - ing greiv - ance, and

tears, wat - 'ry tears shedd - ing, and e -

- 'ry tears shedd - ing, and e - ver - last - ing

tears shedd - ing, wat - 'ry tears shed, and e - ver - last -

40

griev - - - - - ance, These are my dain - ties and my dai - ly

e - - ver - last - ing griev - ance these are my dain - ties and my dai - ly

- ver - last - ing griev - - - - - ance,

griev - - - - - ance, and my dai - ly

ing griev - - - - - ance,

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com - fort, Bit - - - ter gall ex - - - - -

bit - - - ter gall ex - - - - - ceed - - - - -

the bit - - - ter gall ex - - - - - ceed - - - - - ing,

fort, bit - - - ter gall ex - - - - - ceed - - - - - ing, and

fort, bit - - - ter gall ex - - - - - ceed - - - - -

51

ing, and my lives com - fort, and my lives com - - - fort,

ing, and my lives com - fort, and my lives com -

and my lives com - fort, the

my lives com - fort, and my lives com - fort, and my lives_____

ing, and my lives com - fort, and my lives com - fort,

54

the bit - ter gall ex - ceed - ing, the bit -
fort, bit - ter gall ex - ceed - ing,
bit - ter gall ex - ceed - ing, the
com - fort, the bit - ter gall ex - ceed - ing, the

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The musical score is for five voices, arranged in a five-part setting. The lyrics are: "bit - ter gall ex - ceed - ing. ing, the bit - ter gall ex - ceed - ing. bit - ter gall ex - ceed - ing. ing, the bit - ter gall ex - ceed - ing. bit - ter gall ex - ceed - ing." The music is written on five staves, each with a different clef: Soprano (treble), Alto (treble), Tenor 1 (treble), Tenor 2 (treble), and Bass (bass). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The music features various note values, including half notes, quarter notes, and eighth notes, with some measures containing rests. The piece concludes with a double bar line on each staff.

- ter gall ex - ceed - - - - - ing.

ing, the bit - ter gall ex - ceed - - - - - ing.

8 bit - - - ter gall ex - - - ceed - ing.

8 ing, the bit - ter gall ex - ceed - - - - - ing.

bit - - - ter gall ex - - - ceed - - - - - ing.