

I must complain

John Dowland
(1562- 1626)

Soprano

I must com - plain, yet do en -
Should I a - grieved wish she were

Alto

I must com - plain, yet do en - joy my
Should I a - grieved wish she were less

Tenor

8 I must com - plain, yet do en -
Should I a - grieved wish she were

Bass

I must com - plain, yet do en - joy, en - joy
Should I a - grieved wish she were, she were

Practice

Detailed description: This block contains the first system of the musical score. It features five staves: Soprano, Alto, Tenor, Bass, and Practice. The Soprano and Alto parts have lyrics. The Tenor part has a '8' in a circle below the first measure. The Bass part has lyrics. The Practice part consists of two staves (treble and bass clef) with a '8' in a circle below the first measure. The music is in a minor key with a common time signature.

S

5 joy, en - joy my love, She is too fair, too rich in beau - ty's parts
less, she were less fair, that were re - pug - nant to my own de - sires, 10

A

love, my love, She is too fair, too rich in beau - ty's parts
fair, less fair, That were re - pug - nant to my own de - sires,

T

8 joy my love, She is too fair, too rich in beau - ty's parts
less fair, That were re - pug - nant to my own de - sires,

B

my love, my love, She is too fair, too rich in beau - ty's parts
less fair, less fair, That were re - pug - nant to my own de - sires,

Detailed description: This block contains the second system of the musical score. It features five vocal staves (Soprano, Alto, Tenor, Bass) and a Practice section. The Soprano part has a '5' in a box above the first measure and a '10' in a box above the last measure. The Alto, Tenor, and Bass parts have lyrics. The Practice section consists of two staves (treble and bass clef) with a '8' in a circle below the first measure. The music continues in the same key and time signature.

15

S
Thence _____ is _____ my grief for
She _____ is _____ ad - mired, new

A
Thence _____ is _____ my grief for na - ture while she strove, while she
She _____ is _____ ad - mired, new suit - ors still re - pair, still re -

T
8 Thence is my grief for na - ture while she
She is ad - mired, new suit - ors still re -

B
Thence is my grief for new na - ture while she
She is ad - mired, new suit - ors still re -

20

S
na - ture while she strove With all her gra - ces and di - vin - est arts,
suit - ors still re - pair, That kin - dles dai - ly love's for - get - ful fires,

A
strove With all her gra - ces and di - vin - est arts,
pair, That kind - les dai - ly love's for - get - ful fires,

T
8 strove With all her gra - ces and di - vin - est arts,
pair, That kind - les dai - ly love's for - get - ful fires,

B
strove With all her gra - ces and di - vin - est arts,
pair, That kind les dai - ly love's for - get - ful fires,

25

S To form her too, too beau- ti - ful of hue She had no lei - sure, she had
Rest jea - lous thoughts, and thus re - solve at last, She hath more beau - ty, she hath

A To form her too, too beau- ti - ful of hue She had no lei - sure, she had
Rest jea - lous thoughts, and thus re - solve at last, She hath more beau - ty, she hath

T 8 To form her too, too beau- ti - ful of hue She had no lei - sure, she had
Rest jea - lous thoughts, and thus re - solve at last, She hath more beau - ty, she hath

B To form her too, too beau- ti - ful of hue She had no lei - sure, she had
Rest jea - lous thoughts, and thus re - solve at last, She hath more beau - ty, she hath

30

S no lei - sure, no lei - sure left to make her true.
more beau - ty, more beau - ty than be - comes the chaste.

A no lei - sure, no lei - sure left to make her true.
more beau - ty, more beau - ty than be - comes the chaste.

T 8 no lei - sure, no lei - sure left to make her true.
more beau - ty, more beau - ty than be - comes the chaste.

B no lei - sure, no lei - sure left to make her true.
more beau - ty, more beau - ty than be - comes the chaste.